

# ICMANEWS



## THE ICMA WELCOMES YOU!

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

## WITH FEATURES ON:

Documentary Archaeology of Late Medieval Europe (DALME), Multispectral Imaging, and the *Toulouse: 1300-1400*, *J.R.R. Tolkien*, and *Lives of the Gods* exhibitions.





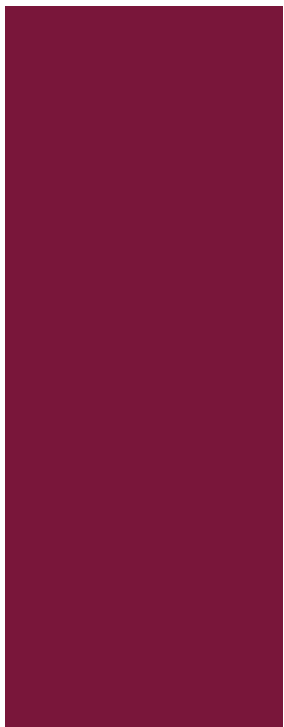
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Photo: Tobias M. Eckrich



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## LETTER FROM THE PRESIDENT, STEPHEN PERKINSON

To the ICMA Community,

I am honored and humbled to write to you as the newly inaugurated President of the International Center of Medieval Art. This organization has meant a great deal to me over the years, and I am thrilled to have this opportunity to contribute to sustaining it in the years to come.

This is a moment of transition in many ways. We are, we hope, emerging from the worst of the pandemic that has shaped the last several years. The ICMA is thus poised to return to some of the activities that in the past we all found so rewarding: in-person conference sessions, receptions, and study days in museums, for instance (many such opportunities are listed elsewhere in this newsletter). But we have learned a great deal from our experience in these last three years, mastering the ability to engage in remote forms of collaboration and fostering forms of intellectual stimulation via online platforms. As we emerge from the pandemic, we're capable of recreating the best of the pre-pandemic ways, while using our newly developed talents to continue broadening our reach, helping us become an even more inclusive organization.

We find ourselves in this enviable position thanks to efforts large and small by all of our extraordinary members during the last three years. But on behalf of the organization, I want to express our special gratitude to our outgoing President, **Nina Rowe**. It gives me great pleasure in this regard to announce that, in a breath-taking act of generosity, an anonymous individual has donated \$10,000 to the ICMA in honor of Nina's service as our President. This will enable us to continue, and build upon, many of the initiatives undertaken under her leadership.

As I noted in my remarks at the ICMA reception in New York this winter, Nina was inaugurated as ICMA President during the CAA conference in Chicago on February 13, 2020, just as the pandemic was making itself felt across the world. Only two days before her inauguration, for instance, the World Health Organization announced that they had arrived at what would become the official name of the disease, "COVID-19," and within days the world began to shut down in the face of the rising calamity. But this, of course, was not the only crisis confronting Nina's young presidency. By 2020, a series of horrific instances of police brutality were forcing the U.S. to begin to reckon with the legacy of centuries of exclusionary practices, and in particular with anti-Black racism. This was, in short, a radically transformative moment for the world, the nation, the academy, and our organization. With Nina's thoughtful, creative, and empathetic leadership, the ICMA contributed to efforts to confront these challenges. In hindsight, the list of initiatives undertaken under Nina's inspired guidance is frankly staggering. To name but a few of these: the ICMA received grant funding that allowed us to create a new "Coordinator for Digital Engagement" position to help facilitate our transition to online programming; we shifted financial resources to support members (particularly graduate students) who suddenly found themselves facing extraordinary impediments to their work; and we mounted a set of remarkable "Town Hall" online gatherings to grapple collectively with the question of how our discipline might move toward a more diverse and inclusive future. Events like these have been exciting for us all, and have prompted one member of the organization to offer a generous contribution in hopes of enhancing them: in the wake of the Friends Committee's "Coming Attractions" preview of exhibitions this fall, an anonymous donor stepped forward to offer a grant of \$500 to enable students at the beginning of their studies to participate in conferences or events that focus on continuing efforts to expand the horizons of our field beyond the European regions that have been its focus in the past.

I think it is fair to say that these things happened in no small part thanks to Nina's calm and wise leadership in those tumultuous times. But obviously they also required the creative energies of many, many other members of the organization. There are too many people to thank individually, but I do want to make note of members who have come to the end of their terms in critical organizational roles—terms that were, like Nina's, marked profoundly by the crises of the past few years. **Richard Leson** did a marvelous job as ICMA Secretary, ensuring that our organizational history will be well-preserved. **Andrea Achi** and **Joe Ackley** were extraordinary Co-Chairs of the IDEA Committee, which was the source of critically important programming for us (like the aforementioned Town Halls). **Bryan Keene** guided the Programs and Lectures Committee, which provided us with a steady stream of remarkable events both online and in-person. **Amanda Luyster** oversaw the Publications Committee, which ensured a robust set of print offerings. **Emma Dove** was one of the Co-Chairs of our Student Committee, which helped provide our newest members with a source of community, support, and engagement in exceptionally challenging times. **Jennifer Pruitt** is completing her work leading the Nominating Committee,

which consistently develops rosters of outstanding candidates for organizational offices. And **Doralynn Pines** served as Chair of the Friends of the ICMA Committee, leading that group as it fostered its own set of innovative (and wildly popular) online events. I also want to thank the outgoing members of our Board of Directors: **Andrea Achi, Kirk Ambrose, Shirin Fozi, Heidi Gearhart, Joan Holladay, and Bryan Keene**. Several of our Associates are also completing terms: **Glaire Anderson, Martina Bagnoli, Ioanna Christoforaki, and Jitske Jasperse**. We are deeply grateful to every one of them for all of the time and energy they have devoted to the ICMA.

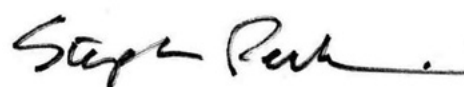
As we thank those members for their past service, we also are welcoming newly-elected members of the Board: **Benjamin Anderson, Jill Caskey, Sarah Guérin, Gerhard Lutz, Michelle Wang, Nancy Wicker, and Elizabeth Dospel Williams**. In addition, we have elected a new cohort of overseas Associates: **Karine Boulanger** (Centre André Chastel, Paris, France), **Ellen Kenney** (The American University in Cairo, Egypt), **Michalis Olympios** (The University of Cyprus), and **Naomi Speakman** (The British Museum, London, U.K.). Joining **Warren Woodfin** (who is continuing as Treasurer) and myself on the Executive Committee are **Tracy Chapman Hamilton**, who has been newly elected as Vice President, and **Brad Hostetler**, just elected as the ICMA Secretary. The committee assignments of these and others who have volunteered to help govern our organization are being determined as I write; I anticipate that by the time this is published, they will be viewable in the “About” section of the ICMA website.

As you will discover elsewhere in this newsletter, members of our organization (and its flagship journal, *Gesta*) have been the recipients of a remarkable number of professional accolades in recent months, and I offer my heartiest congratulations to them. We’ve also been highly active at professional conferences. On that point, special thanks are due to **Jitske Jasperse** and **Diane Wolfthal** for organizing a highly stimulating ICMA-sponsored session, “Visualizing World Peace in the Global Middle Ages, 500–1500,” at the CAA Annual Conference in New York in February.

On a more somber note, our hearts go out to our colleagues and their friends, families, and students residing in the regions beset by the recent earthquakes in Turkey and Syria. A short report of the situation (as of late February) in Turkey and Syria appears in the “Briefs from the Field” section of this newsletter, provided by our Associate Suzan Yalman of the University of Koç in Istanbul, and by Stephennie Mulder of the University of Texas at Austin. I know that Suzan, Stephennie, and their colleagues in the region are grateful for any and all forms of support our members can offer to the victims of the earthquakes. Suzan’s report includes a list of charitable organizations that are doing important work assisting the people of the region.

These are difficult days in many respects for us all, with abruptly emerging tragedies and continuing crises of all sorts. Despite these challenges, I firmly believe that our organization is strong and that its future is bright. We have many resources at our disposal, but none is more important than the shared commitment, energy, and care offered by our members for each other. I hope to see you at one of the many upcoming events sponsored by the organization (see the “Events and Opportunities–Future ICMA Events” section of this newsletter). I am grateful for the opportunity to work with you all in the years ahead, and look forward to hearing from you about your ideas and hopes for the organization.

Best wishes,



Stephen Perkinson  
President, ICMA  
Professor of Art History  
Bowdoin College  
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# SPECIAL ANNOUNCEMENTS



## The ICMA Triumphs in the 2023 MAA Annual Awards

### I. *Gesta* Article Awarded Medieval Academy of America's 2023 Van Courtlandt Elliott Prize

**Compounding Greekness: St. Katherine “the Egyptian” and the Sta. Croce Micromosaic**

JOHN LANSDOWNE | Tatti, *The Harvard University Center for Italian Renaissance Studies*

**Abstract**

*This article is the first critical study of a small panel painting of St. Katherine of Alexandria, discovered sixty years ago on the reverse of the well-known micromosaic icon of the Man of Sorrows at Sta. Croce in Gerusalemme in Rome. Proceeding from close visual and material analysis, supplemented by unpublished conservation photographs, the article calls into question the original identity of the figure represented, revealing the extent to which it was adapted on the panel's journey through the Mediterranean between Byzantium and Rome. The article explores the southern Italian leg of that journey. It was in Apulia, in an act of reappropiation and rededication, that the unknown original figure depicted on the panel was transformed into Katherine of Alexandria and that this transformed image was joined with the micromosaic Man of Sorrows to form one bifacial icon. In elaborating on the implications of this rededication, the article revises the theory of the double-sided icon's patronage in Italy, connecting it instead to major political figures in Angevin Naples, beyond new historical details, research into the adventure of the bifacial*

*St. Croce icon affords fresh insight into how such foreign objects were treated in the Latin West ca. 1400. While the micromosaic side of the icon is best known for its association with the Mass of St. Gregory, a legend that pegged the micromosaic's origins to Rome, its fusion with St. Katherine speaks to a now-obliterated origin tradition for the icon, one that underscored a prominence in the Greek East, specifically Egypt, the sponsor of Katherine's cult. Katherine's unconventional status, the role in which she was depicted, the inclusion of Greek epigraphy, and the distinctive punchwork ornamentation of the gold ground all contributed to this context, which indicates a desire to emulate the requisite terms of dedication customary in the Christian East.*

**I**n February 1959, a four-person team of conservation specialists at the Istituto Centrale dei Restauri in Rome commenced work on a crumbling micromosaic icon of Christ the Man of Sorrows, long embedded within an elaborate triptych reliquary cabinet at the Roman basilica of Sta. Croce in Gerusalemme (Fig. 1).<sup>1</sup> In the course of extracting

I first had the opportunity to present this material in a symposium—*A New Look: Sinai and Its Icons in Light of the Digitization of the Writings of Andrew*—held in 2015 in the Department of Art & Archaeology at Princeton University. My thanks go to Charlie Barber and Truly Jacoby for organizing and to the event's participants for the lines of inquiry they inspired. I conducted most of the research while based in Rome at the Bibliotheca Hertziana (Max-Planck-Institut für Kunstgeschichte) and the American Academy in Rome; I am grateful to these institutions as well as to Princeton's Stanley J. Stein '52 Center for Hellenic Studies for personal support. Among the many people who had a hand in the published product, I am indebted to Carlo Bertelli, Corinna Galassi, Maria Harvey, Linda Saffan, and Roberto Tello for their collegial generosity in conversations pertaining to their own work on the topics explored in this article; to Charlie Barber, Kim Brees, Jean Drey, Lindsay Harris, Lauren Jacobs, Christopher MacLennan, and Steve Zschmalzke, all of whom read drafts and offered essential feedback; to the editors of *Gesta*, Susan Boynton and Diane J. Rilly, for their insightful queries and suggestions in helping me communicate my argument and their comments and thematic knowledge in seeing it set to print; and to the two anonymous reviewers, whose critical engagement over multiple versions of the manuscript offered me stunning examples of scholarly rigor and devotion that I have sought to emulate. Lastly, Emmelyn Butterfield Rosen provides daily proof of how one side crutches and elevates the other. This is for her.

1. The conservators were Paolo Mora and Laura Sheekel Mora, with the assistance of Carlo Bertelli and under the direction of Cesare Bertelli. For some notes on the conservation, see Carlo Bertelli, “The Image of Christ in Santa Croce in Gerusalemme,” in *The Image of Art Presented to Rudolf Wittkower on His Sixty-Fifth Birthday*, ed. Douglas Franz et al. (London: Phaidon, 1967), 90–95, at 94–96. Conservation work commenced on 19 February 1959 and concluded on 13 June 1960. Photographs from 1959–60 are archived at the Istituto Superiore per la Conservazione ed il Restauro (ISCR), while those from the 1967–69 intervention are housed at the Archivio e Laboratorio Fotografico of the Soprintendenza Speciale per il Patrimonio Storico Artistico ed Etnoantropologico e per il Polo Museale della città di Roma (SOS) (formerly the Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici) at Palazzo Venezia in Rome. See general data from *Archivio generale* in ISCR, ANR04001 (041460).

Figure 1. Micromosaic of the Man of Sorrows, early fourteenth century, triptych reliquary cabinet, ca. 1300, Basilica of Sta. Croce in Gerusalemme, Rome (photo: Giulio Anselmi by permission of the Fondo Talley di Carlo). See the electronic edition of *Gesta* for color versions of most images.

The 2023 Van Courtlandt Elliott Prize has been awarded to **John Lansdowne** (ITatti, The Harvard University Center for Italian Renaissance Studies) for his article, “**Compounding Greekness: St. Katherine ‘Egyptian’ and the Sta. Croce Micromosaic,**” *Gesta* 60 (2021), 173–215.

#### About the prize

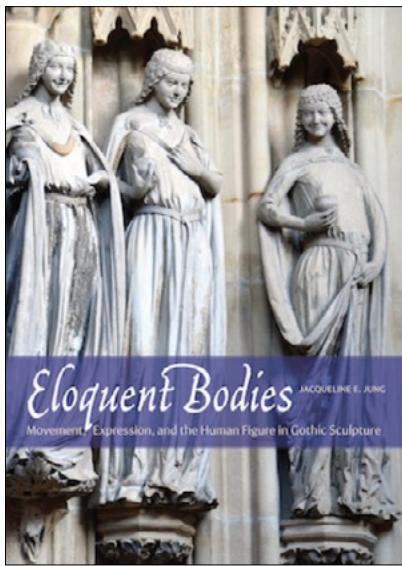
The Medieval Academy of America's Van Courtlandt Elliott Prize, established by the Medieval Academy of America in 1971, is awarded annually for a first article in the field of medieval studies, published in a scholarly journal, judged by the selection committee to be of outstanding quality.

