



# ICMA NEWS

...AND MORE

Autumn 2021, no. 3

Melanie Hanan, editor

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The *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

October 25, 2021

Dear ICMA Members,

We have had over a year-and-a-half of restrictions on access to libraries and museums and of limitations on group gatherings. As I write, there appears to be an overall wane of the most recent waves of the COVID pandemic, and I hope that you are enjoying some relief and optimism about the road ahead. At the ICMA, we continue to strive to provide you with professional support and opportunities for interpersonal connection, in both the physical and virtual realms.

In the “Member News - News Blasts” section of this newsletter, you will notice exciting announcements about appointments and initiatives at the organization. I review some highlights here.

Two recent hires at the ICMA enliven our organization with energy and ideas. Our new **ICMA Coordinator for Digital Engagement** is **Evan Freeman** (PhD Yale, 2019). Evan has taken to his role with grace and savvy, and we draw inspiration from his expertise and vision. Our new **Assistant to the Editor of *ICMA News*** is **Tania Kolarik**. Tania is a PhD Candidate at the University of Wisconsin–Madison, and she has done a wonderful job managing the “Events and Opportunities” section of this newsletter as well as other responsibilities. We welcome Evan and Tania to our team and thank them for sharing their talents.

We are also giving thought to how we engage with current debates in the field of Medieval Art History and with the public more broadly. I am delighted to announce the formulation of a new **ICMA Task Force on Detours and Diversions in “Medieval” Art History**. This fifteen-person body is led by **Heather Badamo** and **Elizabeth (Betsy) Williams**, and I anticipate that the internal discussions among this group will help steer our organization as we embrace the possibilities and grapple with the challenges of newly expansive modes of conceptualizing the Middle Ages. I am also grateful to **Sarah Slingluff** of the **ICMA Student Committee** for meticulously mapping a plan to rebrand the **ICMA’s Instagram Account (#icmaofficial)**. The new approach to our social media profile is promising and through it we aim to broaden engagement and strive for inclusivity.

I am thrilled that we continue to offer programming that conveys the breadth and dynamism of our field. This fall we have been treated to a virtual gathering, organized by the **Friends of the ICMA**, on “**Collecting the Medieval Past: What, Why, How?**” This panel featured **Sandra Hindman**, **Marguerite Hoffman**, **Robert (Bob) McCarthy**, and **Sir Paul Ruddock**, and was moderated by former ICMA President **Helen C. Evans**. We organized another installment in our *Mining the Collection* series with curators, hosting **Florian Knothe**, Director of the University Museum and Art Gallery at the University of Hong Kong, for a program called “**Nestorian Crosses: Christians and their Art in China, ca. 1250–1400.**” (Read more about this talk in “Member News - Events” of this newsletter.) We look forward to our next episode with **Raymond Clemens**, Curator at the Beinecke Library, Yale University. And we were delighted to be able to present a pair of programs as the **2021 Stahl Lectures**, **Bissera Pentcheva**, speaking

*Continued on page 2*

## FROM THE PRESIDENT, NINA ROWE

(continued)

on “Eternal Victory: Hagia Sophia and the Byzantine Vision of Empire” and on “Image, Chant, and Imagination at Ste. Foy in Conques.”

We have also had two special events connected to the exhibition on now at The Met Cloisters (home of the ICMA), *Spain, 1000–1200: Art at the Frontiers of Faith*. The first was the **2021 ICMA Forsyth Lecture**, featuring **Julia Perratore** (Assistant Curator), speaking on “Representing Medieval Spain at The Met Cloisters.” The second was a virtual Study Day, focused on textiles, with **Julia Perratore** again, as well as **Janina Poskrobko** and **Maria Judith Feliciano**. It is exciting that Julia’s show as well as the exhibition *The Good Life: Collecting Late Antique Art at The Met*, curated by ICMA Board Member **Andrea Achi** (Assistant Curator), showcase the vitality of recent intellectual approaches in our field and the ingenuity of members of the ICMA leadership.

We have also launched events that serve the professional needs of our members (and future members!). In late summer, the **Programs and Lectures Committee** and the **IDEA Committee** organized an online panel on **Queer Medieval Art** featuring **Roland Betancourt**, **Bryan Keene**, **Leah DeVun** and **Karl Whittington**. This colloquy inspired the planning of a virtual **LGBTQ+ Talking Circle and Research Share** (date TBD). I am also delighted that we hosted an online information session for undergrads called “Everything you Wanted to Know about a PhD in Art History but were Afraid to Ask.” I thank **Tamara Golan** of the **Membership Committee** for taking the initiative on that workshop.

Information and materials connected to all of these events are on the ICMA website. So, if you missed the eBlast announcement of an upcoming gathering or want to watch recordings of past lectures and workshops, please check out [medievalart.org](http://medievalart.org).

It is not clear when we will resume large scale, in-person ICMA events. I am glad that we had a strong response to our late spring announcement of the **ICMA Pop-Up** initiative—informal gatherings organized regionally and orchestrated with the help of **Martha Easton**, **Chair of the ICMA Membership Committee**. (See the pics from those get-togethers in “Member News - Events” of this newsletter.) We have some hope that we will be able to hold the **2022 ICMA Annual Meeting** on **Thursday, February 17, 2022, 7–9pm**, at a locale near the Hilton Chicago, during the College Art Association conference. And if we do gather IRL during CAA, we will also organize an in-person mentoring session for graduate students and emerging scholars. Please keep an eye on your email for announcements.

In closing, I thank the team that keeps things humming along at the ICMA, despite the challenges of the day. **Ryan Frisinger**, Executive Director, provides indispensable administrative support of all our operations; **Evan Freeman**, Coordinator for Digital Engagement, is handling the tech side of our offerings with impressive dexterity and good will; and **Melanie Hanan**, Editor of *ICMA News*, her assistant, **Tania Kolarik**, and designer **Danielle Oteri** have given us another deeply informative and professionally produced newsletter.

I thank all of you for your continuing support of our organization, and I note that membership renewal season is soon upon us. This year we introduce a **new dues tier at \$40 for Emerging/Adjunct/Independent Scholars**. We hope that this membership option will ease participation at a time of professional cutbacks. And we encourage those of you who can afford to give beyond the standard rate of \$65 to please consider doing so. Higher tier donors are thanked in the inside cover of our journal, *Gesta*—one small way to express our gratitude. None of the achievements I celebrate here would be possible without the dedication and financial contributions of our members.

With best wishes for the year ahead,



Nina Rowe  
President of the ICMA  
Professor of Art History, Fordham University  
[nrowe@fordham.edu](mailto:nrowe@fordham.edu)

## MEMBER NEWS

### News Blasts

#### ICMA Kress Grants

Thanks to the decision of the ICMA Finance Committee, and then the ICMA Board as a whole, to boost funding for this year's awards, the ICMA was able to fund an extra Kress grant in 2021. Doing so was part of the ICMA's thoughtful and agile response to the problems caused for our members by the pandemic (e.g., losses of institutional funding sources, complications in research travel, delays in other forms of work, etc.). Thanks as well to the applicants, who were concrete in what they asked for in their budgets, allowing the ICMA to stretch our available dollars in creative ways to ensure we funded the maximum possible number of projects.

- Greg Bryda (Assistant Professor, Department of Art History, Barnard College, New York), publication support for his book (currently under editorial review), *The Trees of the Cross*
- Ruth Ezra (Postdoctoral Scholar & Teaching Fellow, Society of Fellows in the Humanities Affiliate, Department of Art History, University of Southern California), research toward a book project, *Stoss's Process: Thought, Act, and Form in a Late-Medieval Workshop*
- Jennifer Feltman (Assistant Professor, Department of Art and Art History, University of Alabama), publication support for her book, *Moral Theology and the Cathedral: Sculptural Programs of the Last Judgment in France, c.1200-1240*, under contract with Brepols
- Vicky Manolopoulou (Independent Scholar, Newcastle, UK), support for the acquisition of image rights for her forthcoming book, *Processing Constantinople: Art, Text and Archaeology*, under contract with Routledge
- Mariam Rosser-Owen (Curator, Middle East, Asian Department, Victoria and Albert Museum, London, UK), publication subvention for her book, *Articulating the Hijāba: Cultural Patronage and Political Legitimacy in al-Andalus. The 'Amirid Regency, c.970-1010 AD*, under contract with Brill
- Jennifer Solivan-Robles (Professor, Departamento de Humanidades, Facultad de Estudios Generales, University of Puerto Rico, Rio Piedras Campus), funding for travel and research on her project, *Virtues, Vices and Preachers: The Mnemonic Function of the Sculpted Programs in Medieval Cathedrals*
- Kyle Sweeney (Assistant Professor of Art History, Winthrop University, South Carolina) and Alice Sullivan (Assistant Professor, Department of Art and Art History, Tufts University, Massachusetts), support for publication of an edited volume, *Lateness and Modernity in Medieval Architecture*, under contract with Brill

#### ICMA Task Force—Detours and Diversions in “Medieval” Art History

The leadership of the ICMA is delighted to announce the formation of a Task Force to explore the theoretical underpinnings, promises and challenges of expanding the discourse of medieval art history beyond traditional boundaries. The group is provisionally called The ICMA Task Force on Detours and Diversions in “Medieval” Art History. Within the coming year, the group will collaborate on compiling bibliography and other resources useful for teaching and research and will coordinate panels and public discussions at upcoming conferences, among other undertakings.

We thank the organizers of the Task Force, Heather Badamo (University of California, Santa Barbara) and Elizabeth (Betsy) Williams (Dumbarton Oaks) for launching and leading this exciting initiative.

Other members of the Task Force are:

- Diliana Angelova (University of California, Berkeley)
- Patricia Blessing (Princeton University)
- Bryan Keene (Riverside City College)
- Esther Kim (University of Toronto)
- Risham Majeed (Ithaca College)
- Tom Nickson (Courtauld Institute)
- Christina Normore (Northwestern University)
- Meseret Oldjira (Princeton University)
- Vera-Simone Schulz (Kunsthistorisches Institut, Florence – Max-Planck-Institut)
- Alice Sullivan (Tufts University)
- Thelma Thomas (NYU, Institute of Fine Arts)
- Nancy Wicker (University of Mississippi)
- Ittai Weinryb (Bard Graduate Center)



## MEMBER NEWS

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### Changes at the ICMA (Virtual) Office



Rheagan Martin



Evan Freeman

We announce that Rheagan Martin is stepping down from his position as ICMA Coordinator for Digital Engagement. Rheagan joined us in July 2020 and was instrumental to the organization as we grappled with the challenges of the pandemic, shifting most of our programming to the virtual realm and developing new online resources for members. He worked his wizardry publicly at online gatherings such as our Town Hall on “Diversity, Medieval Art History, and 2020,” in *Mining the Collection* events, and behind the scenes he was indispensable as he responded to every request and new tech challenge with reliable good cheer.

Though we are sorry to see Rheagan go, we are thrilled that he has wonderful things on the horizon. Rheagan was awarded the 24-month Samuel H. Kress Predoctoral Dissertation Fellowship at the Center for Advanced Studies in the Visual Arts (CASVA) and will spend the first year in London at the Warburg Institute focusing on his dissertation “Printed, Painted, and Illuminated: The Expanding Visual Culture of Venetian Printed Books 1469–1517” (University of Michigan). In the second year, Rheagan will be in residence at the National Gallery of Art, Washington, D.C., sharing his time between the dissertation and curatorial projects.