## II. 2023 Karen Gould Book Prize in Art History

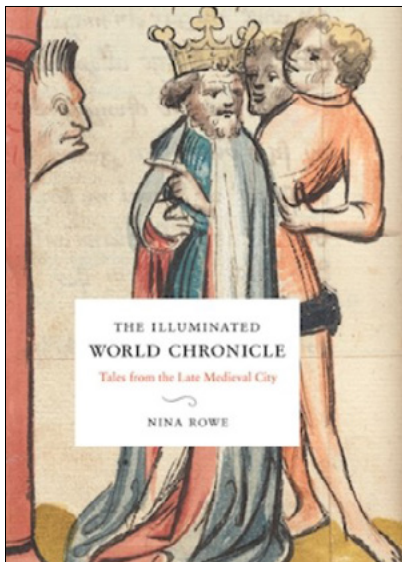
**Jacqueline E. Jung.** *Eloquent Bodies: Movement, Expression, and the Human Figure in Gothic Sculpture.* New Haven: Yale University Press, 2020.

**Nina Rowe.** *The Illuminated World Chronicle: Tales from the Late Medieval City.* New Haven: Yale University Press, 2020.

A joint prize in recognition of two equally outstanding books.



*Eloquent Bodies* is an interpretative tour-de-force of German Gothic sculpture. Its extended discussion of the Wise and Foolish Virgins at Magdeburg Cathedral and the Naumburg founder figures offer a particularly brilliant, finely granular analysis. Jung's powers of observation are matched by original photography and evocative prose, both able to convey every detail of the stone: each crease of a fold, inclination of a mouth, movement of a hand. Her analysis, informed by phenomenology and the history of affects, deploys innovative concepts—haptic visuality, embodied viewership, kinesthetic experiences—to revisit canonical works of art in ways that are at once provocative and useful. *Eloquent Bodies* is methodologically exciting, theoretically sophisticated, elegantly argued, and insightfully presented.

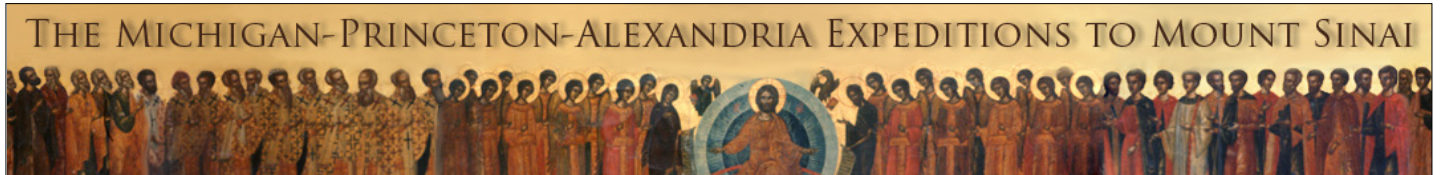


*The Illuminated World Chronicle* is an equally ambitious, accessible, and essential book. Centered on the expansive but under-published corpus of illuminated *Weltchronik* manuscripts, Rowe's inquiry represents a significant contribution to our knowledge of the vernacular reception of the Bible in a genre that is now little known but was popular in German-speaking areas in the later Middle Ages. Rowe's work with primary written and visual sources is as meticulous as it is impressive in its range. In the best vein of social art history, it decodes biblical and historical imagery in terms of real-life counterparts, opening up fascinating vistas onto urban life of the time: shipbuilding, marital laws, prostitution, the Black Death, the status of Jewish communities and religious dissenters, and more.

### About the prize

The Karen Gould Prize, established by an endowed gift from Lewis Gould in 2016, is awarded annually for a book or monograph (conference proceedings and collected essays are not eligible) in medieval art history judged by the selection committee to be of outstanding quality. To be eligible, the author must be a member in good standing of the Medieval Academy of America.

### III. 2023 Digital Humanities and Multimedia Studies Prize



Sinai Digital Archive, <https://sinaiarchive.org> | Alice Isabella Sullivan and Julia Gearhart

#### About the prize

The Academy awards the annual Digital Humanities and Multimedia Studies Prize to one outstanding digital research project in Medieval Studies. The first Prize was awarded in 2017.

Projects submitted for the prize may take the form of:

- digital-born research projects
- databases
- digital archives of texts or images
- pedagogical projects
- teaching or research tool

Or other original and innovative contributions in digital form to the academic study of the Middle Ages. Commercially funded projects are not eligible.

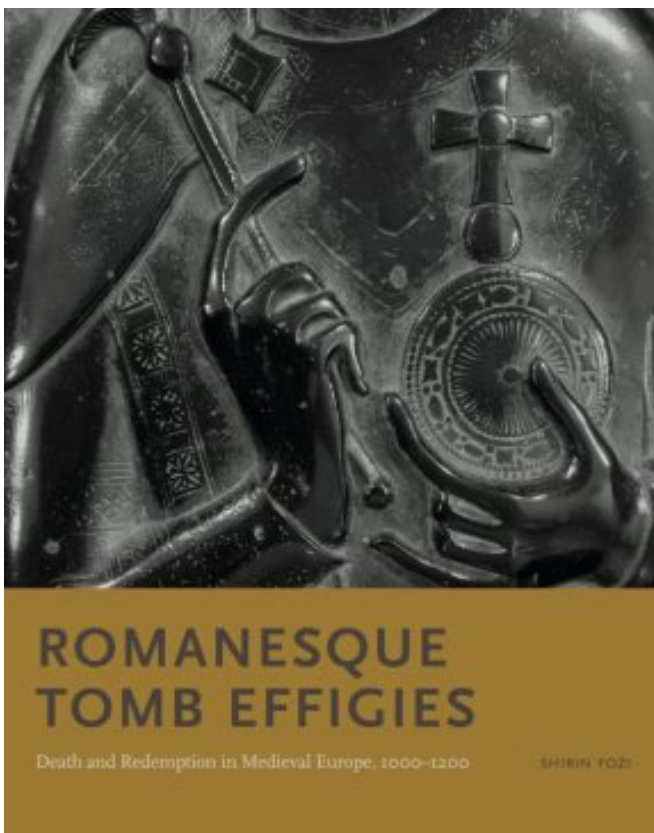
**Congratulations to others in the ICMA leadership  
(past and present) who won awards!**



# MEMBER NEWS

## ICMA Grants and Awards

The ICMA is delighted to announce the 2022 winner of the ICMA Annual Book Prize:



**Shirin Fozi**

***Romanesque Tomb Effigies: Death and Redemption in Medieval Europe, 1000–1200.*** University Park: Pennsylvania State University Press, 2021.

Framed by evocative inscriptions, tumultuous historical events, and the ambiguities of Christian death, Romanesque tomb effigies were the first large-scale figural monuments for the departed in European art. In this book, Shirin Fozi explores these provocative markers of life and death, establishing early tomb figures as a coherent genre that hinged upon histories of failure and frustrated ambition. In sharp contrast to later recumbent funerary figures,

none of the known European tomb effigies made before circa 1180 were commissioned by the people they represented, and all of the identifiable examples of these tombs were dedicated to individuals whose legacies were fraught rather than triumphant. Fozi draws on this evidence to argue that Romanesque effigies were created to address social rather than individual anxieties: they compensated for defeat by converting local losses into an expectation of eternal victory, comforting the embarrassed heirs of those whose histories were marked by misfortune and offering compensation for the disappointments of the world. Featuring numerous examples and engaging the visual, historical, and theological contexts that inform them, this groundbreaking work adds a fresh dimension to the study of monumental sculpture and the idea of the individual in the northern European Middle Ages.

## 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 July 2023, please send your information to Melanie Hanan, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by **June 15, 2023** (for publication in the summer issue).*

**Adam S. Cohen** has been appointed a Leverhulme Visiting Professor at the University of Edinburgh for the 2023 calendar year. His research project, undertaken in concert with **Heather Pulliam**, is “*Imaging the Psalter: Past, Present, and Future.*”

**Thomas E. A. Dale** was inducted into the Medieval Academy of America’s 2023 Class of Fellows during the 98th Annual Meeting of the MAA in Washington, D.C.

**Amanda Dotseth** has been named the Linda P. and William A. Custard Director of the Meadows Museum at SMU in Dallas, TX.

**Elna Gertsman** is the recipient of the 2023 CARA Award for Excellence in Teaching from the Medieval Academy of America.



Jitske Jasperse and Verónica Abenza studying a late medieval chalice at Toledo Cathedral. Project: *The Medieval Iberian Treasury in Context: Collections, Connections, and Representations on the Peninsula and Beyond* (PI Therese Martin)

**Jitske Jasperse** recently joined the Medieval Studies Department at the Instituto de Historia, Spanish National Research Council, in Madrid. As the Ramón y Cajal Researcher, she will work on the visual and material culture of authority and gender in the Middle Ages, connecting different territories across Europe. At the Institute she will continue her collaboration with Therese Martin as well as other Spanish colleagues and looks forward to delving deeper into the visual and material culture housed in Spain's churches, museums, and archives.

**Jitske Jasperse** and Lucía Pereira have been awarded £10,710 from The National Archives of London for their interdisciplinary project "Out of the Bag. Unravelling Medieval Seal Bags through Cultural Studies and Scientific Analysis" (Strategic Research Fund 2022–23, ref. 514 – SRF project "Out of the Bag"). One of its goals is to rethink the material culture of documents in terms of their aesthetic features. Some wrappings seem purposely

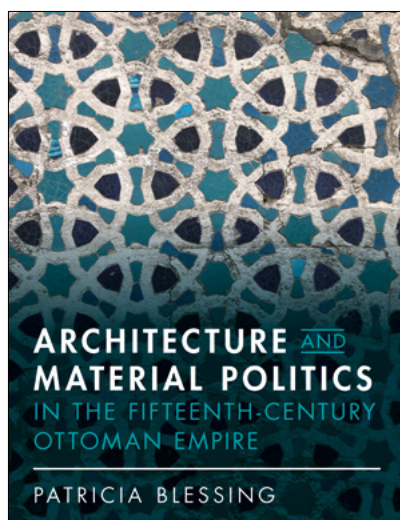
chosen to match the seal cords, thus visually highlighting the importance of the document and establishing a dialogue with the viewer by deliberately concealing/revealing the seal. To find out more, visit their blog entitled "Beautifully wrapped in silk: Medieval seal bags unraveled": <https://blog.nationalarchives.gov.uk/medieval-seal-bags/>.

**Amy Neff's** book, *A Soul's Journey: Art, Franciscan Art, Theology, and Devotion in the Supplicationes variae*, has been awarded the 2022 AFCEMS Book Prize for the best book on medieval art. AFCEMS is the Association of Friends of the Center for Early Medieval Studies, Brno. For the announcement, see: [https://www.earlymedievalstudies.com/ENI\\_book\\_prize.html](https://www.earlymedievalstudies.com/ENI_book_prize.html).

**Matthew Westerby** has been appointed to the position of Digital Research Officer by the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art, Washington, D.C. This new position is dedicated to the planning and implementation of CASVA's scholarly initiatives in support of digital research and the production of knowledge within the humanities and art history. Matt is a scholar of Western European and Mediterranean medieval and early modern illuminated manuscripts and sculpture.

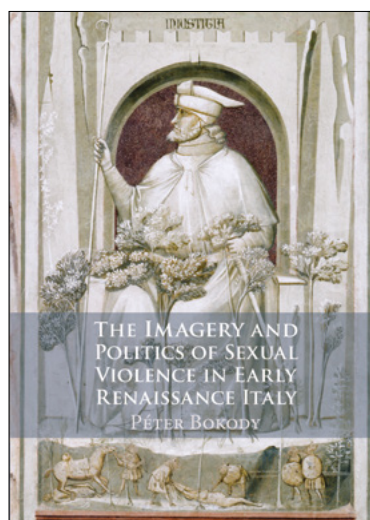
## Recent Books by Members

If you are a member who has published a book (or equivalent research project) twelve months prior to July 2023, 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 **June 15, 2023** (for publication in the summer issue).



**Patricia Blessing.** *Architecture and Material Politics in the Fifteenth-century Ottoman Empire.* Cambridge: Cambridge University Press, 2022.

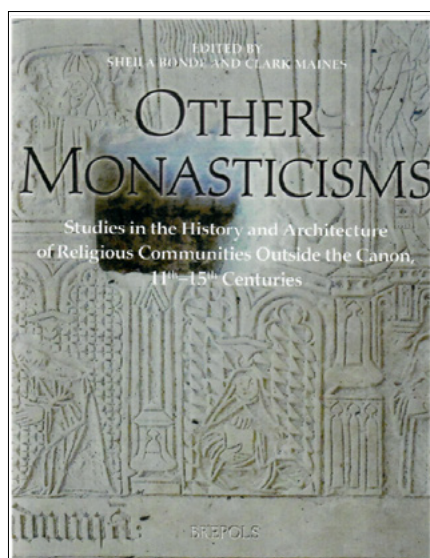
<https://www.cambridge.org/us/academic/subjects/arts-theatre-culture/architecture/architecture-and-material-politics-fifteenth-century-ottoman-empire?format=HB>



**Péter Bokody.** *The Imagery and Politics of Sexual Violence in Early Renaissance Italy.* Cambridge: Cambridge University Press, 2023.

<https://www.cambridge.org/core/books/imagery-and-politics-of-sexual-violence-in-early-renaissance-italy/2E412142C4DE22B6B56FE90F5C5D02C8#fndtn-information>

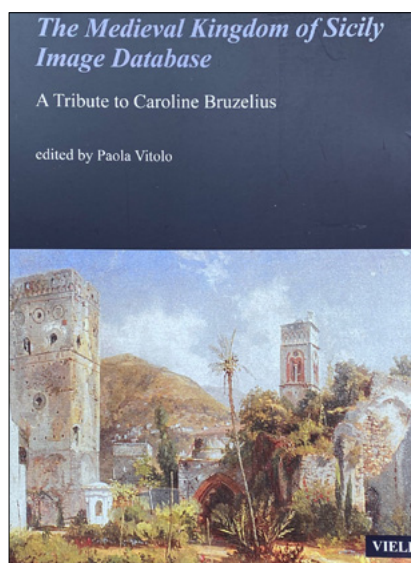
This book is the first comprehensive study of images of rape in Italian painting at the dawn of the Renaissance. Drawing on a wide range of primary sources, Péter Bokody examines depictions of sexual violence in religion, law, medicine, literature, politics, and history writing produced in kingdoms (Sicily and Naples) and city-republics (Florence, Siena, Lucca, Bologna, and Padua). Whilst misogynistic endorsement characterized many of these visual discourses, some urban communities condemned rape in their propaganda against tyranny. Such representations of rape often link gender and aggression to war, abduction, sodomy, prostitution, pregnancy, and suicide. Bokody also traces how the new naturalism in painting, introduced by Giotto, increased verisimilitude, but also fostered imagery that coupled eroticism and violation. Exploring images and texts that have long been overlooked, Bokody's study provides new insights at the intersection of gender, policy, and visual culture, with evident relevance to our contemporary condition.



**Sheila Bonde and Clark Maines, eds.** *Other Monasticisms: Studies in the History and Architecture of Religious Communities Outside the Canon, 11th–15th Centuries.* Turnhout: Brepols, 2022.

<https://www.brepols.net/products/IS-9782503587844-1>

The volume considers the history and architecture of congregations that are essential to a more complete understanding of monasticism in the European Middle Ages: Augustinians, lesser known Benedictines, Carthusians, Celestines, Clarissans, and Tironensians in France, as well as the Camaldolese and Vallombrosans in Italy.



**Paola Vitolo and Caroline Bruzelius.** *The Medieval Kingdom of Sicily Image Database: A Tribute to Caroline Bruzelius.* Rome: Viella, 2022.

<https://www.viella.it/libro/9791254691052>

# ICMA EVENT RECAPS

*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.*

## Friends of the ICMA Online Event: “Medieval Attractions” (November 15, 2022)



LEFT: **Richard the Lionheart and Saladin**. Ceramic floor tile from Chertsey Abbey, 1250s. The British Museum 1885,1113.9065-9070. CENTER: **Saint Jerome and the Lion**, by Tilman Riemenschneider, Würzburg, ca. 1495. Alabaster, from the former Church of St. Peter in Erfurt. Purchase from the J. H. Wade Fund, 1946.82. Cleveland Museum of Art. RIGHT: **Processional Cross**. Bronze, Ethiopia, 15th century. Museum Purchase with Funds Provided by the W. Alton Jones Foundation. Acquisition Fund, 1996. The Walters Art Museum.

**Friends of the ICMA** presented the fifth in a series of special online events on Tuesday, November 15th at 12:00 p.m. with three panelists: Amanda Luyster, Assistant Professor of Art History, College of the Holy Cross in Worcester, Massachusetts; Gerhard Lutz, Robert P. Bergman Curator of Medieval Art, Cleveland Museum of Art; and Christine Sciacca, Curator of European Art, 300–1400, Walters Art Gallery, Baltimore, Maryland. Naomi Speakman, Curator, Late Medieval Europe, Department of Britain, Europe and Pre-History, The British Museum, served as the moderator.

“Medieval Coming Attractions” focused on three current and upcoming exhibitions. Each curator discussed the concepts behind his or her exhibition and how it developed.

Amanda Luyster is the curator of *Bringing the Holy Land Home; the Crusades, Chertsey Abbey, and the Reconstruction of a Medieval Masterpiece*, which opened on January 26, and ends on April 6, 2023. The exhibition is on view at the Cantor Art Gallery where the Chertsey tiles are displayed in dialogue with materials from the Byzantine and Islamic worlds.

Gerhard Lutz introduced his exhibition, *Riemenschneider and Late Medieval Alabaster*, which opens on March 26, and will be on view through July 23, 2023. The exhibition will examine this understudied material by presenting some of the most extraordinary surviving examples of alabaster work made in Continental Europe, including the Cleveland's own *Saint Jerome and the Lion*, the only alabaster work by Riemenschneider in a U.S. collection.

Christine Sciacca outlined her upcoming exhibition, *Ethiopia at the Crossroads*, which is scheduled to be on view from December 3, 2023–March 3, 2024. It is the first major art exhibition in America to examine Ethiopian art in a global context. Sciacca discussed some of the more than 250 objects drawn from the Walters' world-renowned collection of Ethiopian art, as well as domestic and international loans. The exhibition has received the inaugural Exhibition Development grant from the ICMA and the Kress Foundation.

Naomi Speakman most recently co-curated the 2021 exhibition, *Thomas Becket: Murder and the Making of a Saint*. She also co-authored the accompanying exhibition publication.

The event was attended by 115 ICMA members and friends, was recorded, and is currently available on the ICMA website. <https://www.medievalart.org/special-online-lectures>

Members of the Friends committee are Doralynn Pines, Chair, Sandra Hindman, Stephen Scher, George Spera, and Nancy Wu.

- Submitted by Doralynn Pines,  
Friends of the ICMA

## ICMA Pop-up at the Schnütgen Museum in Cologne, Germany: *Magic Rock Crystal* (January 21, 2023)



ICMA members at *Magic Rock Crystal*, Schnütgen Museum, Cologne.

The recent ICMA pop-up event at the Rock Crystal exhibition at the Schnütgen Museum in Cologne was a true celebration of medieval art and international academic and museal bonds. ICMA members from Germany, Switzerland, and the United Kingdom explored the exhibition together. The overall impression was immense; the careful curation led us all the way from the quarries of the raw material in the Alps, through the medieval rock-crystal workshop that was excavated in the Cologne Cathedral area, and finally across a wide range of exquisite objects in diverse media and from a variety of contexts.



ICMA members with Manuela Beer at *Magic Rock Crystal*, Schnütgen Museum, Cologne.

Dr. Manuela Beer, the deputy director of the museum and the editor of *Magic Rock Crystal* (Hirmer, 2023)—the anthology published to accompany the exhibition—kindly agreed to meet us on a Sunday afternoon and we had a blast. We learned about her first-hand experience of planning the exhibition, from the initial idea to the final result. Beer gave us a glimpse of the work “behind the scenes,” including its challenges and rewards, the stories of the objects and the negotiation for the loans, the intentions behind the curatorial decisions, and even the dilemmas around the title of the exhibition. Particularly encouraging and inspiring was our discussion at the museum’s café, in which Beer emphasized that collaboration between the museum and the academic sphere is a priority for her. Indeed, one of the events that took place in Cologne around the exhibition was a “summer school” hosted by Prof. Susanne Wittekind at the University of Cologne in collaboration with the Schnütgen Museum in 2021.



*Reliquary Cross*, 1046/56; central flacon: presumably Abbasid, 9th/early 10th century; fish flacon: Abbasid or Byzantine (?), 9th/10th century. Wooden core (renewed), gold sheet, filigree, precious stones, rock crystal, silver pearls. Burghorst, St. Nikodemes.

By the end of the tour everyone in the group had become convinced that rock crystal was almost everywhere in the Middle Ages, and that the wide spectrum of associations that this material carried makes it a fascinating object of research. We were all thankful for Manuela Beer, the Schnütgen Museum, and the ICMA for this wonderful day, which was concluded with the mutual expression of hope for further events that will bring ICMA members together more often!

- Submitted by Masha Goldin,  
ICMA Membership Committee

## ICMA Advocacy Seed Grant: High School Museum Visits in Houston, TX (November 17, 2022, and January 19, 2023)

Thanks to an Advocacy Seed Grant sponsored by the ICMA, the Houston, TX-based Friends of Phillis Wheatley High School together with the ICMA organized two trips for high school students to two museums with strong medieval collections, the Menil Collection and the Museum of Fine Arts, Houston (MFAH). According to the statistics compiled by the district, of the students at Phillis Wheatley High School, 94% are identified as “economically disadvantaged.” Although the Menil and MFAH are both a twenty-minute car ride away from the school, few of these students had been to either.



Carly Boxer and students discuss a Virgin and Child.

The first trip, on November 17, 2022, consisted of forty students from AP World History, AP American History, and African-American Studies. Only students with the highest grades were selected to attend. The assistant principal of the school and two teachers served as chaperons. Four medieval art historians led groups of ten students each. The guides were retired University of Houston professor Judith Steinhoff, and, from Rice University, postdoctoral fellow Carly Boxer, doctoral student Eilis Coughlin, and another doctoral student who wishes to remain anonymous.



Eilis Coughlin discussing a Boucicaut Master illumination and Cranach woodcut with a student.

At the Menil Collection, Paul Davis, curator of African art, engaged the students in a discussion of the museum’s collection of medieval African sculpture. The librarian showed the students three early books including a rare first edition of the poetry of Phillis Wheatley (d. 1784), after whom their school is named. The tour guides discussed the museum’s Western European and Byzantine medieval art.

After a picnic lunch, students went to the Museum of Fine Arts, Houston. Curator Rachel Mohl presented the museum’s collection of Latin American art, and tour guides discussed western medieval art.



Aimee Froom in the Islamic galleries speaking to students.



Students learning from Diane Wolfthal (off camera) how gold ground was applied and punch marks created.

Of course, there were a range of student reactions, but many students were engaged and curious. One guide reported, “On my tour of the MFAH galleries, the students almost immediately started pointing out things that they recognized from objects we had discussed at the Menil.” Another guide related, “My group responded and engaged very well. One student asked if the current color of a sculpture was the result of restoration or original. He wondered why the restorer didn’t color the entire sculpture, which now seems scraped and worn off. I have discussed similar issues at Rice University with students. I explained that the curator thought showing the trace of age is important in understanding the object. What is a good restoration of an old object for modern education and research is a critical topic, so that was a memorable question.”

Several intense discussions also occurred, as when a curator and student debated what is gained and what is lost when museums display violent art. It was also lovely to see when students simply marveled at objects.

“This one is amazing, she is beautiful,” a student exclaimed as he clasped his hands in awe and met the eyes of a sculpted Virgin Mary that I had pointed out was looking down to meet the devotee’s eyes.

Friends of Phillis Wheatley has learned through this process that non-profit organizations can apply to the MFAH for a grant to pay for a bus for visits and plans to organize similar trips in future years.

*- Submitted by Diane Wolfthal  
Founder and Coordinator, Friends of Phillis  
Wheatley High School, David and Caroline  
Minter Chair Emerita in the Humanities, and  
Professor Emerita of Art History, Rice University*

### **ICMA 2023 Forsyth Lectures in Oklahoma, Arkansas, and Missouri: Kathryn Rudy, “Dirty Digital Books” (February 7-13, 2023)**

On the 7th, 9th and 13th of February, esteemed manuscript scholar Dr. Kathryn Rudy discussed new research related to her project “Dirty Books,” which uses technology to understand how books of hours were read and handled in the late Middle Ages. The most used sections of medieval books of hours became darkened with fingerprints, which Dr. Rudy has analyzed with a machine called a densitometer. Her new project makes use of digital resources in addition to hands-on study, benefitting from recent initiatives to digitize manuscripts and make them available online. Dr. Rudy is Bishop Wardlaw Professor of Art History at the University of St. Andrews, a member of the St. Andrews Institute of Medieval Studies, and the Director of the Centre for the Study of Medieval Manuscripts and Technology. She is also an Excellence Professor at Radboud University in Nijmegen, Netherlands. The Forsyth lectures took place in person at Oklahoma State University, University of Arkansas, and University of Missouri-Kansas City.



# BRIEFS IN THE FIELD

## Art Historians with Expertise in Turkey and Syria Provide Brief Overviews of Conditions after Recent Major Earthquakes

*Suzan Yalman (University of Koç, Istanbul, Turkey, and ICMA Associate):*

There is a rich range of medieval Armenian, Byzantine, Crusader, and Islamic sites across the impacted region. Overall, from the outside, this may seem like just another catastrophe to hit the Middle East. However, I think it's important to underline the incredible magnitude of the twin earthquakes that impacted an area the size of a European country.

The infrastructure has collapsed. For this reason, it's difficult to get information on the medieval monuments in the region, especially those outside of cities. The Ministry of Culture and Tourism has shared updates about major archaeological sites and museums. They are also trying to protect sites from looting.

Eyewitnesses say that Antakya (ancient Antioch), known for its vibrant and multicultural composition, has been almost wiped off the map and the oldest church, mosque, and synagogue have all collapsed. Meanwhile, right across the border is Aleppo, already ravaged by war. Istanbul may seem far away and safe, but this has been a major shock to Turkey during a terrible financial crisis. Schools were closed, universities are expected to go online nationwide to provide housing and shelter for the victims who lost their houses and probably family members. It will take years to heal the wounds and decades to rebuild.

Our Spring semester will finally begin online next week, and we have been going through basic trauma training as we have hundreds of students from the region who have lost family members, friends, homes, and memories. In this challenging period ahead, we will need to give them hope for the future.

*Suzan has kindly provided the ICMA with a list of organizations working to assist the victims of the earthquake.* Links to those organizations can be found on the ICMA website: <https://www.medievalart.org/icma-news/icma-statement-on-the-earthquakes-in-turkey-and-syria>.

*Stephennie Mulder (University of Texas, Austin):*

The situation in northwest Syria can only be described as **apocalyptic**. The region was hit hard by the initial two major earthquakes on February 6th, and in the weeks since, the area has suffered repeated strong aftershocks. The area is home to nearly five million internally displaced Syrians who fled the government of Syrian President Bashar al-Assad during Syria's twelve-year-long war, and it is controlled by the Syrian opposition coalition. As a result, relief supplies were initially prohibited from entering on the Syrian side and only allowed in via one road across the Turkish border, which was badly damaged in the earthquake. Aid has now begun to trickle in, but it is nowhere near enough to assist the millions now displaced for the second time, a dire situation the head of the World Food Programme **called** "a catastrophe within a catastrophe." Compounding the suffering, temperatures in the area hover near zero, with families who are fearful of returning to their homes living in their cars or outside on the bare earth with little or no shelter. There have been numerous accounts of children and elderly people suffering death from hypothermia. Syria's Directorate-General for Antiquities and Museums also reports damage to important sites of cultural heritage, including the **Aleppo Citadel, al-Marqab** and **Qadous Castles**, and the National Museum of Aleppo. A delegation from UNESCO visited Aleppo to survey damage on February 25th.

## Access to the Index of Medieval Art Database Will Become Free on July 1, 2023



Jongleurs from the Silos Beatus, 1091–1109  
(London, British Library, MS Add. 11695), fol. 86r

The Index of Medieval Art is pleased to announce that as of July 1, 2023, a paid subscription will no longer be required for access to its database. This transition was made possible by a generous grant from the Samuel H. Kress Foundation and the support of the Index's parent department of Art & Archaeology at Princeton University.

When an online database of Index records was first launched in the 1990s, it was as a subscription service; only those affiliated with a subscribing institution or willing to pay for a subscription of their own could access the full online records. An opportunity to rethink this model arose in 2017, when our shift to a new, non-commercial database platform lowered costs enough that, with careful budget management, the subscription fees could be progressively reduced. In 2023, bridge funding from the Kress Foundation will allow us to

eliminate fees entirely, giving researchers at all levels full access to the Index database at no cost, and ensuing support from the Department of Art & Archaeology will allow us to make this transition permanent. We express our deepest thanks to both the Kress Foundation and our department for their support of this initiative.

We look forward to working with the wide range of new researchers who will gain access to our resources, and in the coming months we will offer several online training sessions to introduce the database to those who may be unfamiliar with it. The schedule and sign ups for these will be publicized on our blog and through the Index social media accounts. Index staff also remain available at all times for researcher questions via our online form at <https://ima.princeton.edu/research-inquiries/>.