And we are delighted to announce the hire of a new ICMA Coordinator for Digital Engagement, Evan Freeman.

Evan completed his PhD at Yale University in 2019, where he wrote his dissertation on portable ritual objects of the Middle Byzantine period. From 2020–2021, he held an Andrew W. Mellon Postdoctoral Fellowship at

Smarthistory, the Center for Public Art History. He was recently awarded a 24-month Alexander von Humboldt Postdoctoral Research Fellowship to support research for his next book project, “Appropriating the Past: Art, Ritual, and Identity in Later Byzantium,” at the University of Regensburg in Germany.

You will be meeting Evan in the Zoomisphere at the various programs we have on deck for fall and winter. We are so happy to welcome him to the team.

### Announcement: Rebranding the ICMA Instagram Account



Tray Made for the Rasulid Sultan al-Mu'ayyad Da'ud ibn Yusuf, early fourteenth century, The Metropolitan Museum of Art, New York, 91.1.605; Edward C. Moore Collection, Bequest of Edward C. Moore, 1891

The Student Committee of the ICMA is delighted to announce the rebranding of the ICMA Instagram ([@icmaofficial](https://www.instagram.com/icmaofficial)) account as a place to share current research. In line with the ICMA's stated mission to “to promote and support the study, understanding, and preservation of visual and material cultures produced primarily between ca. 300 CE and ca. 1500 CE in every corner of the medieval world,” the Student Committee aims to use Instagram for the following purposes:

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## MEMBER NEWS

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- To highlight the current research of our members
- To encourage professional networking
- To foster awareness of a broad range of medieval cultures
- To bring attention to relevant issues of inquiry relating to modern academia, including: climate change, gender, race, LGBTQIAA, othering, sexuality, nationalism, academic culture, academic mentoring, spirituality and identity

To this end, we hope you will enjoy posts centering on ongoing research by ICMA members as well as celebrations and holidays both in the medieval and modern world. The Student Committee would like to extend an invitation to any ICMA member interested in contributing to Instagram. If you are interested in sharing your research on Instagram, please email [social@medievalart.org](mailto:social@medievalart.org).

- Sarah Slingluff, with Emma Dove and Gilbert Jones on behalf of the ICMA Student Committee

### SPECIAL OFFER for ICMA members!

**Gothic Sculpture in America III. The Museums of New York and Pennsylvania** Co-edited by Joan A. Holladay and Susan L. Ward. Publications of the International Center of Medieval Art, no. 6. 2016. 668 pages (589 b/w photos). With 446 entries examining some 550 works of figural, architectural and decorative sculpture in 27 museums and public institutions, this volume continues the Census of Gothic Sculpture in America started by Dorothy Gillerman in 1989. In addition to large and well-known collections such as the Philadelphia Museum of Art and the Glencairn Museum, smaller collections and those not known for their medieval works, including the Barnes Foundation and the Explorers Club, are also inventoried. Generously supported by grants from the National Endowment for the Humanities and the Getty Foundation, this book includes entries by 35 authors writing on works in their areas of specialization.

Use code 1983-21 to receive 50% off! Offer valid until 31 December 2021.

## 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 March 2022, please send your information to Melanie Hanan, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by Feb 15, 2022 (for publication in the March issue).*

**Olga Bush** (Vassar College) was awarded the Lester K. Little Residency in Medieval Studies at the American Academy in Rome during the Fall of 2021. Olga's project for the duration of her residency, "Animals and Ethics: Interspecies Relations in the Built Environments of the Medieval Mediterranean Courts," forms a part of her monograph in progress. The book, grounded in medieval Islamic philosophical and scientific thought, examines man's relation to non-human beings and the ways in which ecological issues helped to shape visual culture.

**Caliah Jackson** (Oxford Centre for Islamic Studies) has received the 2021 Dionysius A. Agius Prize for a distinguished first book in the field of Medieval Mediterranean Studies from the Society of the Medieval Mediterranean for her book *Islamic Manuscripts of Late Medieval Rīm, 1270s–1370s: Production, Patronage and the Arts of the Book* (Edinburgh: Edinburgh University Press, 2020).

<https://www.societymedievalmediterranean.com/dionysius-a-agius-prize>

**Jacqueline Jung** (Yale University) has won the Gustav Ranis International Book Prize from Yale University for her book *Eloquent Bodies: Movement, Expression and the Human Figure in Gothic Sculpture* (Yale University Press, 2020).

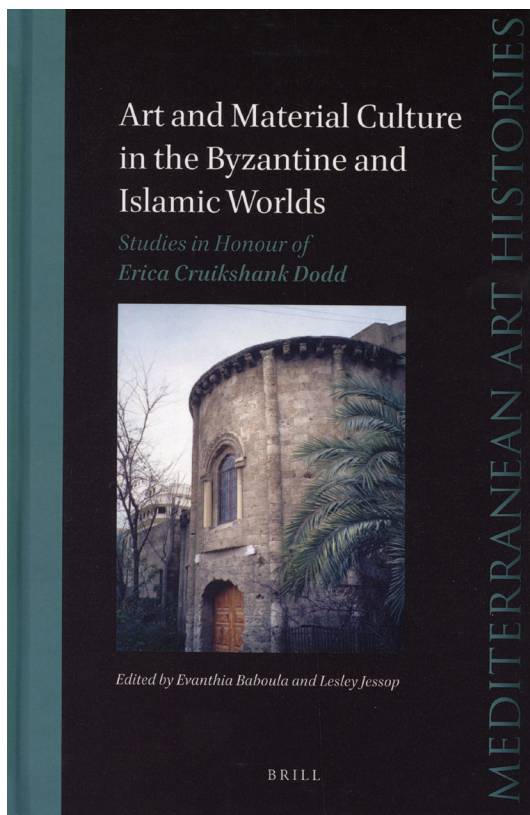
**Alice Isabella Sullivan** has started a new position as Assistant Professor of Medieval Art and Architecture at Tufts University. <https://facultyprofiles.tufts.edu/alice-sullivan>

## MEMBER NEWS

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### Recent Books by Members

If you are a member who has published a book (or equivalent research project) twelve months prior to March 2022, which has not yet been announced in this newsletter, please send a full citation and hyperlink to Melanie Hanan, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by **Feb 15, 2022** (for publication in the March issue).



*Art and Material Culture in the Byzantine and Islamic Worlds*, Evanthia Baboula and Lesley Jessop eds., Leiden: Brill, 2021.

<https://brill.com/view/title/59823?language=en>

Dedicated to Erica Cruikshank Dodd, *Art and Material Culture in the Byzantine and Islamic Worlds* offers new perspectives on the Christian and Muslim communities of the east Eastern Mediterranean from medieval to contemporary times. The contributors examine how people from diverse religious backgrounds adapted to their changing political landscapes and show that artistic patronage, consumption, and practices are interwoven with constructed narratives. The essays consider material and textual evidence for

painted media, architecture and the creative process in Byzantium, Crusader-era polities, the Ottoman Empire and the modern Middle East, thus demonstrating the importance of the past in understanding the present. Contributors: Angela Andersen, Evanthia Baboula, Anthony Cutler, May Farhat, Jaroslav Folda, Rico Franses, Mat Immerzeel, Lesley Jessop, Marcus Milwright, John Osborne, Glenn Peers, Bas Snelders and Annemarie Weyl Carr.



Beaucamp, Ella, and Philippe Cordez, eds. *Typical Venice? The Art of Commodities, 13th–16th Centuries*. In the Shadow of the Lion of St. Mark, 2. London / Turnhout: Harvey Miller Publishers, 2020.

<https://harveymillerpublishers.com/2020/12/10/philippe-cordez-on-typical-venice-the-art-of-commodities-13th-16th-centuries/>

What is the art of commodities, and how does it contribute to shaping a city? The case of Venice, which perhaps more than any other late medieval or early modern city depended on trade, offers some widely applicable considerations in response to these questions. Commodities exist as such only when they can be bought and sold. Select materials, techniques and tools, motifs, and working processes are entailed in the conception and realization of commodities, with the aim of producing and selling in numbers. The art of commodities is an art of anticipation and organization, as complex as the material, social and symbolic situations it results from, deals with and contributes to shaping. In turn, an analysis of commodities allows for profound insights in these

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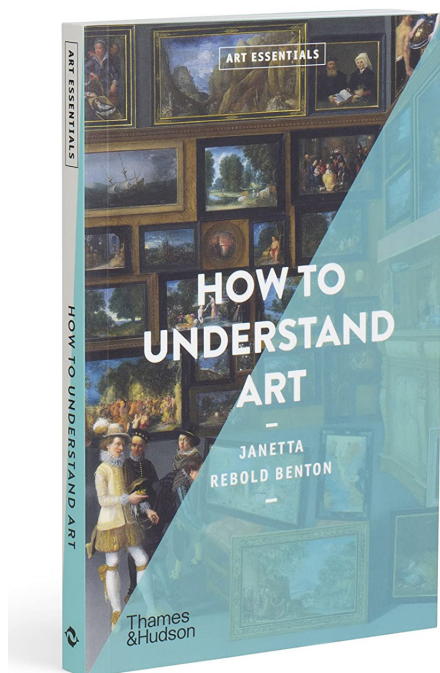
## MEMBER NEWS

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situations. The art of commodities ultimately presents specific challenges, solutions and styles; it is an art of objects, as well as an art of cities and societies. In Venice, commodities did much more than circulate throughout the Lagoon: the city was made of them. The studies in this book consider the Serenissima's diverse commodities, merchants and routes from multiple perspectives.

*La chiesa di Sant'Ambrogio a Montecorvino*, ed. T. Carrafiello, Postiglione (SA), 2021.  
ISBN 978-889758156-7

visual art.” Thames & Hudson writes, “A clear and concise overview of the fundamentals shared by visual arts across the globe, enabling the reader to think carefully, inquisitively, and critically about art.”



Rebold Benton, Janetta, *How to Understand Art*, London / New York: Thames & Hudson, 2021.

<https://www.thamesandhudsonusa.com/books/how-to-understand-art-softcover>

Part of Thames and Hudson's *Art Essentials* series and including 111 illustrations, *How to Understand Art* is the ninth published book by Janetta Rebold Benton, Distinguished Professor of Art History at Pace University in New York. It has been translated into French (Flammarion, Paris), Italian (24 Ore Cultura, Milan), German (Midas Verlag, Zurich), Latvian (Jāna Rozes apgāds, Riga), and Spanish (Art Blume, Barcelona). Bob and Roberta Smith write, “Janetta Rebold Benton’s joyous, authoritative and sometimes startling book is your new deep dive onto



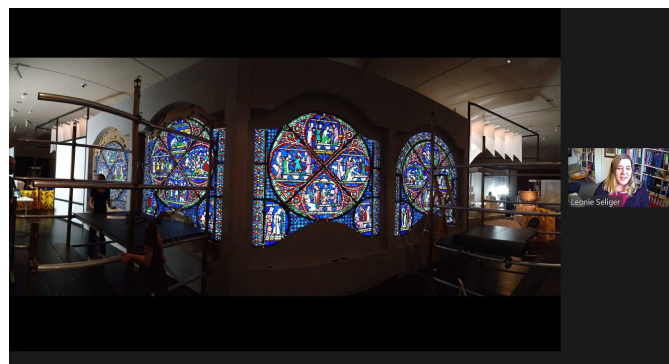
## MEMBER EVENTS

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](mailto:icma@medievalart.org). International events are welcome.