*- Submitted by Pamela Patton*

## Spanish Forger Discovery and Technical Study

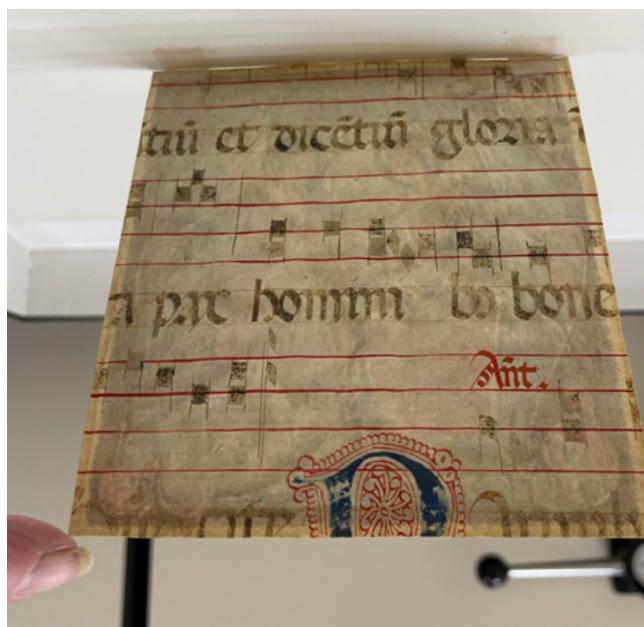


Christopher Platts (Assistant Professor, University of Cincinnati) has discovered a new cutting by the Spanish Forger, *Two Female Saints Playing a Viola and a Psaltery in an Initial A*, while recently studying the collection of illuminated manuscripts at the Cincinnati Art Museum (CAM). He shared this find with Bill Voelke, who agreed with the attribution and has given it the Spanish Forger catalog number L309. (Chris is grateful to Bill for his help studying this artist.)

The verso of the cutting shows what appears to be an authentic fragment from a fourteenth- or fifteenth-century Italian choir book. The next steps will be to research the content of the fragment and the provenance of the cutting. In addition, along with a group of University of Cincinnati scientists, Chris plans to examine the illumination as well as the Spanish Forger's triptych of Saint Jerome at CAM with X-ray fluorescence (XRF) and Raman spectroscopy to contribute to the nascent body of technical evidence about the artist's pigments, binders, and techniques.



The discovery and its art-historical and scientific study are part of a larger project Chris began last year to find and examine little-known medieval illumination manuscripts and panel paintings in museums and libraries in Cincinnati, the tri-state area (Ohio, Kentucky, Indiana), and throughout the Great Lakes region. He asks that anyone with questions or comments, or who knows of any other depositories off the beaten track that should be checked, to contact him at [cplatts@gmail.com](mailto:cplatts@gmail.com).



- Submitted by Christopher Platts

## Report from the Centre for Early Medieval Studies, Brno

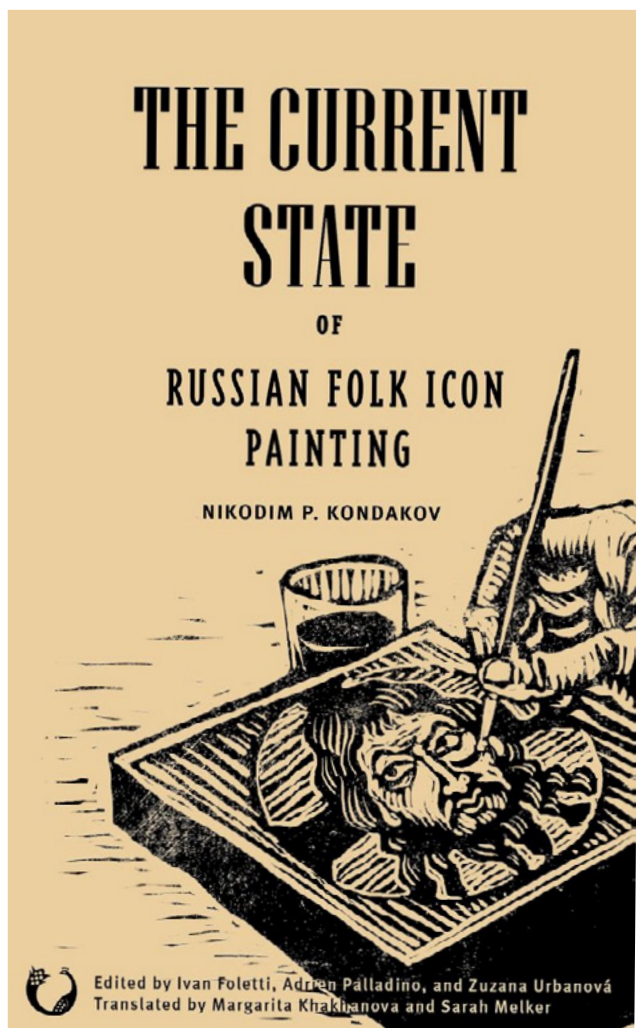
Throughout 2022, the **Centre for Early Medieval Studies** (CEMS) at Masaryk University, Brno (Czech Republic), has continued promoting and conducting international scholarly projects and activities centered around late antique and medieval visual culture. CEMS has organized numerous events and published broadly following two chief research axes. First, the international MSCA-Rise project **Conques in a Global World** focused on a diachronic and cross-cultural investigation of the site of Conques-en-Rouergue in collaboration with: the Graduate Center, City University of New York; Rutgers University; the German Center for Art History, Paris; the Centre d'études supérieures de civilisation médiévale, University of Poitiers; as well as the Bibliotheca Hertziana—Max Planck Institute of Art History, Rome. Also related to this initiative is the conference **Conques at the Crossroads of Histories. Interdisciplinary Perspectives**, which will be held at the Centre Européen of Conques from October 11 to 13, 2023. Further information and program coming soon!

Regarding the second research axis, CEMS has been involved for many years in the study, presentation, and promotion of the cultural heritage of different groups from the South Caucasus. CEMS is involved in a joint project with the University of Fribourg **Cultural Interactions in the Medieval Subcaucasian Region** (Lead-Agency, FNS-GAČR). The project is focused on a historiographical reconsideration of themes that have been tainted by their national, political, or racial reappropriation at different stages during the nineteenth and twentieth centuries as well as on a reassessment of medieval visual and material culture. In the same frame of advancing collaboration with scholars and institutions studying and promoting the material and visual cultures of these regions, in May 2022, CEMS opened the **Shota Rustaveli Cabinet** in collaboration with the Georgian Shota Rustaveli National Science Foundation and

will open, in February 2023, the **Cabinet for the Study of Armenian Culture** in collaboration with the Embassy of the Republic of Armenia in Czechia. Researchers interested in studying and promoting the cultures of the South Caucasus are therefore more than ever welcome in Brno.

Since 2014, CEMS has published the international peer-review periodical **Convivium: Exchanges and Interactions in the Arts of Medieval Europe, Byzantium, and the Mediterranean**. The publication is produced in cooperation with the University of Lausanne and the Czech Academy of Sciences. Two regular issues of *Convivium* are published every year, one focusing on a single topic, the other miscellaneous (currently announced calls for papers are available on the official website of **Convivium**). These are supplemented with special issues focused on specific themes, geographic areas, and historical or social phenomena. **Convivium welcomes new contributions each year on April 30 and November 30** (for submissions and information, contact: [convivium@earlymedievalstudies.com](mailto:convivium@earlymedievalstudies.com)).

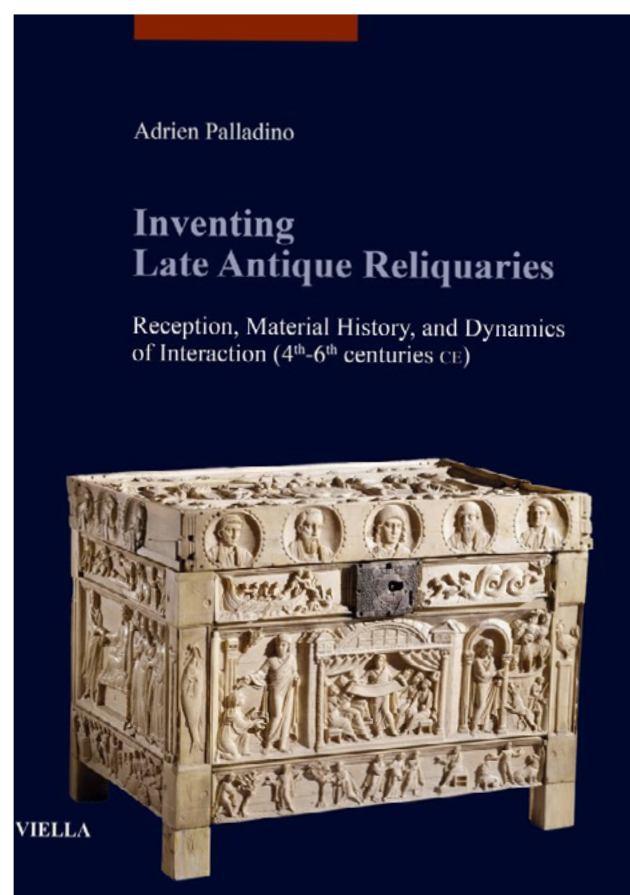
In 2022, special issue IX/1 focused on **Dynamics of Medieval Landscape. Cultural Shaping of the Environment** under the editorship of Ivan Foletti, Martin F. Lešák, and Adrien Palladino, with nine articles (several open access) on the theme of the medieval environment. The **regular issue IX/2** was edited by Julian Gardner and Serena Romano. Furthermore, two supplements were published: **Royal Nunneries at the Center of Medieval Europe. Art, Architecture, Aesthetics (13th–14th Centuries)**, edited by Tanja Michalsky, Daniela Rywíková, and Elisabetta Scirocco; and another resulting from the papers of a conference held in Brno in February 2022, and entitled **A Radical Turn? Reappropriation, Fragmentation, and Variety in the Postclassical World (3rd–8th Centuries)**, edited by Ivan Foletti, Marie Okáčová, and Adrien Palladino.



Besides *Convivium*, CEMS also continued rich publication activities, among which we can highlight the recently published translation and edition of a long-neglected text by Nikodim P. Kondakov: *The Current State of Russian Folk Icon Painting*, Ivan Foletti, Adrien Palladino, Zuzana Urbanová eds., translated by Margarita Khakhanova and Sarah Melker, with essays by Michele Bacci and Nadia Podzemskaia, Rome/Brno: Viella/MU, 2022 (*Parva Convivia*; 10). Framed by texts from leading scholars on Russian and Byzantine art, this volume provides an English translation of the travel account of Nikodim P. Kondakov who, in 1901, braved the bumpy and uncertain roads of the Russian countryside to witness firsthand the last places where Russian icons were produced in the traditional way. Kondakov was ultimately on a mission to save the ancient art of icons, which was an artistic form dwindling under competition from industrial production. This vivid travel through the climate of

pre-revolutionary Russia is illustrated by contemporary artist Michele Foletti, giving life to the stories recalled by Kondakov.

In addition, CEMS's series *Studia artium mediaevalium Brunensia* was enriched by a monographic volume by Adrien Palladino: *Inventing Late Antique Reliquaries. Reception, Material History, and Dynamics of Interaction (4th–6th Centuries CE)*, Rome: Viella, 2022 (*Studia artium mediaevalium Brunensia*; 12). This book is devoted to the cult of saints,



their relics, and devotion to their shrines, a phenomenon born in Late Antiquity that durably shaped medieval and modern practices across a broad geographical and cultural area. Tracing the medieval reliquary's "pre-history," this volume examines boxes bearing Christian images and patterns made between the fourth to the sixth century CE. It investigates how vessels adorned with images acquired meaning and power, exploring the dynamics of transformation that accompany both the creation of these objects and their long history of reuse, marginalization, and rediscovery.

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In December 2022, the team at CEMS launched a new platform in the form of a blog. Named **Critical Inquiries in Medieval Culture**, this blog aims to publish short texts reflecting on medieval studies in the broadest possible way. Medieval studies and the humanities more generally need a place today to challenge both traditional historiographies and current trends in an open debate. The aim of this platform is to propose analyses and to establish a space for the confrontation of points of view—in short, to allow for the deciphering of a complex reality, both of the uses of the Middle Ages today in society, politics, and scholarship and also of the paths taken by our disciplines. In sum, this blog is a space of debate—the sine qua non condition for democratic exchange. The first blog articles are already online, including a moving tribute to the late **Hans Belting: Visionary without Borders. Remembering the Author of the Bild-Anthropologie**. Each article will be provided with a DOI and the blog has an ISSN to guarantee major transparency. For further information and submission, visit the website of **Critical Inquiries in Medieval Culture**.

Additional information about the many forthcoming CEMS publications are available at the **website of the Centre for Early Medieval Studies** and will be included in future ICMA newsletters.

### **Association of Friends of the Centre for Early Medieval Studies**

We would like to thank those who joined and supported our Association of Friends in the past year and encourage you to renew your membership to obtain new free publications, benefits, and gifts while actively supporting the activities of CEMS. If you have not joined us yet, please find more information on the benefits and conditions [here](#).

*-Submitted by Natália Gachallová and Adrien Palladino, on behalf of the team of the Centre for Early Medieval Studies*

# COMMEMORATIONS

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



## IN MEMORIAM HANS BELTING (1935–2023)

Aby Warburg, the doyen of modern art history, once mocked the restrictively tight borders between disciplines as “aesthetic border police.” The art historian Hans Belting would have been just to Warburg’s taste. He was born in 1935 on the Rhine in the old Roman town of Andernach, in the permeable region where Germany, Belgium, and the Netherlands come together and, throughout his life, Belting trampled borders with relish as an *agent provocateur* on behalf of images and their always reciprocal impact back on their makers.

As a result, he was known and admired in many different disciplines. Beyond that, an astonishingly broad swathe of the public has for decades been well informed about his consistently startling scholarly publications; his

great passion for the image-saturated medium of film (especially his intense engagement with the director Peter Greenaway); and his various projects at the Zentrum für Kunst und Medientechnologie (ZKM) (Center for Art and Media Technology) founded in Karlsruhe in 1989. Belting and others importantly shaped this Center, which very quickly became a globally respected laboratory for innovation. On the studio shelves of contemporary artists in the United States and Europe, one almost always finds two books: David Sylvester’s conversations with Francis Bacon and Belting’s magnum opus, *Likeness and Presence*.

But Belting’s start was as a man of the Middle Ages. His Mainz doctoral dissertation of 1959 was on the basilica of the holy martyrs in Cimitile and its early medieval fresco cycle, where the images, which Belting boldly dated a full century later than had all previous researchers, sit above a dado frieze of painted textiles. His *Habilitation* thesis was on south Italian painting of the Lombard era. After a fellowship in Washington, D.C. at Harvard’s Dumbarton Oaks Center for Byzantine Studies, he took up a teaching position in Hamburg, where he established the department of Byzantine art. He became a full professor in Heidelberg and later had a visiting professorship at the Bibliotheca Hertziana in Rome, the “Vatican of art history.” It was at Heidelberg, however, in the turbulent years between 1970 and 1980, that he sharpened his method to such a degree that it could help to master, almost of its own accord, such an eternal problem as the relationship of word and image (in the essay collection he edited with Dieter Blume on *Painting and Urban Culture in the Era of Dante*; still worth reading) or bear fruit in the book he wrote with Dagmar Eichberger on *Jan van Eyck as Narrator* that pushed Panofsky’s fundamental scholarship forward.

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Belting never stopped being a medievalist, but his “Middle Ages” covered Byzantium as well as Western Europe and stretched well into the Renaissance. His work on Bosch’s *Garden of Earthly Delights* shows this, as does his attempt at a switch in perspective with *Florence and Baghdad: Renaissance Art and Arab Science*. The same holds true for his engagements with moderns such as Beckmann, Duchamp, Struth, Sugimoto, and Wall, which, in the final analysis, have their roots in the fluid transitional period between late antiquity and the early Middle Ages.

Among Belting’s dozens of books, there is one article that should not be forgotten because, early on in his career, it posed a heretical question that he would explore in later publications. “Art or Object Style,” a text of only a few pages, considers whether there was in the Middle Ages a categorical distinction between artfully decorated objects, both secular and religious, and potentially “autonomous” works of art. But it is *Likeness and Presence* (1990) that has remained magisterial; it is the most comprehensive study of the cult of images in Christianity since Ernst von Dobschütz’s *Christusbilder* (1899). What made Belting unmistakable and inspiring to others was his refusal to treat a subject without presenting a pointed and surprising thesis. In the case of *Likeness and Presence*, this was the insight that the invention of “art” was a modern phenomenon, one from which the study of medieval images (as it were) needed protection.

He pushed this protecting separation between image and art to a matchless perfection. Called to the chair in art history in Munich in 1980, he published his inaugural lecture there under the ironic title *The End of Art History* (in the first edition with a question mark, in the second without). The text to this day stands as a warning to the discipline, even if “end” here is meant not as swan song but rather, following Hegel, as a liberation from necessities, as the opening up of areas of inquiry and methods.

Given all this, there could not have been a better representative of art history than Belting for the newly founded ZKM. It was probably only a Byzantinist who could so sensitively engage there with all the new forms

of technological idolatry that urgently needed to be critiqued in the euphoric frenzy of the digitally-obsessed 1990s. Among his many books that took their impetus from this, but also put it into perspective, was *The Invisible Masterpiece* of 1998, which served as a sort of fulfillment of the promises made in *The End of Art History*. These books also manifest the era’s permanent storm of innovative ideas, to which Belting exposed himself while also serenely passing through.

It was in the much more media-savvy United States that Belting’s *An Anthropology of Images* (2000) became one of the most discussed texts and remained so for years. With this attempt at an anthropology of media and of the body, Belting achieved what is probably the most profound rethinking of *Understanding Media* by the Canadian communication theorist Marshall McLuhan. Belting’s account and understanding of images had always been corporeal and anthropological and this meant that it naturally encompassed death. His 2013 book *Face and Mask: A Double History* was no exception; according to Belting, the face in an image hardens into a mask that confronts the living face as an antagonist. Coming at the high-water mark of selfie-mania, cultural studies immediately engaged with this book.

The list of Belting’s honors is awe inspiring. Two that were personally important to him were his induction into the *Pour le mérite* Order and his 2002–03 “European Professorship” at the Collège de France in Paris. Although he was already retired when he held this chair, he gave a lecture series on another anthropological topic, the “History of the Gaze.” Also important to him was the



directorship (2004–07) of the International Research Center for Cultural Studies in Vienna; the offer of this position was hardly a surprise since Belting, along with Gottfried Boehm and Horst Bredekamp, was one of the driving forces for a science of images (*Bildwissenschaft*) that recognized the existential conditions of manmade pictures and so was always already cultural studies. This explorer of human images, whose research has something to teach truly everyone, died on January 10th at the age of 87.

Stefan Trinks, Lecturer, Institut für Kunst- und Bildgeschichte, Humboldt Universität, Berlin

(Originally published in German in the *Frankfurter Allgemeine Zeitung*, January 12, 2023, at <https://www.faz.net/aktuell/feuilleton/kunst-und-architektur/zum-tod-des-kunsthistorikers-hans-belting-18597633.html>.)

English translation by William J. Diebold, Jane Neuberger Goodsell Professor of Art History and Humanities [Emeritus], Reed College, Oregon

### ***Books by Hans Belting referred to above:***

*Die Basilica dei SS. Martiri in Cimitile und ihr frühmittelalterlicher Freskenzyklus* [*The Basilica of the Holy Martyrs in Cimitile and its Early Medieval Fresco Cycle*] (Wiesbaden: Franz Steiner, 1962).

*Bild und Kult: Eine Geschichte des Bildes vor dem Zeitalter der Kunst* (Munich: C.H. Beck, 1990); English translation as *Likeness and Presence: A History of the Image before the Era of Art* (Chicago: University of Chicago Press, 1994).

*Bild-Anthropologie: Entwürfe für eine Bildwissenschaft* (Munich: C.H. Beck, 1990); English translation as *An Anthropology of Images: Picture, Medium, Body* (Princeton: Princeton University Press, 2011).

*Das Ende der Kunstgeschichte?* (Munich: Deutscher Kunstverlag, 1983); English translation as *The End of Art History* (Chicago: University of Chicago Press, 1994).

*Faces: Eine Geschichte des Gesichts* (Munich: C.H. Beck, 2013); English translation as *as Face and Mask: A Double History* (Princeton: Princeton University Press, 2017).

*Florenz und Bagdad: Eine westöstliche Geschichte des Blicks* (Munich: C.H. Beck, 2008); English translation as *Florence and Baghdad: Renaissance Art and Arab Science* (Cambridge: Belknap Press, 2011).

*Hieronymus Bosch: Garten der Lüste* (Munich: Prestel Pub., 2002); English translation as *Hieronymus Bosch: Garden of Earthly Delights* (Munich: Prestel Pub., 2002).

*Jan van Eyck als Erzähler: Frühe Tafelbilder im Umkreis der New Yorker Doppeltafel* [*Jan van Eyck as Narrator: Early Panel Paintings in the Orbit of the New York Diptych*], with Dagmar Eichberger (Worms: Werner'sche Verlagsgesellschaft, 1983).

“Kunst oder Objekt-Stil? Fragen zur Funktion der ‘Kunst’ in der ‘Makedonischen Renaissance’” [“Art or Object Style? Questions about the Function of ‘Art’ during the ‘Macedonian Renaissance’”] in *Byzanz und der Westen: Studien zur Kunst des europäischen Mittelalters*, eds. Irmgard Hutter and Herbert Hunger, 65–84 (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1984).

*Malerei und Stadtkultur in der Dantezeit: Die Argumentation der Bilder* [*Painting and Urban Culture in the Era of Dante: The Argument from Images*], co-edited with Dieter Blume (Munich: Hirmer, 1989).

*Studien zur beneventanischen Malerei* [*Studies in Beneventan Painting*] (Wiesbaden: Steiner, 1968).

*Das unsichtbare Meisterwerk: Die modernen Mythen der Kunst* (Munich: C.H. Beck, 1998); English translation as *The Invisible Masterpiece* (Chicago: University of Chicago Press, 2001).

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<sup>1</sup>Thanks to Nino Zchomelidse for her help with a terminus technicus.

# SPECIAL FEATURES

## RESOURCE:

### *The Documentary Archaeology of Late Medieval Europe (DALME)*

By Laura Morreale, Gabriel Pizzorno, and Daniel Lord Smail



The art, architecture, and decoration of medieval churches, townscapes, and aristocratic courts are frequent subjects of historical interest, in part due to their openly accessible and public status. But works of art were also created, shared, and cherished in medieval domestic environments, even if examples from more private spaces survive in smaller numbers or are difficult to unearth. The award-winning Documentary Archaeology of Late Medieval Europe (**DALME.org**), based at Harvard University, is an online resource designed to publish evidence from and about these interior spaces and thereby promote the ongoing study of the material culture of Europe from the thirteenth to early sixteenth centuries. As historians of art and architecture know well, changing patterns of production and consumption during this time altered the material world and transformed the relationship between persons and things, including the artistic creations and decorative items of daily life.

DALME's principal component consists of a fully searchable collection of household or

estate inventories, which contain the documentary imprint of everyday objects that once existed but have since been lost to time and circumstance. The site has been purposefully designed as a virtual meeting place for those wishing to investigate the material past, where the power of the collected data can be easily accessed and re-used. To preserve the materiality of the record itself, the online inventories include images of the original sources alongside transcriptions of the object lists. Most records consist of never-before-edited archival sources; however, since inventories have featured prominently in the study of material culture since the nineteenth century, project contributors have also ingested printed editions of inventories that are no longer in copyright, thereby making them searchable and allowing for comparison across collections. Each record is accompanied by cataloging information and other relevant attributes, with a description of the record and its context. Researchers can therefore access images of the original sources directly, even as the machine-readable transcriptions allow for easy text searching and reuse. The DALME collections also incorporate lists of objects generated in different contexts, such as tariff lists, records of auction and debt collection, and prosecutions for theft. Additional resources include a bibliography of sources and editions relevant to the study of inventories.



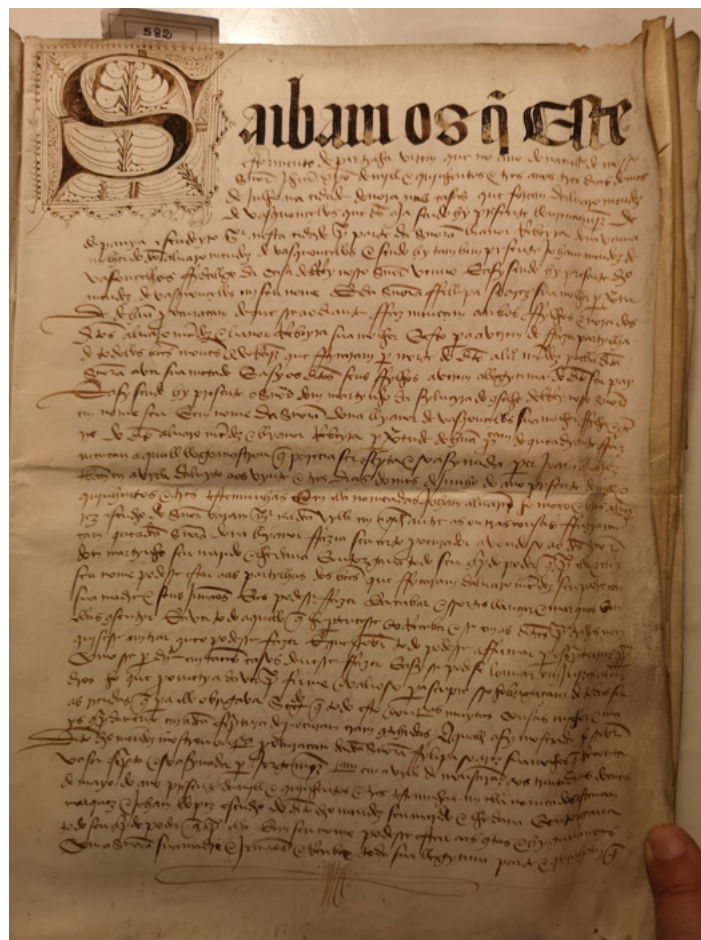
To showcase the richness of the collection and demonstrate how these sources might be used by students, researchers, and enthusiasts, the site also includes a section featuring **brief interpretative essays** published each month that explore some of the objects and records in the collection.

Examples of items found in DALME's transcribed inventories that may be of particular interest to art historians include the scores of mentions of *tavole di nostra donna*, or **panel paintings of Our Lady**, found in many late fourteenth- and early fifteenth-century Florentine households.

The presence of images of the Virgin Mary in so many homes offers vivid insights into the role that works of art played in domestic devotional practices. The multiple entries for this same item across the collection of Florentine inventories reveal the variations that existed for this same type of painting from home to home, as well as indicate where they were typically located in the building. For example, some of the panel paintings were attached to a tabernacle (*con tabernacolo*) while others featured small doors or shutters (*sportelli*) to cover the sacred image once worship was complete. The *tavole* were most often found in upstairs bedrooms or small rooms adjacent to larger ones, underscoring the private nature of these devotional objects.

As Peter Thornton discovered in his 1991 work *The Italian Renaissance Interior*, household inventories may also be used to verify the real presence of items that were depicted in artwork of the time but that no longer survive, such as home furnishings or delicate decor made from perishable wood or fiber. For instance, the inventories' descriptions of richly colored, patterned, striped, or variegated textiles and fabric items in the Florentine inventories pair well with depictions of comparably extravagant materials displayed on the bodies of people featured in late fourteenth- and early fifteenth-century paintings and sculptures. A similar picture emerges from the 1410 inventory of **Johannes Ricavi**, a wine merchant from Marseille. One of the rooms of Johannes' house, described as a "painted room" (*camera picta*), probably featured walls decorated with designs or murals and contained a green-painted bed with slate-blue bed curtains. Colored furniture, linens, and clothing were found throughout the home, along with what was described as a historiated cloth

or hanging to adorn one of the home's walls. As these examples illustrate, access to transcriptions of whole inventories allows scholars to explore the network of connections between objects in given households, which may lead to broader conclusions about how they were used or the role they played in the lives of their owners.



In addition, DALME aims to look beyond the visually rich, albeit well-trod context of late medieval Italy and southern France, and reach into spaces that may be less familiar to art historians. At present, the project has published over 500 records in twelve different languages. The geographical range, now focused on Western Europe, extends from Sicily to Ireland and from Portugal to Estonia. By publishing sources from multiple regions and languages, the platform makes assemblages of material culture lists accessible to scholars of later medieval Europe and enables comparative or inter-regional research questions over several centuries. DALME records also include a substantial set from Jewish households; these feature many items of Islamicate provenance, meaning that the collections lend themselves well to studies of cross-cultural exchange. One sample item in the DALME records

that reveals details of the late medieval global trade in *objets d'art* is the mention of a rare cache of seven **ostrich eggshells** stored in a bench-chest on the mezzanine of a middling-class family from Marseille. Given the quantity and the rare quality of such items, it seems likely that their deceased owner, Astrug Mosse, may have been involved in long distance trade and brought the eggs back to his hometown for resale. As was the case in looking for other examples of ostrich eggs in the collections (none were discovered), DALME's search function allows exploration of singular object types or object attributes across all the assembled inventories. When results are found, DALME's interface leads users to the record and folio number where each attestation is located. The platform therefore fosters new research and facilitates its easy retrieval.