### Curating Becket: An ICMA Membership Event



On July 29 from 5–7pm ET, the ICMA held a webinar in conjunction with the exhibition *Thomas Becket: murder and the making of a saint* at the British Museum, which was the first major exhibition to explore the life, death and legacy of Thomas Becket. The discussion centered on the process (and challenges) of curating the exhibition, new research on Becket's Miracle Windows and recently published work on the digital modeling of Becket's various shrines in Canterbury Cathedral. The panelists were Naomi Speakman and Lloyd de Beer, both curators at the British Museum and organizers of the exhibition, as well as Rachel Koopmans (Associate Professor, Dept. of History, York University), Leonie Seliger (Director of Stained Glass Conservation at Canterbury Cathedral) and John Jenkins (Assistant Director, Centre for Pilgrimage Studies, University of York), with moderator Elizabeth Morrison (Senior Curator of Manuscripts, J. Paul Getty Museum).



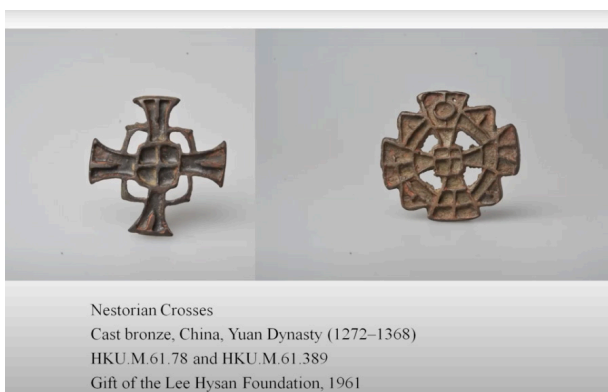
A recording of the full program (great for teaching!) is available on the ICMA site: <https://www.medievalart.org/special-online-lectures>

– Submitted by Martha Easton, Assistant Professor,  
Saint Joseph's University

## MEMBER EVENTS

(continued)

### Mining the Collection: “Nestorian Crosses”— Christians and their Art in China, ca. 1250–1400



On September 24, Florian Knothe, Director of the University Museum and Art Gallery of the University of Hong Kong, presented a group of “Nestorian Crosses” as a part of the ICMA’s “Mining the Collection” series. Between 3 cm and 8 cm in diameter, these are small, amulet-like objects cast in bronze, each with a unique design. Most are shaped like a Greek cross (hence the name), others are zoomorphic or geometric. The 968 crosses in Hong Kong belong to approximately 2,500 of such objects known globally, some of which reside today at Drew University, the British Museum and the Musée Guimet.

Found largely in burials in the Ordos region, Inner Mongolia, the crosses are dated to the thirteenth century and a time when the Mongols ruled over China. They attest to the historical presence of the Church of the East (or Nestorian Christianity), which arrived in China in the seventh century. Each piece has a loop on the back, likely used to attach the object to clothing. Red pigment still visible on some also indicates the objects’ possible use as chops, or personal seals. Many are decorated with designs associated with other religions (notably Buddhism) and Mongolian beliefs (many of whom were Nestorians at the time). Following

the presentation was a lively Q&A where the meanings and functions of the crosses, their material and manufacturing, and the current state of the Nestorian church were discussed. Almost 70 people attended this event.

A recording of the event (great for teaching!) is available on the ICMA site: <https://www.medievalart.org/mining-the-collection>.

– Submitted by Nancy Wu, Educator Emerita, The Metropolitan Museum of Art, and Member, Friends of the ICMA

### ICMA Pop-Up in Cleveland



*Gerhard Lutz leads a discussion of the “Medieval Treasures from Münster Cathedral” Exhibition at the Cleveland Museum of Art*



*Celebration! Medievalists, in addition to Elina and Gerhard, include Erik Inglis, Grover Zinn, Betsy Bolman, Kara Morrow, Gerry Guest, Reed O’Mara, Sam Truman, and Russell Green*

On July 28, about a dozen colleagues gathered at the Cleveland Museum of Art for an ICMA pop-up event. Art historians working on site were joined by those from Chicago, Oberlin and Wooster College. The occasion was the exhibition “Medieval Treasures from Münster Cathedral,” which is on view through August 14, 2022, and the launch of Elina Gertsman’s new monograph, *The Absent Image*:

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## MEMBER EVENTS

(continued)



*The Cake!*

*Lacunae in Medieval Books.* Gerhard Lutz led the tour of the exhibition that featured several extraordinary reliquaries, and then the group moved to Elina's verdant back yard to join her family, friends and students (all vaccinated!) in the celebration of the book's publication. It quickly became clear just how important and inspiring discussions in front of original objects can be, and just how wonderful it is to hold conversations face-to-face—both things that we have so sorely missed for over a year and a half.

– Submitted by Elina Gertsman and Gerhard Lutz

### ICMA Pop-Up in Savannah



*Lindsay Alberts, Steve Wagner and Betsy Dominguez at the Savannah Pop-up Event in August*

On Tuesday, August 10, Savannah had its first ICMA outdoor pop-up event at Starland Yard. Despite high temps and ongoing pandemic issues, we had a stalwart group

come through to celebrate our work and teaching endeavors. Much of the conversation considered how our teaching of medieval art has had to adapt to changing conditions over the last year and a half. The pop-up served as an excellent opportunity to share online exhibitions and resources that have made it easier to connect to students studying medieval art both remotely and in person. The event also served as an opportunity to reach out to former ICMA members in the area and encourage them to consider re-instituting their membership.

– by Betsy Dominguez,  
ICMA Membership Committee

### ICMA Pop-Up in Philadelphia



*Participants at the Philadelphia ICMA Pop-Up from left to right: Amy Gillette, Kaelin Jewell, Rachael Vause, Emily Shartrand, Ben Tilghman, Martha Easton, Annemarie Weyl Carr, and Dale Kinney*

On August 9, ICMA members were treated to a visit to the Barnes Foundation in Philadelphia, and, in particular, the little-known medieval objects in the collection. Amy Gillette (Research Associate, Barnes Foundation) and Kaelin Jewell (Senior Instructor in Adult Education, Barnes Foundation) presented an overview of the Barnes and its history, discussed Albert C. Barnes and his collecting interests, and then took members into the galleries to see and discuss the medieval objects.

– Submitted by Martha Easton,  
Assistant Professor, Saint Joseph's University and Chair,  
ICMA Membership Committee



## ICMA AT MEETINGS AND CONFERENCES

### ICMA Sponsored Sessions at AAH 2021—*The Virgin as Auctoritas. The Authority of the Virgin Mary and Female Moral–Doctrinal Authority in the Middle Ages*

At the Association for Art History Annual Conference, held virtually in April 2021, the ICMA sponsored two sessions entitled “The Virgin as *Auctoritas*. The Authority of the Virgin Mary” and “Female Moral–Doctrinal Authority in the Middle Ages,” which were convened by Francesca Dell’Acqua (Università degli studi di Salerno). These sessions aimed to explore the issue of female authority through the lens of visual/material culture. The sessions gathered young as well as more established scholars and fostered a fruitful intergenerational dialogue. The papers prominently explored how feminist thinkers have argued since the late decades of the twentieth century that the Virgin Mary offered a “negative model” given that for centuries the Catholic Church branded her a role model for modesty, submission and virginity. However, between the Late Antiquity and the Middle Ages, the Virgin Mary emerged as a strong, authoritative figure through preaching and liturgical texts, visual arts and public assemblies—that is the “mass media” of that time.

The opening lecture was by Mary Cunningham (University of Nottingham), a renowned expert in Byzantine and Orthodox Christian theology, and entitled “Photios and the Image of the Mother of God in Hagia Sophia, Constantinople.” Cunningham explored the sermon Patriarch Photios delivered from the ambo of the Hagia Sophia on 29 March 867, on the inauguration of the apsidal mosaic featuring the Virgin Mary. In this sermon, he portrays Mary as a powerful and influential figure. Although Photios refrains from describing the Virgin herself as “Wisdom” (an epithet that was assigned to Christ, according to the Early Christian and Byzantine tradition), he associates her with wisdom as well as all other aspects of divinity because of her birth-giving and nurturing of the Son and Word of God. Cunningham underlined a previously unnoticed aspect: that Mary’s authority and power in this sermon as well as in the mosaic rest on her silence and imperturbability.

Barbara Crostini (University College Stockholm) presented on “The Theotokos and the Widow of Zarepta: women’s authority as widows and prophets,” and analyzed the

paintings of the synagogue at Dura Europos. By starting with a visual suggestion in a scene of the Miracle of the widow of Zarepta in which the widow is depicted in a posture that would be later applied to images of the Virgin and Child—that is, standing with the baby sitting on the left arm and the right arm open to the side—Crostini both highlighted the prophetic value of the widow’s testimony as she proclaims the coming of the true Messiah as well as explored the widow’s prophecy as a template for understanding the Virgin’s role in “showing the way” to Christ. Crostini remarked that although we do not normally think of the Virgin as a widow, she actually was for a period of her life and, during Early Christianity, widows enjoyed particularly high societal regard and were given special privileges in their communities. This may have advanced Mary’s authority in Christian perception.

Historian of philosophy Ernesto Mainoldi and art historian Natalia Teteriatnikov presented a joint paper entitled “Elevation of Mary’s Authority in Late Antiquity: Her Depiction on the Jewel Throne and the Footstool.” They analyzed how the depiction of Mary with the Christ Child seated on a plain chair or a backless stool in the early centuries of Christianity transformed into Mary sitting on a jeweled throne or standing alone on a jeweled footstool starting from the first half of the sixth century. Their paper examined visual evidence as well as exegetical and homiletic literature that explain aspects of these new iconographies; however, as this approach alone could not explain why the jeweled throne and footstool replaced the plain ones, they also evaluated the question of the rising cult of the Virgin and her relics in Constantinople as well as the associated theology in the fifth and sixth centuries that elevated Mary’s image as a legitimate authority in religious and social life.

Kayoko Ichikawa (Japan Society for the Promotion of Science / University of Fribourg) presented “The Coronation of the Virgin as the Queen of City-States” in which she examined the iconography and political symbolism of the Coronation of the Virgin. By tracing the origin of relevant ideas in the Early Christian period and their evolution in the medieval period, Ichikawa used visual examples from the Western and Eastern Mediterranean to demonstrate the dynamics of religious and political interactions between popes, emperors, kings, religious communities and civic authorities from the Mediterranean to north of the Alps. Ichikawa argued that associating the imagery of the Coronation of the Virgin with the autonomy of cities probably emerged in Northern Europe in the early

## ICMA AT MEETINGS AND CONFERENCES

(continued)

thirteenth century, and that this visual rhetoric was introduced to Italy by intellectuals, especially by Dominicans who had travelled north. Mary crowned by her Son was presented and perceived as the ultimate civic guarantor.

Andrei Dumitrescu (New Europe College, National University of Arts, Bucharest) presented “‘All the glory is in the King’s Daughter’: depictions of the Virgin as Empress in the Late Byzantine world,” which examined depictions of the Mother of God as queen in Late Byzantine visual production. Frequently placed alongside figures of Christ as “Emperor of Emperors” and King David in a typological exegesis of *Psalm 44/45*, the earliest monumental versions of the Marian motif were encountered in mid-fourteenth-century Macedonian churches. While previous studies were inclined to interpret the depiction of the *Theotokos* with imperial *insignia* as an innovation due to Western influence or to the agency of preeminent figures in the Balkans, Dumitrescu contextualized these depictions within the broader tradition of illustrating *Psalm 44/45*, taking into consideration some unexplored connections between wall paintings and manuscripts.

Claudia Bolgia (Università di Udine) presented “Icons of Authority: new light on the competition between images and relics in Trecento Rome” in which she explored how different images of the Virgin Mary were deployed to embody competing authorities in Trecento Rome. Whilst scholars have generally noted the alternating fortunes of several Marian images in Trecento Rome, none has so far fully uncovered the underlying motivations for their existence nor their competing claims for primacy with bust reliquaries of traditional male saints. Bolgia presented hitherto unknown documentary evidence, which she combined with a fresh analysis of icons following recent restorations to explore why certain Marian icons rose to a great popularity whilst others almost disappeared from the focus of attention. While confirming that images of the Virgin Mary were indeed a powerful expression of *auctoritas* in Medieval Rome, Bolgia demonstrated how the various powers fighting over the leadership of the *Urbs* needed different Marian images that were evidently deemed fit to embody their political strategies and ideas of authority.

Bissera V. Pentcheva (Stanford University) presented on “Sainte Foy and the Medieval Imaginary of Female Sacred Power,” which explored how the liturgical rites at the pilgrimage center of Sainte Foy de Conques codify the authority of the saint as stemming from her virginity, martyrdom and *fidelitas* to Christ. Pentcheva argued that Foy

is portrayed as second only to the Virgin Mary in being the *fidelis/druda*/lover of Christ in the countless miracles she performs and in the efficacy of her prayer, and then compared the imagery created in music and poetry with depictions of the saint in the sculpture, miniatures and the treasury arts at Conques.

The sessions were concluded by Kristin B. Aavitsland (Centre for the Advanced Study of Religion [MF CASR], MF Norwegian School of Theology, Religion and Society, Oslo, Norway) who spoke on “Female Authority, Ecclesiology, and Micro-Architecture in Scandinavian Medieval Art.” She analyzed the so-called golden altar from Lisbjerg Church in Denmark (National Museum in Copenhagen), which is dated to the early twelfth century, and assessed the spiritual and political authority of the Virgin Mary in Medieval Scandinavia. By carefully studying a combination of gilt images, Latin verse inscriptions, ornaments and micro-architecture, Aavitsland explored how the Lisbjerg altar has as its center the Virgin Mary enthroned with her child and presented as *sedes sapientiae*—the throne of wisdom—with female saints and personifications of virtues surrounding her as ladies-in-waiting. Aavitsland also showed how the altar’s iconography, inscriptions and architectural commonplaces produce a ceremonial space in which the authority of the Virgin is solemnly represented. Aavitsland also investigated the connection between the altar and contemporary Mariology of twelfth-century Denmark, since the altar was created during a period of ecclesiastical consolidation in the Scandinavian kingdoms, which embraced Christianity later than most of Europe.

Although the platform on which the conference was hosted was not the friendliest in terms of use and flexibility, we can say that all had an inspiring day and were able to exchange ideas and expertise on the theme of the Virgin Mary as a figure of spiritual, moral, doctrinal and even political *auctoritas* in the Middle Ages.

– Submitted by Francesca Dell’Acqua,  
Università degli studi di Salerno and ICMA Associate

### ICMA Sponsored Session at Leeds, July 2021—*Materials, Manufacture, Movement: Tracing Connections through Object Itineraries*

Two pairs of interrelated fifteen-minute papers featured the rich work-in-progress by members of the project *The Medieval Iberian Treasury in Context: Collections, Connections, and Representations on the Peninsula and Beyond* (Spanish Ministry

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## ICMA AT MEETINGS AND CONFERENCES

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of Science, Innovation, and Universities, PI **Therese Martin**). The presentations interrogated how and why medieval artifacts moved across borders, whether religious, cultural, political or geographical; these objects and textiles materialize connections that are too often missing from official written histories. Likewise, team members analyzed the presence of artifacts and materials preserved far from their places of manufacture to understand the works' socio-historical itineraries. Such an object-oriented approach sheds light on networks of trade, plunder, marriage and diplomacy, through which prized possessions arrived at new destinations.

In their studies of production processes in Egypt and Iberia, the first two speakers raised questions about the physical and cultural climates that spurred particular ways of working valuable raw materials. Centering on the manufacturing shift from linen to wool or silk, Ana Cabrera (Instituto del Patrimonio Cultural de España) presented "Linen, Wool, and Silk: Climate Conditions and Textile Production from Egypt to Iberia." Technical overlaps between ivory and ebony workshop practices were highlighted by Silvia Armando (John Cabot University, Rome) in her talk "Exquisite yet Handy: On Ivory/Ebony Caskets and the Egypt/Iberia Debate."

Cultural mediation connected their research to the second pair of papers, in which the focus traveled from Mediterranean climes to north-easterly geographies. From Iberian to Germanic lands, the presentation by Jitske Jasperse (Humboldt-Universität zu Berlin), "Treasures as Windows to the Medieval World: San Isidoro de León and Saint Blaise at Braunschweig," held up materiality as a pathway for understanding the movement of precious materials, along with their later repurposing, as evidence of changing worldviews by the medieval elite. Further east, Christian Raffensperger (Wittenberg University), in "Women's Influence, Modern Perceptions, and the Transmission of 'Culture' in Medieval Central and Eastern Europe," proposed for Kiev a reconsideration of the impact of marriages on cultural transmission, showing that women played a significant role in the circulation of treasured objects, especially prayerbooks.

Fundamentally, all four papers depended on the material evidence of surviving artifacts—textiles, ebony caskets, ivory furnishings, metalwork, and manuscripts—to understand the interconnections among diverse climates, cultures and technologies. That such a range of works ended up in collections far from their points of origin reflects the

kind of collaborative enterprise embodied by our multi-disciplinary research project, just as the speakers in this session—specialists in art history, history and archaeology based in Germany, Italy, Spain and the US—embody the ambitious international spirit of the ICMA. We are grateful to have received its support for virtual Leeds, and we look forward to future occasions when we can all gather in person again.

– Submitted by Therese Martin,  
Instituto de Historia, CSIC, Madrid

## In the Media

This feature showcases media appearances by members of the ICMA.

**Roland Betancourt** (University of California, Irvine), as a part of the launch of his book *Byzantine Intersectionality* a year ago, committed to translating the lessons of each chapter into the following accessible op-eds for a broader audience:

- "Anti-Blackness and Transphobia are older than we thought," *The Washington Post* (16 June 2021), <https://www.washingtonpost.com/outlook/2021/06/16/anti-blackness-transphobia-are-older-than-we-thought/>
- "Why White Supremacists and QAnon Enthusiasts Are Obsessed – But Very Wrong – About the Byzantine Empire," *The Conversation* (4 March 2021), <https://theconversation.com/why-white-supremacists-and-qanon-enthusiasts-are-obsessed-but-very-wrong-about-the-byzantine-empire-154994>
- "What the QAnon of the 6th Century Teaches Us About Conspiracies," *TIME* (3 February 2021), <https://time.com/5935586/qanon-6th-century-conspiracies/>
- "The Little Known History of Transgender Saints," *The Advocate* (12 December 2020), <https://www.advocate.com/commentary/2020/12/12/little-known-history-transgender-saints>
- "Abortion and Contraception in the Middle Ages," *Scientific American* (11 December 2020), <https://www.scientificamerican.com/article/abortion-and-contraception-in-the-middle-ages/>
- "Why Byzantium? Studying the Art of the Middle Ages as a Queer Latinx," *Literary Hub* (4 November 2020), <https://lithub.com/why-byzantium-studying-the-art-of-the-middle-ages-as-a-queer-latinx/>

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## IN THE MEDIA

*(continued)*

- “The Overlooked Queer History of Medieval Christianity,” TIME (6 October 2020), <https://time.com/5896685/queer-monks-medieval-history/>

**Madeline Caviness** (Mary Richardson Professor Emeritus, Tufts University, and former ICMA president) appears in a new documentary called “Stained Glass Story” on the stained glass of Canterbury Cathedral, which is airing on BBC World News’ “The Travel Show” at various dates and times over the month of November. The piece was filmed in Canterbury with Leonie Seliger, and Madeline is interviewed regarding the chronology and dating she proposed in the 1980s, including the hypothesis that two or three figures of ancestors date from ca. 1150, were saved from the fire of 1174, and used in the newly built Trinity Chapel ca. 1220. A new spectrometric method of examination by Laura Adlington has confirmed Madeline’s dating <https://www.bbc.co.uk/programmes/m0011hjr>

## SPECIAL FEATURES

### PROJECT REPORT:

#### New UK-German Cooperative Project to look at Medieval Illuminated Ethiopic Manuscripts

By Jacopo Gnisci and Alessandro Bausi



Figure 1. Wall Paintings featuring “boly angels” decorate the barrel-vaulted nave of a rock-hewn church, Gannata Maryam, late fourteenth century (Photo: Jacopo Gnisci).

The “Demarginalizing Medieval Africa: Images, Texts, and Identity in Early Solomonic Ethiopia (1270–1527)” Project (ITIESE) has been funded for three years by the UK’s Arts and Humanities Research Council (AHRC) and Germany’s Deutsche Forschungsgemeinschaft (DFG) and will run from July 2021 to July 2024. The project, which is

co-directed by Jacopo Gnisci (University College London) and Alessandro Bausi (Universität Hamburg), has a two-fold aim. First, to develop our knowledge of the history, art and culture of the Ethiopian Empire during a period that spans from the rise of a dynasty that claimed to descend from the biblical King Solomon in 1270 to the near collapse of this dynasty in 1527. Second, to provide a platform where scholars working on the wider history of manuscript illumination—and especially on the oriental traditions of the Armenian, Coptic and Syriac Orthodox Churches—can share research findings, methods and perspectives. Efforts to foster such cross-disciplinary dialogues include the organization of a session entitled “Rethinking Royal Manuscripts in a Global Middle Ages” at the Association for Art History’s 48th Annual Conference in 2022. The session is being organized by Jacopo Gnisci and Umberto Bongianino (University of Oxford), who is acting as an adviser to ITIESE and has been sponsored by the ICMA.

The inception of a manuscript culture in the Horn of Africa can be linked to the spread of Christianity in the region around the mid-fourth century CE, a development that strengthened already existing ties between Ethiopia and the Mediterranean world and spurred a gradual translation of scriptural, canonical, liturgical and hagiographic texts into Classical Ethiopic (Geez). This phase laid the foundation for further original literary developments. Once considered a minor, marginal and secondary—if not even degenerated—domain of the Christian ecumene, late antique and early medieval Ethiopian Christianity is now viewed as an essential, if distinctive, part of the Christian



Figure 2. “Image of Saint Luke the Evangelist” before the beginning of his Gospel. Fol. 119v, Gannata Maryam, turn of the fifteenth century. Like other traditions, Early Solomonic Ethiopic manuscripts were often decorated with author portraits (Photo: Michael Gervers, courtesy of the DEEDS project).

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## PROJECT REPORT

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world. The material heritage of Christian Ethiopia, on which the ITIESE Project focuses, provides crucial evidence for understanding local artistic, literary and liturgical traditions that may be further examined against a backdrop of global mobility and exchange.