Because the DALME project is grounded in a philosophy of collaboration, plans are underway for expanding the source base to include even more records and therefore a growing number of objects. Working relationships have been established with over one hundred individuals, ranging from senior scholars to graduate and undergraduate students, and with individuals or teams of scholars in Austria, Belgium, Canada, France, Germany, Italy, Spain, and the U.K. Aside from having access to the database, collaborators also use the DALME platform as a resource for publishing collections whose parameters derive from the teams' research interests. An ongoing cooperation with historians of medicine, for example, will feature inventories of apothecary shops and their holdings of medicaments and medicinal preparations, while a second partnership involves the 3D reconstruction of a castle in Piedmont with an accompanying visual glossary.

Since one of the goals of DALME is for these sources to be widely accessed, the project has developed structures and events to support and train students, early career researchers, and new users. As the doctoral students and postdoctoral fellows associated with the project transcribe and publish new documents, for example, they gain experience developing paleographical and editorial skills and acquire valuable hands-on experience with a major digital scholarship project, including experience working with TEI markup and metadata categories. The editor(s) of a record are considered to be the record's owners and may cite their editorial work on a C.V. Similarly, a recent ten-week seminar held over zoom introduced an international group of participants to the DALME sources and organized transcribers into working groups to edit and publish one inventory per group. This seminar therefore promoted a familiarity with the materials while offering participants an opportunity to learn from others and to add to their scholarly profiles. Finally, the DALME research environment also serves students and teachers, and provides materials for theses, research papers, and class assignments. Pilot assignments have already been tested at CUNY Graduate Center, John Jay College, University of North Texas, and Germanna Community College, with students engaging with the sources through curated word lists that introduce them to medieval documents, objects, and ways of organizing knowledge.

Historians of art, architecture, and the material world are one of the target audiences for DALME, and much of the project as it currently stands was undertaken with their needs in mind. However, collaboration is always welcomed, as is feedback on what is lacking or in need of attention. So please do reach out! Project directors Daniel Smail, Gabriel Pizzorno, and Laura Morreale would be pleased to hear from you.

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DALME

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Project Classroom Use

## Classroom Use

The Documentary Archaeology of Late Medieval Europe

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The records in the DALME collections offer many opportunities for use in the classroom. Because the records are presented in their original languages, they will seem inaccessible to students at first blush, and are best suited to smaller, advanced undergraduate or introductory graduate classes where the instructor can take time to curate assignments or projects and to work through the evidence with students. A good, basic model is to create a set of search terms that will yield records associated with course goals, and then invite students to look more deeply

## RESOURCE:

### *Image, Text, and Technology: Multispectral Imaging and Cultural Heritage*

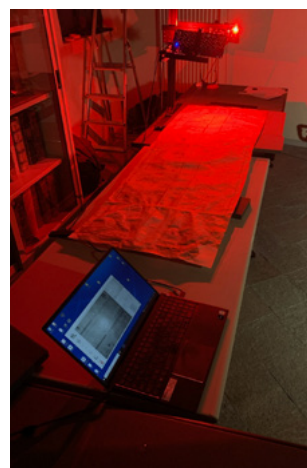
By Helen Davies and Gregory Heyworth

If the history of human evolution has something to teach us, it is that the novel use of tools drives intellectual development, not vice versa. So it has been for textual scholars. Amongst humanists, the advent of chemical reagents in the seventeenth century served as an inflection point in the recovery of ancient texts from faded and moldering manuscripts, making celebrities out of such characters as Cardinal Angelo Mai for his editions of Cicero and Vergil. Fortunately for manuscripts, photography soon replaced chemistry in the panoply of options. Today digital photography, along with LED light sources and advances in computer-aided image processing, has provided a set of powerful new tools for scholars. Manuscripts damaged by water, fading, charring, chemical reagents, palimpsesting, and abrasion, not to mention fragments hidden in bindings, all once beyond the pale, are now fair game for scholars with access to these technologies and the skills to use them.

The rub, of course, lies in the latter two criteria. For both humanists and material scientists, crossing the disciplinary gulf to achieve the necessary breadth of training has proven a daunting challenge. Those on the literary side need to acquire a knowledge of technical photography, familiarity with ink and pigment chemistry, and master deterministic and statistical imaging processing to some not unsubstantial degree. For their part, scientists interested in textual recovery must learn something about codicology, paleography, and the history of the book in order to use technologies effectively. At the same time, global warming, war, and the material degradation of manuscripts, especially those treated with chemical reagents, has transformed an academic challenge into an existential crisis. What follows is a brief attempt to sketch out a path forward for scholars interested in textual recovery, by which I mean not merely classicists, and medievalists, but modernists as well who must contend with far less robust archival materials, inks as well as paper.



Vercelli Mappa Mundi, Vercelli, Archivio Capitolare di Vercelli, Rotoli figurati, 6 [Mappamondo]. Images under natural light.

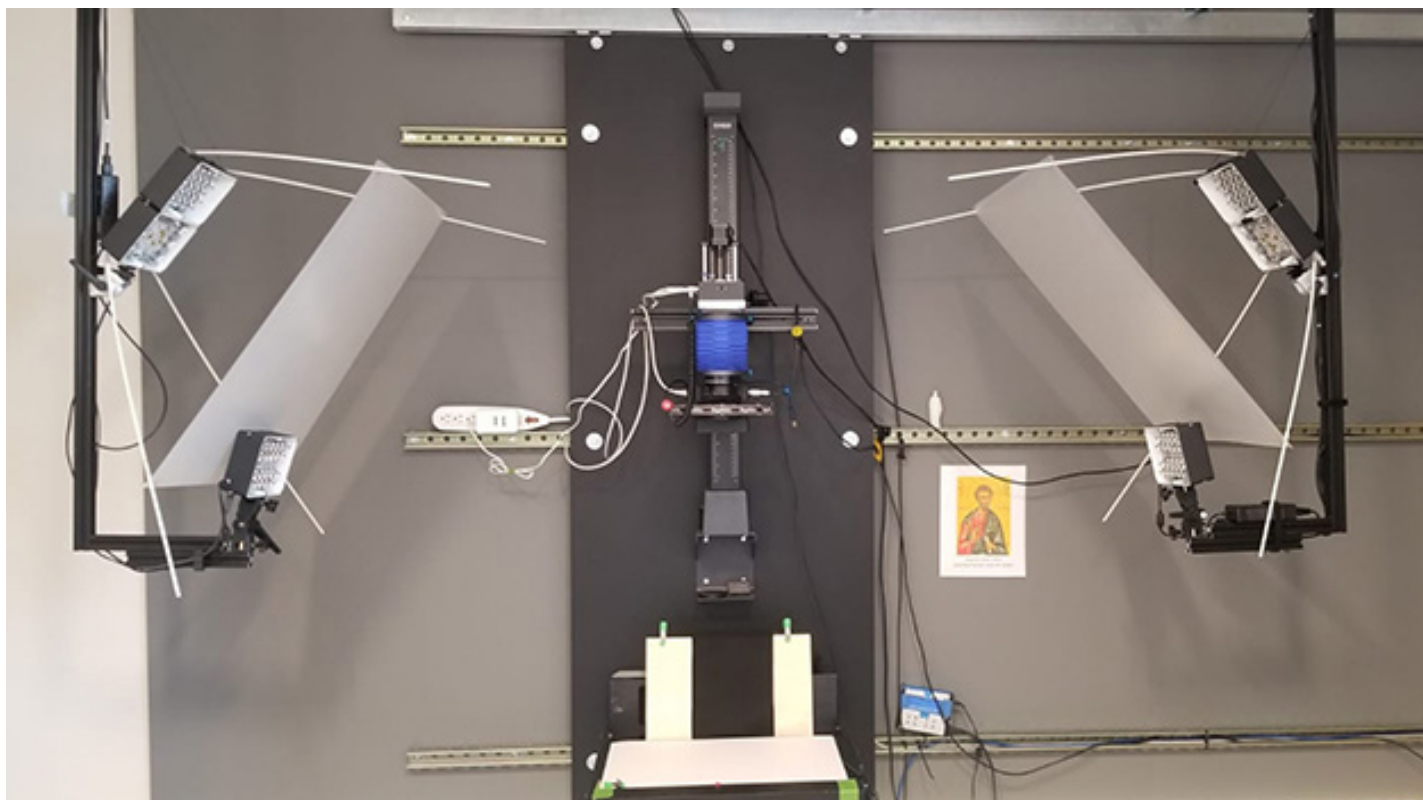


Multispectral Imaging of the Vercelli Mappa Mundi, Vercelli.



Vercelli Mappa Mundi, Vercelli, Archivio Capitolare di Vercelli, Rotoli figurati, 6 [Mappamondo]. Multispectral imaging done by the Lazarus Project. Processing done by Helen Davies and Katie Albers-Morris.

## Multispectral Imaging (MSI)



The large multispectral imaging system of the Lazarus Project at the University of Rochester designed by Megavision.

Of the many technologies that can be employed to recover damaged and illegible text from manuscripts, maps, and documents, multispectral imaging (MSI) is the most broadly useful. Pioneered in its analog form over a century ago and deployed in its modern digital form on such famous objects as the Archimedes Palimpsest, multispectral imaging is the photography of cultural heritage objects under a series of narrow wavelengths of light ranging from the visible spectrum to the invisible, which is to say ultraviolet and infrared.



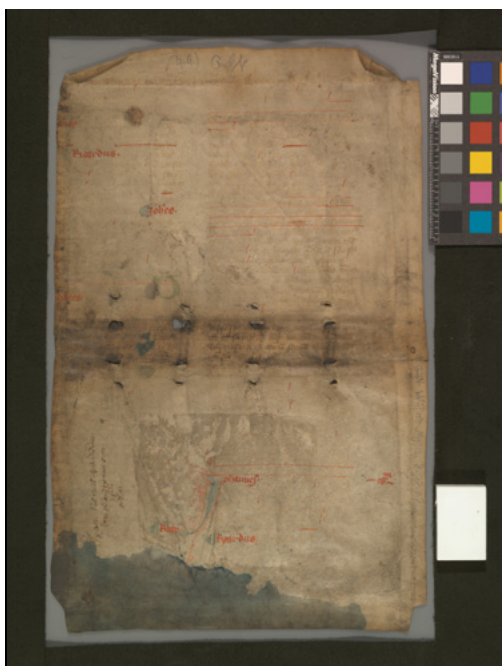
Helen Davies's smaller multispectral imaging system designed by the Rochester Institute of Technology and supported by a grant from the NEH.

The current state-of-the-art MSI imaging system consists of a monochrome digital camera, a specialized lens, LED light banks with between 12 and 20 bands, and computer software to deploy the lights in sequence. A manuscript is placed open in a cradle on a copy stand beneath a camera. LED light banks flanking the copy stand illuminate the manuscript at a 45-degree angle from above; a separate set of raking lights in the UV and infrared are angled at 15 degrees to the manuscript. Finally, a thin multispectral light sheet is inserted below the open leaf, allowing light to be projected through the parchment or paper.

Imaging begins with a series of individual captures in reflectance starting in the ultraviolet at 365 nanometers and progressing through the visible spectrum into the infrared at 1050 nanometers. Here, light reflects off the manuscript into the camera capturing subtly different characteristics of ink, substrate, and pigment. The raking lights, meanwhile, allow the camera to see in relief the texture of the manuscript surface, including raised illuminations and sometimes the slight concavities of letters where ink has eaten into the parchment.

The next series of images are shot with ultraviolet light that provokes fluorescence in the parchment. Fluorescence occurs when an energetic wavelength of light, such as ultraviolet, causes the release of energy in the form of light from atoms in the manuscript's parchment or paper. Because the substrate fluoresces but the ink does not, fluorescence images provide the best contrast between text and substrate, especially when that writing has faded or been erased.

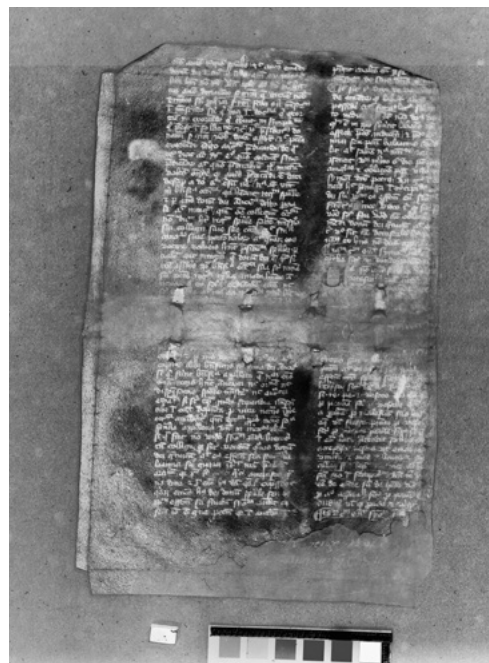
The final series of images occurs in transmission, that is to say, light that shines up through the page from below into the camera. Here, a special quality of iron gall ink comes into play, one especially important for palimpsests. In the infrared, iron gall ink grays out to invisibility at 1050 nanometers. At the same time, the longer wavelengths of infrared such as 1050 nm penetrate through the thickness of the parchment more effectively than visible light. For palimpsests, the undertext that we are seeking to read has been erased and overwritten by a dark overtext, also often in iron gall. The older undertext, long since faded and invisible, has had time to eat into the parchment and thin it precisely where the letters had been. So, when transmissive light in the infrared shines through a palimpsest from below, the overtext disappears and the undertext appears white against a pristine background. Together then, imaging in three modes—reflectance, fluorescence, and transmission—generates a set of as many as fifty images per page.



Fragment of Richard FitzRalph's *Summa de Questionibus Armenorum* from University of Rochester (D. 460 1000-03) under natural light, printed with permission of the University of Rochester Rare Books and Special Collection.

## Image Processing

The real advantage of digital photography over analog is that images are reduced to a set of numbers: every pixel is assigned a brightness value between 0 (black) and 255 (white). The resulting image can then be manipulated mathematically to enhance contrast between faded or erased text and the parchment, or in optical terms, to increase the signal and reduce the noise.



Multispectral image capture done by the Lazarus Project of Fragment of Richard FitzRalph's *Summa de Questionibus Armenorum* from University of Rochester (D. 460 1000-03). Image processing done by Kyle Ann Huskin and Alexander J. Zawacki. For more information see: Huskin, Kyle Ann, Alexander J. Zawacki, and Gregory Heyworth. "Multispectral Recovery of a Fragment of Richard FitzRalph's *Summa de Questionibus Armenorum* from University of Rochester, D. 460 1000-03." *Manuscript Studies: A Journal of the Schoenberg Institute for Manuscript Studies* 4, no. 2 (2019):361-88

Some scholars may have had the opportunity to examine color images of manuscript leaves in Photoshop or GIMP. Normally, these applications allow some degree of enhancement, either by using filters or by choosing a single channel—red, green, or blue—that may feature a better signal to noise ratio than the original color image composite of all three. That said, neither Photoshop nor GIMP can apply deterministic or statistical algorithms to the data. Inasmuch as multispectral image data involves numerous spectral bands rather than the three of color RGB images, it stands to benefit the most from such statistical processes as PCA (Principal Component Analysis), ICA (Independent Component Analysis), and MNF (Minimum Noise Fraction) that can be performed only with specialized software.

Currently, four applications are used by MSI practitioners: ENVI, ImageJ, Hoku, and R-CHIVE. Of these, the first is a commercial, remote sensing application with a complicated and multifarious interface, and additional deep learning modules, all of which come with a steep learning curve and a not insignificant price tag. ImageJ, and more recently Fiji ImageJ, is an open-source scientific imaging application with a robust support community, albeit again with a steep learning curve (download at <https://imagej.net/software/fiji/>). Hoku is an open-source software written by Keith Knox especially for cultural heritage imaging, that is both powerful, relatively easily learned, and which comes with a variety of training videos (download at <http://www.cis.rit.edu/~ktpci/Hoku.html>). Finally, R-CHIVE is an open-source beta software under development at RIT that has a robust tool set and is designed for non-scientists (download at <http://www.cis.rit.edu/~tkpci/RCHIVE/>).

### Textual Science

Heretofore, perhaps the most obvious impediment to research and teaching in cultural heritage recovery is the lack of a named discipline that compasses the range of technologies and techniques that can be deployed on texts to manuscripts to learn more about their content, and the history of their use. Textual Science, as it has come to be called, borrows from computer science such methods as stylometry, computer vision, and natural language processing applied to lacunose texts; from imaging science it takes recovery technologies such as RTI (Reflectance Transformation Imaging), densitometry, XRF (X-ray fluorescence), infrared reflectography, and most influentially, MSI (multispectral imaging); from chemistry, XRF, Raman spectroscopy, and HSI (hyperspectral imaging), all technologies designed to provide material information about provenance and state of conservation.

Currently, the only university-level coursework and training in textual science as a discrete discipline can be found at the University of Rochester, Rochester Institute of Technology, and the University of Colorado, Colorado Springs. The home of Eastman Kodak and Xerox, Rochester, New York, has long served as a center of excellence in optics and imaging. Its two main universities have collaborated in an NEH-funded curriculum in textual science. Another NEH grant has allowed RIT to develop an inexpensive MSI imaging system combined with simple but powerful image-processing software that is already available for purchase.

### R-CHIVE

Beyond curriculum, the two universities have also formed a professional association known as R-CHIVE (Rochester Cultural Heritage, Imaging and Education) comprised of scholars and scientists representing institutions across the U.S. and Europe. With regular online meetings and talks on a wide range of topics related to cultural heritage recovery, R-CHIVE also organizes workshops in imaging, and its website is a resource for open-source software used in image processing. Scholars interested in learning more about Textual Science, in attending a workshop, or becoming members of R-CHIVE may visit its website ([www.r-chive.com](http://www.r-chive.com)) and contact its coordinator.

### Recovery Projects

If the prospect of learning enough about textual science to run your own recovery project seems daunting, alternatives exist. For nearly fifteen years, two not-for-profit organizations—the Lazarus Project and EMEL (Early Manuscripts Electronic Library)—have been providing cutting-edge equipment and expertise to mount successful manuscript recoveries around the world. Individually and sometimes collaboratively, they have been responsible for some of the most high-profile textual discoveries including most recently the Hipparchus star chart, and a new work of Apuleius. Drawing on their relationships with libraries and archives in the U.S. and abroad, Lazarus and EMEL work with lead scholars to form a team of photographers and imaging scientists who travel to collections wherever they may be found. After image capture, scholars work closely with imaging scientists to process data iteratively in a feedback loop, a process that can take between six months and a year depending on the scope and complexity of the task. Scholars with a candidate object or manuscript are invited to contact the directors via their websites: Lazarus Project (<https://www.lazarusprojectimaging.com/Contact>) and EMEL (<http://emel-library.org>).

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## EXHIBITION REPORTS:

*Among the many activities and events that are resuming as the worst effects of the pandemic recede, we are thrilled to see a resumption of ambitious museum exhibitions related to our field. Below are reports on three recent exhibitions that may be of interest to ICMA members, touching as they do on various aspects of the pre-modern world.*

### **Toulouse 1300–1400: L'éclat d'un gothique méridional, Musée de Cluny, October 18, 2022–January 22, 2023**

**By Mechilde Airiau**

The exhibition *Toulouse 1300–1400: L'éclat d'un gothique méridional* ran from October 28, 2022, to January 22, 2023, at the Musée de Cluny in Paris in association with the Musée des Augustins of Toulouse. Curated by Béatrice de Chancel-Bardelot (Musée de Cluny) and Charlotte Riou (Musée des Augustins), it opened with a presentation of the city in the fourteenth century. One of the first folios displayed set the tone for the exhibition: the *Portrait des Capitouls* of Toulouse of the years 1352–53/1353–54 (Toulouse, Archives municipales, BB 273/1); it was striking thanks to its vivid colors and the precision of its realization. The exhibition was then divided into three sections aiming to present the richness of Toulousain art of the fourteenth century.

The first section, “Toulousan Society,” displayed the organization of Toulouse and its lifestyle. Through the presentation of ceramics, coins, stamps, and epitaphs, this part of the exhibition sought to explain the diversity of the Toulousain population, the particular social context of the fourteenth century, and the impact of both the Hundred Years War and the Black Death (Fig. 1). It dealt more with the context of the creation of the artworks than with the artworks themselves. An entire area was devoted to the decoration of houses: the exhibition of *closoirs* from Languedoc, kept in the Musée du Pays de Cocagne, and of a few dishes and vessels in glass or ceramic let the spectator enter medieval Toulouse homes. The *Trésor de l'Ariège*, on loan from the Musée du Louvre, provided a first glance at Toulousan goldsmithery and silversmithery, an aspect that was further developed in the exhibition's third section.



Fig. 1: View of the first section of the exhibition (Photo: By author).

The second section was larger and allowed the visitor to discover the artistic production of Toulouse and its surrounding areas. Entitled “The Style of Toulouse,” it opened with the issue of artistic transfers, notably through the *Triptyque of Saint-Sulpice-La-Pointe* (Musée de Cluny, ca. 1300). This small ivory triptych shows the Adoration of the Magi, the Virgin in Glory, and the Presentation in the Temple on the lower register, and the Carrying of the Cross, the Crucifixion, and the Deposition of the Cross on the upper register. The figures of the central panel resemble Parisian sculpture of the first part of the twelfth century while those of the lateral panels are more a reminder of the ivories and the miniatures of the first third of the fourteenth century.



Fig. 2: Maître de Rieux, **Jean Tissendier as a patron**, ca. 1333–43, polychrome Belbèze limestone, 132.5 x 60 x 42 cm, Toulouse, Musée des Augustins, Ra 552 (Photo: By author).

A panel dedicated to Jean Tissendier, Franciscan bishop of Rieux, not far from Toulouse, allowed the exhibition to address issues of religious and artistic commissions. This part opened with a sculpture of *Jean Tissendier as a patron* by the Maître de Rieux (Fig. 2). The statue, made for the Cordeliers convent around 1333–43, is a beautiful example of the work of this artist. Its polychromy is still visible, and the delicacy of its realization makes it one of the finest examples of late Gothic French sculpture. The exhibition continued with an exploration of the Maître de Rieux's work on a set of sculptures, including: Saint Paul, Saint Francis of Assisi, Saint John the Evangelist, and concluded with a Virgin with Child, the *Notre-Dame de Bonnes-Nouvelles*. This final piece was made for the abbatial of Saint-Sernin in Toulouse and is one of the most famous examples of Toulousan sculpture (Fig. 3). All of these statues are kept at the Musée des Augustins.



Fig. 3: Maître de Rieux or workshop, **Notre-Dame-des-Bonnes-Nouvelles**, ca. 1340–50, polychrome limestone, 142 x 54 x 35 cm, Toulouse, Musée des Augustins, Ra 511 (Photo: By author)

The religious medieval architecture of Toulouse was then depicted with all its chromaticity thanks to a small number of drawings, watercolors, and gouaches by Eugène Viollet-le-Duc. The Jacobins convent and its ornamentation was particularly well presented. This part ends with the display of several keystones and capitals kept in the Musée des Augustins.

The third and final section of the exhibition, “Toulouse at the Heart of Exchanges,” went further with the question of artistic transfer. It attempted to explore the reasons for the success of Toulousan art. Thanks to diverse examples, from goldsmithery to panel painting, the artistic back-and-forth between Toulouse, Avignon, and the Pyrénées was shown. The exhibition demonstrated the importance of goldsmithery in Toulouse and its surrounding areas in the fourteenth century through the introduction of Toulouse hallmarks (“TOL”), and a number of gold and silver artifacts.

Remarkable artworks were displayed in this section such as a beautiful angel reliquary from the Louvre and some pieces of the *trésor* of Notre-Dame de Fanjeaux. The exhibition ended with a presentation of several manuscripts on loan from a number of institutions and explored the varied production of manuscripts from Toulouse. The books displayed included an impressive *Legenda Aurea* on loan from the Biblioteca Apostolica (Reg. Lat. 534), the works of Bernard Gui from the municipal library of Toulouse (Ms. 450), and a small Book of Hours used in Rome (Biblioteca Apostolica, Chigi DV 71). By covering the range of production in this century, it allowed the visitor to have a good understanding of the diversity of Toulousan illumination.

The *Crucifixion* by Juan Oliver on loan by the Diocesan Museum of Pamplona in Navarre was the final piece of the exhibition and was an example of the exchange of practices and ideas between both sides of the Pyrénées. This panel still has his original frame, and its iconography is based on the *Tree of Life* by Bonaventure. Its production seems to be Toulousan even though its conception is clearly from Pamplona, as the predella presents an episode of the Pamplona episcopal see.

For further information about the exhibition, one can refer to the catalogue: Béatrice de Chancel-Bardelot et Charlotte Riou (dir.), *Toulouse 1300–1400: l'éclat d'un art gothique méridional*, exhibition catalogue (Musée de Cluny en association avec le Musée des Augustins, Paris, 19 octobre 2022–22 janvier 2023), Paris, France, Réunion des musée nationaux-Grand Palais: Musée de Cluny-Musée national du Moyen Age, 2022.

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***J.R.R. Tolkien: The Art of the Manuscript***,  
Haggerty Museum of Art,  
Marquette University,  
August 19–December 23, 2022

By Abby Armstrong Check



Fig. 1: Exhibition layout, looking toward section one (Photo: Tobias M. Eckrich).

*J.R.R. Tolkien: The Art of the Manuscript* (August 19–December 23, 2022), collaboratively produced by Marquette University’s Raynor Memorial Libraries and the Haggerty Museum of Art, presented an amalgamation of all things Tolkien. The exhibition, co-curated by Sarah C. Shaefer (Assistant Professor, Art History, University of Wisconsin–Milwaukee) and William M. Fliss (Special Collections, Marquette University), brought together the already established **J.R.R. Tolkien Collection** at Marquette, as well other items of Tolkien’s manuscripts and artwork collected from private collections and the Bodleian Library. Of the 147 items presented in the exhibition, many of them had not been previously exhibited or published until this once in a generation exhibition at the Haggerty.

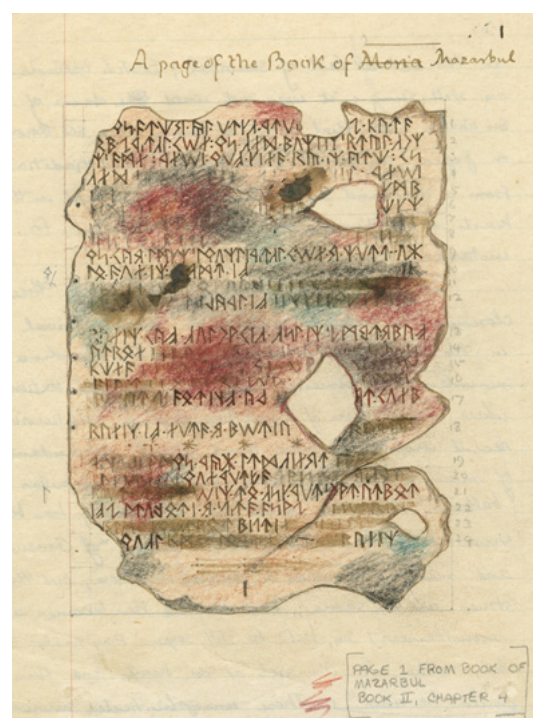


Fig. 2: J. R. R. Tolkien, English, 1892–1973, *The Book of Mazarbul*, first of three facsimile pages, third version, ca. 1940–41. Ink, colored pencil, and pencil on paper, 83/8 x 67/8 in. (212 x 174 mm), Raynor Memorial Libraries, Marquette University, MS. Tolkien, 3/4/12/1a, © The Tolkien Estate Limited 2004, [www.tolkienestate.com](http://www.tolkienestate.com)

The exhibition focused on the work of J.R.R. Tolkien (1892–1973), eminent author of classic fantasy books such as *The Hobbit* and *The Lord of the Rings* trilogy, professor, medieval philologist, and artist. Taking the manuscript as its organizing principle, the exhibition, thematically considered Tolkien’s own manuscripts alongside other influential ones. Examples of medieval materials, such as facsimiles of *Beowulf* that Tolkien studied, as well as Tolkien’s own manuscript writings—which laid out character genealogies, timelines, moon phases, and included watercolors and maps representing the various stages of crafting the world of Middle-earth—could then be read in dialogue with each other in order to explore the range of Tolkien’s influences, output, and impact.