By the beginning of the Early Solomonic Period (1270–1527), Christianity had become a dominant religion among the people who inhabited territories located between modern-day northern Ethiopia and south-western Eritrea and who used it to assert distinct indigenous identities. Continued adherence to this religion found material manifestations in the construction and decoration of churches (Fig. 1) and in the production, circulation and acquisition of liturgical objects such as manuscripts (Fig. 2). Together with archaeological data, these codices are one of the primary sources of information for answering questions about the history of the Ethiopian Empire. One has to stress that the earliest extant manuscripts (with the only exception being the probably Late Antique *Abba Garima Gospels*) date from this period, which marks the end of a delicate period of political and cultural transition. These manuscripts mark the beginning of a new phase and bear the trace of a work of revision and reinterpretation of the previous heritage to which both old knowledge and new ideas, texts, models and concepts contributed. What is apparent in both the architecture and the textual heritage has a magnificent counterpart in the visual domain of illustrated Ethiopic manuscripts, which the ITIESE Project intends to investigate.

By focusing on the visual, codicological and textual features of Ethiopic manuscripts—especially those decorated with figurative subjects—the ITIESE Project is attempting to draw conclusions about the use, significance and production of these manuscripts. On the one hand, we intend to draw on this data as well as on field research to highlight what is distinctive about Ethiopic manuscripts and assess how their illustrations embodied the cultural identity and spiritual aspirations of their makers and patrons. On the other hand, we hope to analyze these works to build up knowledge of the Ethiopian Empire’s integration into commercial, religious and political networks that connected East Africa to the Middle East, Asia and Western Europe. In this respect, the project aims to contribute to broader efforts to globalize the field of medieval studies.

Among the flourishing of projects and initiatives dedicated to manuscript studies, including Ethiopian and Eritrean manuscripts, ITIESE stands out because of its focus on

a limited corpus of pieces selected for their art-historical importance and to be investigated in-depth in all aspects—codicological, textual and especially art-historical. The catalogue descriptions of these manuscripts, which are being compiled by project members, will be hosted on the Open Access (OA) platform of the long-term project (2016–2040) funded by the Union of the German Academies through the Academy of Sciences and Humanities in Hamburg and entitled “Beta maṣāḥəft: Manuscripts of Ethiopia and Eritrea (Schriftkultur des christlichen Äthiopiens und Eritreas: eine multimediale Forschungsumgebung)” (Fig. 3).

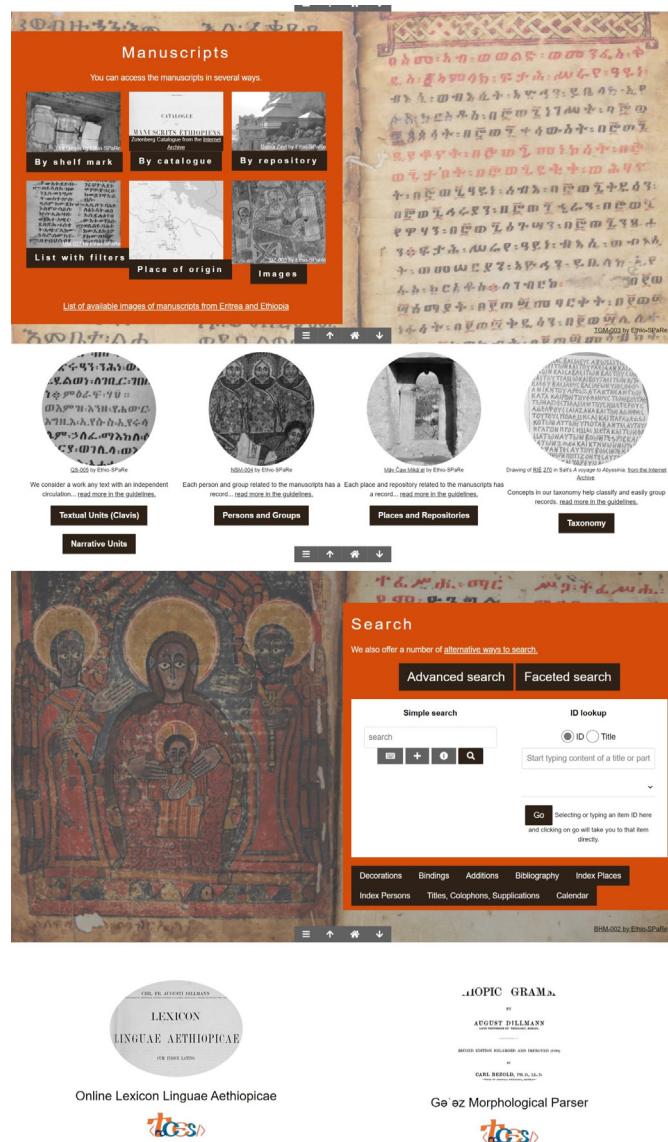


Figure 3. Detail of the landing page of the Beta maṣāḥəft platform (Screenshot taken on September 23, 2021).

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## PROJECT REPORT

*(continued)*

The platform has the advantage of providing a sustainable existing digital infrastructure that is already serving an international community of scholars. On the one hand, ITIESE will substantially contribute to the field by providing comprehensive descriptions and studies of the illuminated manuscripts considered in the project. On the other hand, the project will contribute to demarginalizing medieval Ethiopia by situating its heritage in the wider context of Orthodox Christianities and by considering its interactions with people of other faiths (including Islam and Judaism).

The planned outputs of the project include the publication of an OA monograph on illustrated manuscripts from the early Solomonic period and the organization of a conference entitled “Illuminating the Eastern Christian World: Manuscripts, Illuminators, and Scribes,” that is being organized together with Theo M. van Lint (University of Oxford), Vitagrazia Pisani (Universität Hamburg), and Sophia Dege-Müller (Universität Hamburg). The conference proceedings will be published in OA and will feature papers by scholars working on Syriac, Latin, Greek, Coptic, Arabic, Jewish, Georgian and Ethiopic manuscripts. If the conference will take place in-person, which is something

that cannot be confirmed at this stage due to the ongoing situation caused by the pandemic, it will be hosted of the Centre for the Study of Manuscript Cultures in Hamburg between June and July 2022 and will be accompanied by an exhibition.

Additionally, we plan to publish a series of research papers, including an OA handlist of illustrated Early Solomonic manuscripts in collections in Germany and the UK. Research on these collections, which is being carried out by Sophia Dege-Müller and Vitagrazia Pisani, will shed light on the history of their acquisition and has already led to identification of manuscripts taken by British troops after the battle of Maqdala and unpublished Early Solomonic pieces. The team members of the project are also working on a series of joint initiatives with colleagues, projects and institutions located in Ethiopia, Europe and America (including the Bodleian Libraries, Cambridge University Libraries, the DEEDS Project and La Sapienza). For example, an ongoing collaboration with Mai Musić (Bodleian Libraries), Stephen Rickerby (conservator), Meron Gebreananaye (Durham University) and Lisa Shekede (conservator) will lead to an exhibition on the conservation and preservation



Figure 4. Christian Orthodox Tewahedo priests and deacons carrying liturgical paraphernalia during a procession celebrating the feast of the Epiphany, Lalibela, 2021 (Photo: Robert Wilson).

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## PROJECT REPORT

(continued)

of Ethiopia's heritage at UCL's cloisters. Through these and other initiatives we hope to upgrade the state of the art in the field of research on illustrated Ethiopian and Christian oriental manuscripts and foster public engagement with our research and that of our colleagues.

*Jacopo Gnisci is a Lecturer in the Art and Visual Cultures of the Global South at University College London and a Visiting Scholar in Department of Africa, Oceania and the Americas at the British Museum. Alessandro Bausi is Professor for Ethiopian Studies, Director of the Hiob Ludolf Centre for Ethiopian and Eritrean Studies, and a member of the Centre for the Study of Manuscript Cultures at the Universität Hamburg.*

## FIELD REPORT:

### Chantier Scientifique Notre-Dame – A Field Report

By Jennifer M. Feltman

This report provides an introduction to the [Centre nationale de la recherche scientifique \(CNRS\) Chantier scientifique Notre-Dame](#) and its Monumental Decoration (Décor

monumentale) working group, as well as an update on restorations in the interior based upon a recent site visit to the cathedral worksite on September 24, 2021.

As we know well, fire ravaged the Cathedral of Notre Dame in Paris on April 15, 2019. The very next day, art historians and scientists began to organize with the goal of offering their collective knowledge to aid in the cathedral's restoration. From this effort, a group known as the [Association des scientifiques au service de la restauration de Notre-Dame de Paris](#) began. Key members of the Scientifiques group made the case to the French government that the process of stabilizing and restoring the cathedral, which would require new analyses by structural engineers and scientists, should include historians and art historians as well. There was also an awareness that the traumatic wounds caused by the fire had opened up parts of the monument that, under normal circumstances, would not be observable. The process of "healing" Notre Dame would, in fact, provide a unique opportunity to study the monument itself. With this in mind, the Scientifiques advocated that the cathedral site itself be treated as a living laboratory in which researchers could gain new knowledge of the building, and that all data associated with the cathedral,



Figure 1

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## FIELD REPORT

(continued)

including any new discoveries, should be carefully documented and preserved for future generations in a database.

Although the French Ministry of Culture normally includes art historians and scientists on the committees that inform major restorations, there is usually a single committee for a building that is confined to a small number of persons. The proposal made by the Scientifiques group was far more expansive, both in terms of the number of scholars it would include and in its concept of the restoration process as an opportunity for new research. In the summer of 2019, their proposal was approved, establishing the CNRS—Chantier scientifique Notre-Dame, which is comprised of working groups divided by their focus on specific materials, properties, concepts and means of preserving the building: stone, wood, metal, glass, acoustics, digital studies, civil and structural engineering, monumental decoration and *émotion patrimoniale*—that is, responses to the monument that arise from and help to form concepts of French Cultural Heritage.

Since June of 2019, I have been a member of the Stone (Pierre) working group, coordinated by Yves Gallet, Université de Bordeaux. In February 2021, I was appointed

to a newly formed group, *Décor Monumentaux*, coordinated by Dany Sandron, Centre Chastel-Sorbonne Université (Fig. 1). This team focuses on the visual arts of the cathedral from medieval to modern, including its sculptures, polychromy, furnishings and artworks (some still in situ in the chapels). Other members include: Stéphanie Duchêne and Witold Nowik, Laboratoire de Recherche des Monuments Historiques (LRMH); Marie-Hélène Didier (Conservation régionale des monuments historiques [CRMH] de la région Ile-de-France); Irène Jourd’heuil (Conservation régionale des monuments historiques [CRMH] de la région Centre); Christine Gouzi and Iliana Kasarska (Centre Chastel - Sorbonne Université); Markus Schlicht (Université Bordeaux Montaigne/CNRS); Damien Berné (Musée de Cluny); Florian Meunier (Musée du Louvre); Stephan Albrecht (Universität Bamberg); Juliette Lévy (restauratrice); Marie-Emmanuelle Meyohas (restauratrice); and Olivier Poisson (Inspecteur général des Monuments Historiques). I was able to travel to Paris for an in-person meeting with the group at the Institut national d’histoire de l’art (INHA) on September 23 and a visit to the cathedral works site on the following day.



Figure 2

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## FIELD REPORT

*(continued)*

The morning before the Décor Monumentaux group met at the INHA, I made a personal stop to see the Cathedral of Notre Dame. This was the first opportunity I had to visit Paris since the fire. When I saw the absence of the roof and spire against the skyline of the Île de la Cité (Fig. 2), I felt an entirely new sense of loss. Intellectually, I knew that I would never again see the actual spire created by Viollet-le-Duc, but experiencing its absence was like a new phase in a grieving process. At the same time, the heroic efforts to stabilize the building were also apparent. On September 18, the Ministry of Culture officially announced that the cathedral had been stabilized and restoration could begin.

Restorations have, in fact, already begun in some of the cathedral's chapels. Led by Marie-Hélène Didier of the CMRH, the Décor Monumentaux group entered the cathedral on the north side of the building through the Porte de Rouge. Immediately, we were surrounded by a forest of aluminum scaffolding, which is illuminated by fluorescent lights on each level (Fig. 3). Our first stop was the choir and high altar, which can be accessed but is entirely covered over to provide protection (Fig. 4). The cloître of the choir remains in place and is currently sheathed in plastic for protection. The same plastic sheathing also encloses chapels where restoration is active. This helps to isolate dust and debris that could contain lead from the cathedral's roof, which vaporized in the fire. Additional safety precautions, such as mandatory PPE and showers for workers and visitors to the site, are still in place to protect from potential exposure to the lead.

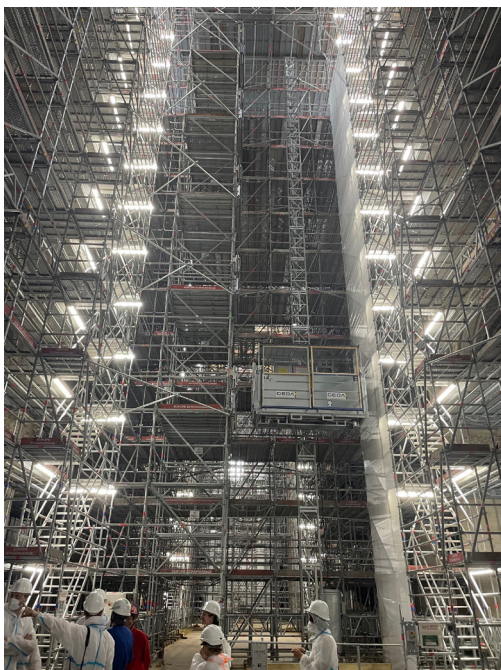


Figure 3

Visits to the chapels in the interior revealed a variety of cleaning and restoration techniques. One of the first chapels to be restored is that of Saint Ferdinand (Fig. 5). Because its polychromy dates to the nineteenth century, it has been treated as a “chapelle témoin” of the restoration, meaning that restoration techniques are being tested here before being applied in other areas of the cathedral. As can be seen, its vaulting has been entirely repainted in vibrant hues. The bay next to this chapel has also been cleaned (*continued on pg. 21*)

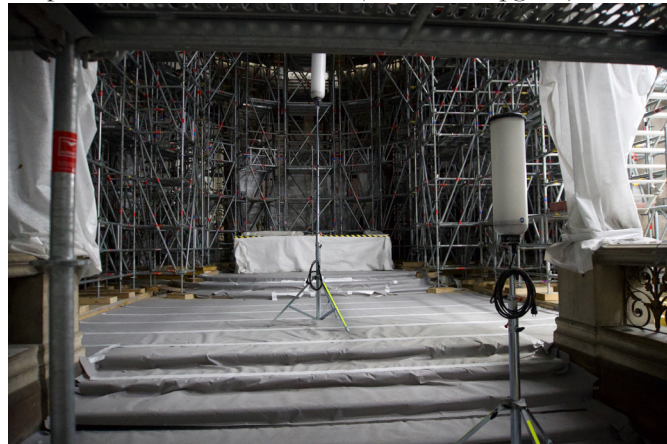


Figure 4



Figure 5

*Continued on page 21*



## FIELD REPORT

(continued)

but not painted. According to St ephanie Duch ene, to clean the capitals of this bay's columns, the LMRH first tested them using micro-sandblasting with a vegetable-based projectile at different pressures and a fine nozzle and then a ND-YAG laser at different energies. The cleaning revealed traces of red and green polychromy on the capitals (Fig. 6). The ND-YAG laser also was used as well for cleaning bare stone, joints and polychromies.

Next, we visited the chapel of Saint Guillaume, which was remarkably well-preserved. The fifteenth-century tomb and sculptures of Jean Juvenal des Ursins and his wife, Mich le Vitry, are still in place (Fig. 7), as is the painting of the *Visitation of the Virgin* (1719) by Jean Jouvenet. Because the painting is larger than the cathedral doorways, it has remained in place. Remarkably, as Marie H len Didier reported, she visited the cathedral the day after the fire to run her hands over the painting to check it, and it was not covered by lead dust or ash. Also preserved *in situ* are

the sculptures of the Tomb of Henri Claude d'Harcourt (1771–1776) by Jean-Baptiste Pigalle (Fig. 8).

Some chapels show damage, but not all was caused by the fire. In the chapel of Sainte-Madeleine, the paint peeling from the wall surface has been caused by extreme changes in temperature and humidity due to climate, and not the fire or water that was used to extinguish it (Fig. 9). As can



Figure 6



Figure 7



Figure 8



Figure 9

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## FIELD REPORT

*(continued)*

be seen in Figure 9, the wall painting has been temporarily held in place by pieces of paper until a method for conserving it can be established. Other methods for cleaning have been tested by the LRMH at the entrance to the sacristy on a wall painting done by Violet-le-Duc (Fig. 10). The wall was first vacuumed and the central square was cleaned using distilled water; then the square to the right of it was cleaned with TAC gel in one pass, and the square to the far-right was cleaned with TAC gel in two passes, which seems to be the best method.

We visited a second “chapelle témoin,” the chapel of Guadeloupe, which has a key stone covered in ivy with traces of green paint (Fig. 11). It has been fully cleaned, but not repainted. The bay next to this chapel has also been cleaned. Its key stone is spiral in form, and there are traces of gold polychromed fleur-de-lis along its ribs. Because the chemical formulations of polychromy are rather consistent until the eighteenth century, dating polychromy is one of the more difficult tasks presented in the restoration. This is a question our group is considering.

Our visit concluded with an extended examination of the sculptures of the west façade made possible by a scaffold that currently runs along the length of the portals at the level of the lintels (Fig. 12). Although these sculptures were not damaged in the fire, the restoration is allowing the Décor Monumentaux group to study them as part of the overall project of analyzing and preserving the monument for the future. The sculptures are just one aspect of the research of the Décor Monumentaux group but will be one of our major foci.



Figure 11

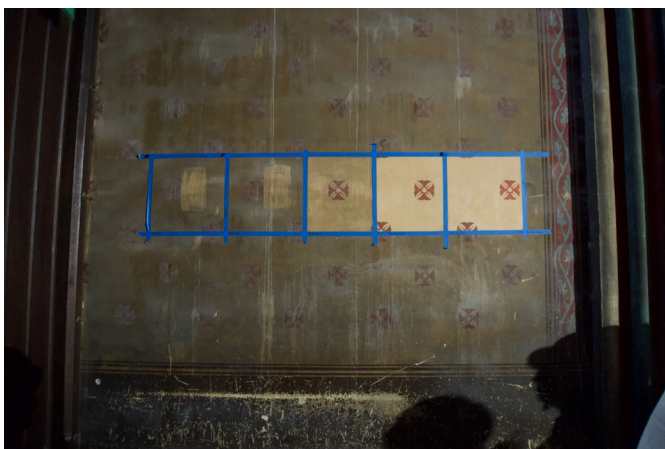


Figure 10



Figure 12

*Jennifer M. Feltman is Assistant Professor of Medieval Art and Architecture at the University of Alabama and a member of the CNRS Chantier Scientifique Notre-Dame – serving on the Pierre and Décor Monumentaux working groups. [jmfeltman@ua.edu](mailto:jmfeltman@ua.edu)*



## EXHIBITION REPORT:

### Imperial Splendor: The Art of the Book in the Holy Roman Empire, ca. 800–1500

By Emma Dove

From mid-October until January 23, 2022, The Morgan Library & Museum is the site of *Imperial Splendor: The Art of the Book in the Holy Roman Empire, ca. 800–1500*. The exhibition offers a dazzling overview of manuscript production and patronage in the Holy Roman Empire, moving from the Carolingian and Ottonian periods of the ninth to eleventh centuries to manuscript and print book production driven by a growing merchant class in cities such as Prague, Vienna, Mainz and Nuremberg between the late-fourteenth and early-sixteenth century. Together, co-curators Joshua O’Driscoll, The Morgan’s Assistant Curator of Medieval and Renaissance Manuscripts, and Jeffrey Hamburger, Kuno Francke Professor of German Art and Culture at Harvard University, have brought together over 70 examples of medieval manuscript illumination and related works drawn entirely from institutions in the United States. This exhibition is remarkable for the epic temporal and geographical reach of the story it spins through objects and its strides toward digital accessibility in the wake of the COVID-19 pandemic.

*Imperial Splendor* is inaugurated by helpful didactics, which introduce visitors to the Holy Roman Empire’s history and structure, detail the exhibition’s scope and give a brief history of medieval manuscript collection in America. Visitors are then drawn into a fittingly rich purple room divided into three thematic and chronological sections: “Imperial Networks, 9<sup>th</sup>–11<sup>th</sup> Century,” “Imperial Monasteries, 12<sup>th</sup>–14<sup>th</sup> Century,” and “Imperial Cities, 15<sup>th</sup>–16<sup>th</sup> Century.” Upon entering this room, visitors are met with three gleaming treasures: The Morgan Library & Museum’s “Lindau Gospels,” a gospel lectionary produced in Regensburg, Germany, from the Walters Art Museum (MS W.8), and a book-shaped reliquary produced in phases in Germany and Belgium from the Cleveland Museum of Art (Fig. 1). The prominent display of these objects serves both to draw viewers in and to introduce themes of composite craftsmanship, trade and exchange, and political and religious authority that are central to the exhibition. Just behind these three treasures are a series of stunning Carolingian and Ottonian manuscripts that gesture to the legacy of ancient Rome, communicating imperial power and ambition through gold ink, purple parchment, elaborate initials and ornate bindings. The gold



Figure 1: Installation with the Lindau Gospels and a Book-Shaped Reliquary in the exhibition *Imperial Splendor: The Art of the Book in the Holy Roman Empire, ca. 800–1500* at The Morgan Library & Museum. Photo by the author.

capitals written on bands of imperial purple visible in a mid-ninth-century gospel book (Morgan MS M.860) from Tours, for example, recall the stone-carved inscriptions of ancient Rome while also gesturing to Emperor Charlemagne’s efforts to reform and standardize writing practices that varied widely across the Holy Roman Empire.

From “Imperial Networks,” visitors move to “Imperial Monasteries,” which relates the story of the Investiture Controversy (ca. 1076–1122), the increasing power and patronage of local nobility, and the growing prominence of cathedral schools and universities. Each carefully chosen object on display tells a story that reinforces the exhibition’s narrative. Behind the creation of the thirteenth-century “Berthold Sacramentary” (Morgan MS M.710), for example, is a rise in pilgrimage to the Abbey of Weingarten in Swabia due to the donation of a relic of Christ’s blood by Judith of Flanders, Duchess of Bavaria. This donation, influx of pilgrims and resulting program of cultural production that

*Continued on page 24*

## EXHIBITION REPORT

*(continued)*

included the Berthold Sacramentary underline the power and patronage of local nobility as well as the ambition and cultural influence of religious leaders such as Berthold, Abbot of Weingarten. The wide variety of books on display are contextualized by liturgical objects from the Abbey of St. Trudpert at Münstertal from The Metropolitan Museum of Art as well as The Morgan Library's sumptuous Lichtenthal Altar Tabernacle, the enamelwork and architectural detail of which recall the stained glass and sculpture of a cathedral.

"Imperial Cities," the exhibition's apotheosis, highlights the relationships between the emperor and certain "free imperial cities" that became hubs for skilled artisans. Cities such as Prague, we learn, attracted scholars and craftsmen from all over Europe whose names can increasingly be associated with their works. This is the case with the fourteenth-century "Bible of Andreas of Austria" (Morgan MS M.833) and, of course, with several outstanding works from Albrecht Dürer, including his posthumous treatise on proportions, *De varietate figurarum* (Morgan PML 77029) and his first major book project, *Apocalypse with Pictures*, on loan from Columbia University. Prominently displayed on the exhibition's right wall is the Nuremberg Chronicle, on loan from the National Gallery of Art, Washington, D.C., whose visible opening during my visit showed the titular city covering an impressive two-page spread with its Burg, or imperial castle, prominently displayed (Fig. 2). Co-curators Driscoll and Hamburger crafted an elegant and intriguing display with both this book and the Starck Triptych, also on loan from the National Gallery. The triptych depicts the Elevation of the Cross, noted as an unusual subject for this time, with the Virgin Mary compassionately mirroring Christ's bodily posture on his privileged right side. The Nuremberg Chronicle's display of its titular city at the beginning of the chronicle's sixth age, the "Christian era," positions it as the New Jerusalem, creating robust conversation between it and the Passion imagery above. These arresting works and others from Nuremberg highlight its prominence among other free imperial cities and within the context of the exhibition.

In light of the continued difficulties of the COVID-19 pandemic, I appreciate the curators' efforts to make *Imperial Splendor's* contents more accessible to a wider audience—even those who cannot be physically present to see these imperial treasures in person. The exhibition features eighteen recorded [audio clips](#) from Hamburger and O'Driscoll and an introduction from museum director Colin B. Bailey, all of which describe the objects on display in rich detail. Especially entrancing is a recording of the "Mass for St. Lawrence" from the grand Geese Book from the Schola



Figure 2: Installation with the Starck Triptych and Nuremberg Chronicle in the exhibition *Imperial Splendor: The Art of the Book in the Holy Roman Empire, ca. 800–1500* at The Morgan Library & Museum. Photo by the author.

Hungarica on display just in front of the Nuremberg Chronicle. Additionally, The Morgan is offering three [virtual tours](#) of this exhibition on October 29, November 5, and November 19, 2021, for which virtual visitors can select a ticket price that best suits their needs. The exhibition even has its own Spotify [playlist](#) to listen to either as you walk through the sumptuous books on display in person or as you imagine yourself walking through the exhibition from afar.

*Imperial Splendor* brings together masterworks from diverse museums and collections in the United States. The result of the co-curators' work is a tightly knit narrative in which visitors, both expert and novice alike, can explore themes of imperial commission and consumption and the changing styles of book production during the period from the fall of Rome to after the invention of the printing press.

— Emma Dove is a PhD Candidate at the University of Virginia.

## EVENTS AND OPPORTUNITIES

Tania Kolarik, Assistant Editor for Events and Opportunities

### SPONSORED BY THE ICMA

#### 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-83WPLLeFfxJn3exWloQxF3fHQaj24zaRheNfckQ/viewform>

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

It has been almost two years since ICMA members have been able to gather in-person, but there are some areas of the ICMA orbit where get-togethers are feasible. 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. See the “Member News - Events” section of this newsletter for information on recent Pop-Ups that took place in Savannah and Philadelphia.

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

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

If you’re interested, please contact **Ryan Frisinger** ([ryan@medievalart.org](mailto:ryan@medievalart.org)), Executive Director.

### 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

For in-person gatherings, we are glad that we can continue to offer travel grants **to speakers at ICMA-sponsored sessions at scholarly conferences**. Funds for this program are made possible through the generosity of the **Samuel H. Kress Foundation**.

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.**



## ICMA EVENTS AND OPPORTUNITIES

*(continued)*

### 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)

### In this Program, 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](mailto:icma@medievalart.org)) with a list of speakers, affiliations and departure location as soon as the session is finalized. This will help us determine the availability of funds.

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

## 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](mailto:EventsExhibitions@medievalart.org). Submissions must be received by February 15 for inclusion in the March 2022 newsletter.*

### 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 (2006–08) and on the Program Committee (2013–16).

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)***Online Exhibitions*****Ancient Art at Dumbarton Oaks***

Dumbarton Oaks, Washington D.C.

Online exhibition: <https://www.doaks.org/resources/online-exhibits/ancient-art-at-dumbarton-oaks>***buochmeisterinne: Handschriften und Frühdrucke aus dem Dominikanerinnenkloster Adelhausen***

Museum für Stadtgeschichte, Freiburg

Online exhibition: <https://buochmeisterinne.de/>***Infinity of Nations: Art and History in the Collections of the National Museum of the American Indian***

National Museum of the American Indian, Washington D.C.

Online exhibition: [https://americanindian.si.edu/exhibitions/infinityofnations/?utm\\_source=siedu&utm\\_medium=referral&utm\\_campaign=exhibitions](https://americanindian.si.edu/exhibitions/infinityofnations/?utm_source=siedu&utm_medium=referral&utm_campaign=exhibitions)***The Sogdians: Influencers on the Silk Roads***

National Museum of Asian Art, Washington D.C.

Online exhibition: <https://sogdians.si.edu/>***Virtual Middle Ages: A New Look at Old Art***

Belvedere, Vienna

Online exhibition: <https://www.belvedere.at/en/virtual-middle-ages>**Exhibitions****AUSTRIA*****The Age of Dürer: Austria at the Gate of the Renaissance***

Belvedere, Vienna

October 21, 2021–January 30, 2022

**BELGIUM*****Stories from Under the Ground: Bruges in the Year 1000***

Gruuthusemuseum, Bruges

December 9, 2021–October 27, 2023

**CANADA*****Meditation and the Medieval Mind***

Art Gallery of Ontario, Toronto

Ongoing

**GERMANY*****Mit Bibel und Spaten: 900 Jahre Prämonstratenser-Orden***

Kulturhistorisches Museum, Magdeburg

September 8, 2021–January 9, 2022

***Von Frauenhand: Mittelalterliche Handschriften aus Kölner Sammlungen***

Museum Schnütgen, Cologne

October 26, 2021–January 1, 2022

***Welt und Zeit gestalten: Kulturerbe der Prämonstratenser im Erzbistum Paderborn***

Diözesanmuseum Paderborn

December 10, 2021–March 13, 2022

**ISRAEL*****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, Jerusalem

June 2021–September 2022

**UK*****Fragmented Illuminations: Medieval and Renaissance Manuscript Cuttings at the V&A***

Victoria and Albert Museum, London

On view through May 8, 2022

***Painting with Gold***

The Fitzwilliam Museum, Cambridge

September 1, 2021–February 27, 2022

**USA*****The Artist's Workshop in Medieval and Renaissance Europe***

Jean &amp; Alexander Heard Libraries, Vanderbilt University, Nashville

November 4, 2021–January 23, 2022

***Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa***

National Museum of African Art, Washington D.C.

July 16, 2021–February 27, 2022

Online exhibition: [https://africa.si.edu/exhibitions/current-exhibitions/caravans-of-gold-fragments-in-time-art-culture-and-exchange-across-medieval-saharan-africa/?utm\\_source=siedu&utm\\_medium=referral&utm\\_campaign=exhibitions](https://africa.si.edu/exhibitions/current-exhibitions/caravans-of-gold-fragments-in-time-art-culture-and-exchange-across-medieval-saharan-africa/?utm_source=siedu&utm_medium=referral&utm_campaign=exhibitions)***Engaging the Senses: Arts of the Islamic World***

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

Ongoing

## OTHER EVENTS AND OPPORTUNITIES

(continued)

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

The Met Fifth Avenue, New York

May 24, 2021–May 7, 2023

### *Imperial Splendor: The Art of the Book in the Holy Roman Empire, 800–1500*

Morgan Library and Museum, New York

October 15, 2021–January 23, 2022

### *Medieval Bologna: Art for a University City*

Frist Art Museum, Nashville

November 5, 2021–January 30, 2022

### *Painted Prophecy: The Hebrew Bible through Christian Eyes*

Getty Center, Los Angeles

March 8–May 29, 2022

From March 8 to May 29, 2022, the J. Paul Getty Museum will mount the exhibition *Painted Prophecy: The Hebrew Bible through Christian Eyes*. Images drawn from the Hebrew Bible (known to Christians as the “Old Testament”) were among the most popular subjects for Christian illuminated manuscripts in the Middle Ages. This exhibition brings manuscripts that explore the medieval Christian understanding of Hebrew scripture into dialogue with the Rothschild Pentateuch, a masterpiece of the Jewish manuscript tradition. Together, these objects from different religious traditions demonstrate how the Hebrew Bible was a living document, its contents subject to interpretation dependent on time and place.

### *Spain, 1000–1200: Art at the Frontiers of Faith*

The Met Cloisters, New York

August 30, 2021–January 30, 2022

### *Transcending Time: The Medieval Book of Hours*

Getty Center, Los Angeles

August 31, 2021–February 20, 2022

From August 31, 2021, to February 20, 2022, the J. Paul Getty Museum will mount the exhibition, *Transcending Time: The Medieval Book of Hours*. Manuscripts known as “books of hours” were among the most widely produced and used during the Middle Ages. These decorated prayer books not only structured time for their readers (over a day, a year and a lifetime) but their creation reveals an increasing demand for private and personalized Christian devotion. Featuring masterpieces of medieval illumination drawn from the permanent collection, this exhibition offers glimpses into

the daily lives of their readers, the material features of luxury manuscripts, and the thriving late medieval book market.

## Conferences, Lectures, Symposia, etc.

### *Against Identity? Discourses of Art History and Visual Culture in Italy* | *Online Conference*

Kunsthistorisches Institute in Florenz–Max-Planck-Institut, Florence

December 9–10, 2021

For more information, see: <https://www.hsozkult.de/event/id/event-98089>

### *Andrew Ladis Memorial Trecento Conference* | *Conference*

Frist Art Museum and Vanderbilt University, Nashville

January 13–15, 2022

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

### *Aura: Authenticity, Experience, and Art* | *Conference*

Cleveland Museum of Art and Case Western Reserve University

November 12, 2021

For more information, see: <https://www.eventbrite.com/e/47th-annual-cleveland-symposium-aura-authenticity-experience-and-art-tickets-169018040509?aff=ebdssbdestsearch>

### *British Archaeological Association* | *Online Lecture Series*

British Archaeological Association, London

October 6, 2021–May 4, 2022

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

### *Colour in Cusanus* | *Online Lecture*

4:45–6:30pm GMT

Birkbeck, University of London

November 17, 2021

For more information, see: <https://www.eventbrite.co.uk/e/jeffrey-hamburger-colour-in-cusanus-tickets-190404333487>

### *Dante und sein Mittelalter* | *Hybrid Lecture Series*

Paris Lodron Universität Salzburg

October 4, 2021–January 24, 2022

For more information, see: [https://izmf.sbg.ac.at/wp-content/uploads/2021/09/21\\_WS\\_Ringvorlesung\\_IZMF\\_Folder\\_fin.pdf](https://izmf.sbg.ac.at/wp-content/uploads/2021/09/21_WS_Ringvorlesung_IZMF_Folder_fin.pdf)

Continued on page 29



## OTHER EVENTS AND OPPORTUNITIES

*(continued)****Exhibition Medieval Spain: Yesterday and Today | Online Roundtable***

1:00–2:00pm ET

The Met Cloisters and Fordham University

December 5, 2021

For more information, see: <https://securelb.imodules.com/s/1362/18/interior.aspx?ble-dit=1&cid=17868&dids=312&gid=1&p-gid=9715&sid=1362>

***Fragmented Illuminations: Medieval and Renaissance Manuscript Cuttings at the Victoria and Albert Museum | Hybrid Lecture***

5:00–6:30pm GMT

The Courtauld

November 10, 2021

For more information, see: <https://courtauld.ac.uk/whats-on/fragmented-illuminations-medieval-and-renaissance-manuscript-cuttings-at-the-victoria-and-albert-museum/>

***From Devilry to Divinity: Readings in Dante's Divina Commedia | Online Workshop Series***

The Warburg Institute, London

October 25, 2021–March 21, 2022

For more information, see: <https://warburg.sas.ac.uk/whats-on/readings-dantes-divina-commedia>

***Good, Better, Best: Questioning Quality and Mosaics | Online Lecture***

11:00am–1:00pm CT

University of Cambridge

November 15, 2021

For more information, see: <https://www.eventbrite.com/e/cambridge-medieval-art-seminars-tickets-190621924307?aff=erelpanelorg>

***IHR Seminar European History 1150–1550 | Hybrid Lecture Series***

Institute of Historical Research, University College London

October 7, 2021–December 16, 2021

For more information, see: <https://www.history.ac.uk/seminars/european-history-1150-1550>

***[In]materiality in Medieval Art | Conference***

Universidad Complutense de Madrid

November 11–12, 2021

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

***Interventions: 17th Annual Marco Manuscript Workshop | Workshop***

The Marco Institute for Medieval and Renaissance Studies, University of Tennessee, Knoxville

February 4–5, 2022

***Konstruktion, Darstellung und Rezeption genealogischen Wissens in Mittelalter und Früher Neuzeit | Online Conference***

Historisches Institut der RWTH Aachen

December 10–11, 2021

For more information, see: <https://www.histinst.rwth-aachen.de/go/id/lidh?#aaaaaaaaaalidi>

***Living Matter in Medieval Denmark | Hybrid Lecture***

5:00–6:30pm GMT

The Courtauld

December 8, 2021

For more information, see: <https://courtauld.ac.uk/whats-on/living-matter-in-medieval-denmark/>

***London Society for Medieval Studies Seminar | Online Lecture Series***

Institute of Historical Research, University College London

September 28, 2021–December 14, 2021

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

***Loss: 14th Annual Schoenberg Symposium on Manuscript Studies in the Digital Age | Online Conference***

Schoenberg Institute for Manuscript Studies, University of Pennsylvania

November 17–19, 2021

For more information, see: <https://www.library.upenn.edu/about/exhibits-events/ljs-symposium>

***Magical Images in Late Medieval Manuscripts | Online Lecture***

5:30–7:00pm GMT

The Warburg Institute, London

November 10, 2021

For more information, see: <https://warburg.sas.ac.uk/events/stargates-jean-patrice-boudet>

## OTHER EVENTS AND OPPORTUNITIES

(continued)

### *Medieval Archaeology in the Horn of Africa* | **Online Lecture Series**

University of Exeter

October 20–December 15, 2021

For more information, see: [https://www.eventbrite.com/e/in-search-for-medieval-islam-at-the-heart-of-the-christian-kingdom-tickets-164515222459?aff=erellivmlt&keep\\_tld=1](https://www.eventbrite.com/e/in-search-for-medieval-islam-at-the-heart-of-the-christian-kingdom-tickets-164515222459?aff=erellivmlt&keep_tld=1)

### *Meet the Manuscripts: Autumn Series* | **Online Lecture Series**

Bodleian Libraries

October 14–December 2, 2021

For more information, see: <https://visit.bodleian.ox.ac.uk/event/meet-the-manuscripts-online-lecture-series#/national>

### *Mobility and Materiality in Byzantine-Islamic Relations (7th–12th Centuries)* | **Online Conference**

Boğaziçi University

November 12–13, 2021

For more information and to register, email: [byzantinestudies@boun.edu.tr](mailto:byzantinestudies@boun.edu.tr)

### *Plafonds peints en Europe (XIVe–XXIe siècles): formes, fonctions, fictions* | **Online Conference**

Centre allemand d'histoire de l'art, Paris

December 2–3, 2021

For more information, see: <https://www.maxweberstiftung.de/aktuelles/termine/einzelansicht-veranstaltungen/detail/News/plafonds-peints-en-europe-xive-xxie-siecles-formes-fonctions-fictions.html>

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

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>

For more information, see: <https://marco.utk.edu/ms-workshop/>

### *Private Life: International Congress for Young Researchers in Middle Ages* | **Conference**

Universidade de Évora

November 11–13, 2021

For more information, see: <https://icyrmauevora.wix-site.com/icyrma/programme-3>

### *Putting on Cologne: An Exploration of a Medieval City* | **Online Lecture**

3:00–4:30pm ET

Fordham University

December 8, 2021

For more information, see: <https://www.fordham.edu/info/24266/lectures>

### *(Re)Ordering the Gods: The Mythographic Web Through Times* | **Online Workshop**

The Warburg Institute, London

November 25–26, 2021

For more information, see: <https://warburg.sas.ac.uk/events/reordering-the-gods>

### *Representing Architecture in Early Islam: The San'A' Qur'an Frontispieces* | **Online Lecture**

4:00–5:30pm GMT

University of York

November 17, 2021

For more information, see: <https://www.york.ac.uk/history-of-art/news-and-events/events/2021/researchseminar171121/>

### *Robert Branner Forum for Medieval Art* | **Online Lecture Series**

Columbia University

October 21, 2021–November 19, 2021

For more information, see: <http://www.columbia.edu/cu/arhistory/calendar/branner.html>

### *Shades of Purple: Ornament in Medieval Manuscripts* | **Workshop**

University of Zurich

Registration Deadline: November 22, 2021

November 25–26, 2021

For more information, see: [https://texturestest.files.wordpress.com/2021/09/shades\\_of\\_purple.pdf](https://texturestest.files.wordpress.com/2021/09/shades_of_purple.pdf)

## OTHER EVENTS AND OPPORTUNITIES

(continued)

### *Sinne im Mittelalter: Vielfalt | Hierarchien | Reflexionen* | *Online Lecture Series*

Universität Zürich, Zürich

September 21–December 14, 2021

Register at: [koordination@mediaevistik.uzh.ch](mailto:koordination@mediaevistik.uzh.ch)

For more information, see: [https://www.mediaevistik.uzh.ch/dam/jcr:ad7af330-6577-4146-a4ea-c975b-c4e69ce/Plakat-Ringvorlesung\\_HS21.pdf](https://www.mediaevistik.uzh.ch/dam/jcr:ad7af330-6577-4146-a4ea-c975b-c4e69ce/Plakat-Ringvorlesung_HS21.pdf)

### *Structuring a Virtual World of the Buddha: In the Case of the Ten Thousand Buddhas Pavilion (Wanfoge) in Beijing Zhibua Temple (1444) | Lecture*

6:00–8:00pm GMT

The Courtauld

January 13, 2022

For more information, see: <https://courtauld.ac.uk/whats-on/structuring-a-virtual-world-of-the-buddha-in-the-case-of-the-ten-thousand-buddhas-pavilion-wanfoge-in-beijing-zhibua-temple-1444/>

### *Talismans, Divination and the Occult in Jewish Traditions | Online Conference*

12:00–6:00pm GMT

The Warburg Institute, London

November 30, 2021

For more information, see: <https://warburg.sas.ac.uk/events/talismans-divination-occult>

### *Ut pictura medicina: Visuelle Kulturen und Medizin | Hybrid Conference*

Paris Lodron Universität Salzburg

November 11–13, 2021

For more information, see: <https://w-k.sbg.ac.at/veranstaltung/tagung-ut-pictura-medicina/>

### *What (is) Medieval? | Online Lecture Series*

5:00pm GMT

February 24–December 15, 2021

For the full program and to register, see: <https://medievaltoneo.wordpress.com/series-programme/>

### *Yale Lectures in Late Antique and Byzantine Art and Architecture | Online Lecture Series*

Yale Institute of Sacred Music

September 12, 2021–April 8, 2022

For more information, see: [https://ism.yale.edu/news/yale-lectures-late-antique-and-byzantine-art-and-architecture?utm\\_source=Special-Mail&utm\\_campaign=8b97d0f140-Chimp+Nov+7\\_COPY\\_04&utm\\_medium=email&utm\\_term=0\\_45b49c49f1-8b97d0f140-509372542&mc\\_cid=8b97d0f140&mc\\_eid=dcc7704b44](https://ism.yale.edu/news/yale-lectures-late-antique-and-byzantine-art-and-architecture?utm_source=Special-Mail&utm_campaign=8b97d0f140-Chimp+Nov+7_COPY_04&utm_medium=email&utm_term=0_45b49c49f1-8b97d0f140-509372542&mc_cid=8b97d0f140&mc_eid=dcc7704b44)

## Call for Papers

### *18<sup>th</sup> World Congress of Jewish Studies*

Hebrew University of Jerusalem

Deadline: December 1, 2021

For more information, see: <https://www.jewish-studies.org/registration/>

### *Mercenaries and Crusaders (1202–1480s)*

University of Debrecen, Hungary

Deadline: January 22, 2022

For more information, see: [https://mercenariesandcrusaders.com/?page\\_id=51](https://mercenariesandcrusaders.com/?page_id=51)

### *Ninth Annual Symposium on Medieval and Renaissance Studies*

Saint Louis University

Deadline: December 31, 2021

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

### *Thirteenth Biennial ANZAMES Conference: Reception & Emotion*

University of Western Australia

Deadline: November 12, 2021

For more information, see: <https://www.anzames2021.com/>

### *21st Vagantes Conference on Medieval Studies*

Case Western Reserve University

Deadline: November 29, 2021

For more information, see: <http://vagantesconference.org/call-for-papers/>

### *Zwischen Engel und Dämonen: übernatürliche Kreaturen im Mittelalter und in der frühen Neuzeit*

Universität Freiburg

Deadline: December 1, 2021

For more information, see: <https://calenda.org/906645>

## CONTRIBUTORS

With many thanks to:

Alessandro Bausi, Roland Betancourt, Madeline Caviness, Betsy Dominguez, Francesca Dell'Acqua, Emma Dove, Martha Easton, Jennifer Feltman, Ryan Frisinger, Elina Gertsman, Jacopo Gnisci, Gilbert Jones, Tania Kolarik, Gerhard Lutz, Therese Martin, Stephen Perkinson, Sarah Slingluff, and Nancy Wu.

Design by Danielle Oteri.