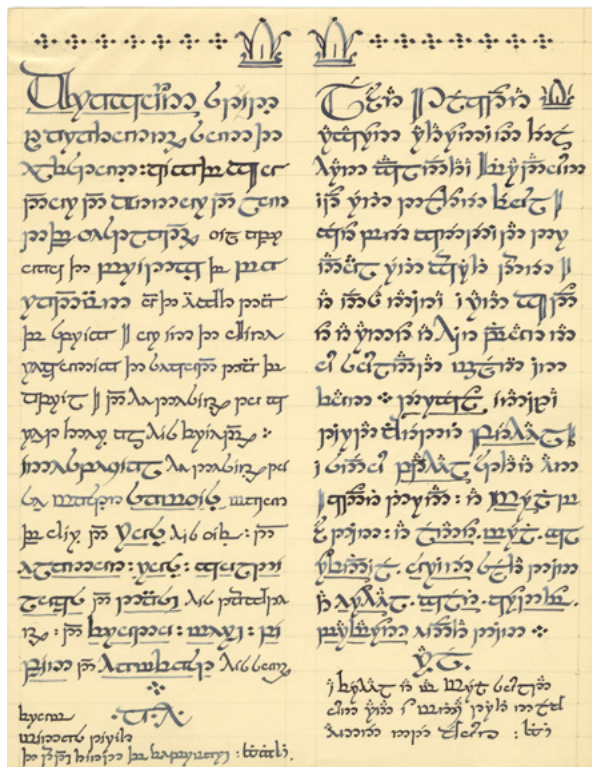


Fig. 3: J. R. R. Tolkien, English, 1892–1973, *The King’s Letter*, third version, early 1950s. Ink on paper, 9 x 7 in. (229 x 178mm), Raynor Memorial Libraries, Marquette University MS. Tolkien, Mss-4/2/25/2a, © The Tolkien Estate Limited 1992, 2015, [www.tolkienestate.com](http://www.tolkienestate.com)

The first section of the exhibition, “Rooted Works,” comprised several nineteenth-century reproductions and facsimiles of manuscripts and early printed books (Fig. 1). For example, it displayed medieval works that connected with Tolkien’s labor as a professor at Oxford, especially the work of *Beowulf* with which Tolkien is most widely associated in terms of scholarly study and

translation. The second section, “Records of Ancient Days,” questioned “How did the Baggins come to know the stories beyond those that they were involved in?”, examining the ways in which the stories and texts of Middle-earth were translated and transmitted orally, textually, and materially. This question presented a persistent theme in Tolkien’s works rooted in how modern readers know their own “ancient days” through passed down objects, such as those connected to *Beowulf*. Here, the curators presented some of the most spectacular objects of the exhibition in the facsimiles Tolkien made himself of fictional sacred artifacts of Middle-earth history like the Book of Mazarbul and the King’s Letter (Figs. 2 and 3). The objects highlighted Tolkien’s process as he created replica upon replica of his artifacts, imitating the changing materiality of each object’s condition to suggest its wear over of the span of time (Fig. 4).



Fig. 4: Reworkings and drafts of the *Book of Mazarbul* (Photo: Tobias M. Eckrich).

“Fair Letters,” the third section of the exhibit, took the viewer through the texts, images, and invented languages that reflected Tolkien’s work as a philologist, emphasizing the value of both the visual and auditory nature of his texts in creating the rich and complex world of Middle-earth. The fourth part, “Old Times and Distant Lands,” paid attention to the consistency of logic in the creation of Middle-earth achieved through Tolkien’s mapmaking. In this section the curators highlighted Tolkien’s training as a signal officer in World War I (1914–18) as well as his interest in the visualizations of time and space rooted in the medieval manuscript tradition. Most impressive



Fig 5: Final synoptic time scheme for the *Lord of the Rings* trilogy reproduced in its entirety (Photo: Tobias M. Eckrich).

was the final synoptic time scheme for the *Lord of the Rings* trilogy produced in its entirety for the first time in this exhibition (Fig. 5). The schematic timeline began as a single list, expanding to a complex grid format as character narratives branched out before returning to a single narrative list. The time scheme also included details that never appeared in the novels themselves, such as annals and genealogical material for the novels' appendices.

The final section of the exhibition, "Glimpsing Other Worlds," highlighted artworks that Tolkien created in a medievalesque visual style, which is associated with the aesthetics of Middle-earth. Not only are the artworks he created to develop his fantasy narratives, such as Elvish heraldic emblems, included but also cover designs that accompanied subsequent reproductions of his published works. A print by nineteenth-century artist William Blake was juxtaposed between Tolkien's own watercolors (Fig. 6), visually and textually illustrating the influence of Blake on Tolkien. Additionally, this section brought the entire exhibition full circle with Tolkien's own

reproductions of illuminated manuscripts, connecting the author's scholarly work on medieval manuscripts at the beginning of the exhibition with the wider theme of "manuscripts." Viewers of the exhibition leave with a deep understanding of how the manuscript tradition profoundly impacted Tolkien's scholarly practice and aided in the creation of the literary classics we know so well.

Before exiting the exhibition, one found a "bonus" portion across from the final named section that presented the complex navigation, reorganization, and ongoing digital humanities project that encompasses the Tolkien Archives. Here the curators contextualized Marquette's initial acquisition of the Tolkien materials and how this exhibition coincided with the Raynor Memorial Library's creation of the digital platform, **Anduin™**. Anduin™, named for the river that crossed most of Middle-earth east of the Misty and White Mountains, is the database system that is meant to resemble the "river of creativity flowing from Tolkien's work."

To highlight the ease of the new system of digital scanning in which you can view *The Lord of the Rings* by book, chapter, chapter draft, and (eventually) individual passage, the curators included large interactive screens with which one could explore the database, a contrast in comparison with the cumbersome microfilm machines of the past and highlight of how far technological access has come for current and future Tolkien scholars and fans alike. For those wishing to access Anduin™, please contact William Fliss ([william.fliss@marquette.edu](mailto:william.fliss@marquette.edu)) at Marquette's Special Collections and University Archives.



Fig 6: J. R. R. Tolkien, English, 1892–1973, “Glórund sets forth to seek Túrin,” September 1927. Watercolor and ink on paper, 1015/16 x 89/16 in. (278 x 217mm), The Bodleian Libraries, University of Oxford, MS. Tolkien, Drawings 87, fol. 34m. Credit: © The Tolkien Trust 1977, 1995, [www.tolkienestate.com](http://www.tolkienestate.com)

Overall, the exhibition highlighted the lasting impact and scholarly pull of Tolkien’s manuscripts and archival materials since the arrival of *The Lord of the Rings* documents to Marquette in 1958. *J.R.R. Tolkien: The Art of the Manuscript* clearly centered on Tolkien but also considered the rippling effects of his manuscripts for other users, including Tolkien’s third son and literary executor, Christopher Tolkien. The curators acknowledged making difficult choices during the planning of the exhibition, such as the exclusion of the Exeter Book (MS 3501, Exeter Cathedral Library), a tenth century Anglo-Saxon manuscript rife with riddles and the most famously influential line on Tolkien: “Hail Earendel, brightest of angels, above middle-earth sent unto men.” As an alternative, the curators offered interactive kiosks in the Haggerty to further explore these omissions.

Many community outreach programs were included with the exhibition: a full suite of lectures, readings, theatrical and storytelling workshops, chorale performances, and even *Dungeons and Dragons* sessions. Due to The Tolkien Estate’s copyright protections, photography was not allowed, but a **sumptuously illustrated catalog** from the exhibit is available for purchase from the Haggerty Museum of Art. The second, paperback printed edition also includes the opening reception lecture from Simon Tolkien, grandson of J.R.R. Tolkien.

*Abby Armstrong Check is a Ph.D. student in Art History at the University of Wisconsin–Madison.*

***Lives of the Gods: Divinity in Maya Art,***  
**Metropolitan Museum of Art,**  
**November 21, 2022–April 2, 2023**

**By Katherine Schumann**

*Lives of the Gods: Divinity in Maya Art*, is a joint effort of New York's Metropolitan Museum of Art and Fort Worth's Kimbell Art Museum, and is on display from November 21, 2022, through April 2, 2023. Met Curator Joanne Pillsbury and Associate Curator of the Ancient Americas Laura Filloy, as well as Oswaldo Chinchilla Mazariegos of Yale University, have skillfully organized a selection of nearly 100 masterworks of Mesoamerican art from Guatemala, Honduras, and Mexico. Dating mostly from the Classic period (250–900 CE), many of these artworks have never before been exhibited in the U.S. The works range from towering monumental sculptures to intricate palm-sized adornments, resulting in an exploration of godly representation in Classic period Mesoamerica that stimulates discussion about understandings of life and death, artistic creativity, and the deep connections between past, present, and future.

Upon entering the exhibition, the visitor is greeted with a broad, steeply sloped panel bearing an introductory text in English, Spanish, and K'iche', one of about thirty different Mayan languages spoken today. This design motif of soaring walls with a stately eighty-degree slope recurs throughout the exhibition—reminiscent of the imposing architecture of the step-pyramids in ancient Maya cities where many of the exhibition's artworks were created (Fig. 2). Perhaps the most striking use of this motif is found in panels with video installations of scenes from Guatemala, Honduras, and Southern Mexico (Fig. 3) featured throughout the exhibition. The light, sound, and movement projected onto the inclined panels imbues the spaces with an arresting dynamism and life, serving as another reminder of the context, geography, and people to which these artistic traditions belong. Walls bedecked in deep red-violet and royal crimson alert the visitor that they now walk among the powerful and divine, enhancing the sense of awe felt as they explore the exhibition.



Fig. 1: First space of the exhibition.



Fig. 2: Steeply sloped wall elements.





Fig. 3: Video installation.

The thematic arrangement of the exhibition—divided into sections entitled “Creations,” “Day,” “Night,” “Rain,” “Maize,” “Knowledge,” and “Patron Gods”—presents the artworks in a way that is accessible for newcomers to the world of Mesoamerican art while incorporating novel elements of interest to experts. Each section includes an introductory text that conceptually anchors the artworks that populate each area. “Creations” is centered around the origins of the world, an appropriate theme for the beginning of the exhibition. An aged bird deity appears in many versions of Maya creation myths, and his feathery presence is prominent in the artworks of this section. Stela 25, a carved stone relief from the Preclassic site of Izapa, Mexico, is illuminated with raking light that reveals its details with exceptional clarity (Fig. 4). In its carved scene, a crocodile transforms into a primordial tree beside the figure of a young hero who has been wounded by the splendid avian creature perched above him. *The Popol Wuj* (a much later, yet indispensable source for Maya creation myths) details a similar tale in which the bird creature, a prideful being with a false glow, would be later defeated by the brilliant gods who would become the sun and moon.



Fig. 4: Stela 25, Izapa, Chiapas, Mexico, 300 BCE–250 CE. Stone. Museo Arqueológico del Soconusco, Tapachula, Mexico, Secretaría de Cultura-Instituto Nacional de Antropología e Historia.



Fig. 5: Panel Fragment, Palenque region, Chiapas, Mexico, 7th–8th century, Stone. Museo de Sitio de Palenque Alberto Ruz L'Huillier, Mexico, Secretaria de Cultura-Instituto Nacional de Antropología e Historia.

These deities of the day and night are at the center of the following sections of the exhibition. The brightly lit “Day” section is focused on the male being K’inich. The power to bestow energy and life resonated with Maya elites, who strongly identified with this solar deity. This relationship can be seen in a remarkable stone relief featuring a richly adorned warrior with symbols for *k’in*, “sun” or “day,” on his forearms—the characteristic markings of the sun god (Fig. 5). The following section “Night” is nestled in a darkened corner of the exhibition space behind a perforated wall that tempers the bright exhibition lights into a pattern of dusky shadows. “Night” displays representations of nocturnal forces, among them the beautiful Moon Goddess. Viewers will be captivated by this radiant being, whose elegant hairstyle, gestures, and calm features are captured with astonishing sensitivity in a ceramic figurine (Fig. 6).



Fig. 6: Seated female. Mexico, 7th–9th century. Ceramic, pigment. Dumbarton Oaks Research Library and Collection, Pre-Columbian Collection, Washington, D.C.

The natural and supernatural worlds are closely interwoven in Classic Maya art and belief. As the master of water and precipitation, the deity Chahk is the star of the section called “Rain.” Various animals, plants, and supernatural creatures of the watery world play supporting roles in the artworks of this section, emphasizing the close relationship between deities of aqueous abundance and the fecundity of the natural world. A footed plate features Chahk emerging from a band of patterned dots that represent the surface of dark, turbulent waters. The full potency of Chahk’s generative powers are on display in the painted scene, as the swirling forms of supernatural beings are jettisoned from his jeweled brow and outstretched forearm (Fig. 7).



Fig. 7: Tripod plate with mythological scene. Guatemala or Mexico, 7th–8th century. Ceramic, pigment. The Metropolitan Museum of Art, New York.

The gods took many forms in Maya art; among depictions of the gods as vital young adults are precocious infant deities and venerable, wizened elders. This range of life stages in golden representation communicates that the gods could age, but could also be reborn, underscoring an important theme of cyclical regeneration and resilience. “Maize” revolves around depictions of the perennially young and beautiful Maize god, whose mythological rebirth served as a model for the cycle of death and regeneration, particularly for rulers. The triumph of the Maize God over

death is depicted in terms of plant growth and seasonal renewal, as he is shown being reborn from flowers, corn husks, and the shell of a mythological turtle with the grace of a spring seedling unfolding toward the sunlight (Fig. 8). “Knowledge” takes the concept of writing, literacy, and ancestral wisdom as its focus. Three ceramic whistles, each smaller than the palm of a hand, show aged, dignified ancestors emerging from the petals of flowers in much the same manner as the youthful Maize God—perhaps symbolizing the ability of ancestral knowledge to transcend death (Fig. 9).



Fig. 8: Codex-style plate. Guatemala or Mexico, 680–740 CE. Earthenware, paint, slip. Museum of Fine Arts, Boston, Gift of Landon T. Clay.



Fig. 9: Whistle with an old man emerging from a flower. Mexico, 7th–9th century. Ceramic, pigment. Dumbarton Oaks Research Library and Collection, Pre-Columbian Collection, Washington, D.C.

The last part of the exhibition, entitled “Patron Gods,” concentrates on the way Maya rulers embodied and interacted with the gods, indicating the intimate ties between earthly and divine rulership. One of the most exciting aspects of the entire exhibition is included in this section; two stone reliefs that bear the names of their creators—now legible due to advancements in the decipherment of Maya writing—part the veil of anonymity that so often enshrouds Mesoamerican artists. In *Panel with a Royal Woman*, signed by sculptors K’in Lakam Chahk and Jun Nat Omootz, a noble woman draped in a lavishly patterned garment converses with the lightning god K’awiil (Fig. 10). The identities of the artists, inscribed in Maya hieroglyphs on either side of the regal woman, raise exciting new implications for discussions of authorship—a fertile channel for future investigations of the legacy, creativity, and societal role of artists during this period.



Fig. 10: K’in Lakam Chahk and Jun Nat Omootz  
(Maya, active late 8th century).

Panel with royal woman. Usumacinta River region, Guatemala or Mexico,  
795. Limestone. Cleveland Museum of Art, Purchase from the J. H. Wade Fund.

While the permanent home of The Met’s Mesoamerican collection—the Michael C. Rockefeller Wing—undergoes renovation, *Lives of the Gods: Divinity in Maya Art* provides a fascinating exploration of Maya art and imparts remarkable insights into the interwoven worlds of nature, humanity, and the divine.

*Katherine Schumann is a Ph.D. student in Art History of Mesoamerica at the University of Texas, Austin.*

# EVENTS AND OPPORTUNITIES

*Tania Kolarik,  
Assistant Editor for  
Events and Opportunities*

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

## FUTURE ICMA EVENTS

### MINING THE COLLECTION: KALAMAZOO EDITION

The Medieval Institute and the International Center of Medieval Art (ICMA) are teaming up to offer a series of virtual museum visits during the International Congress on Medieval Studies. These visits will be broadcast live on the meeting site, and recordings be made available to all registrants Monday, May 15, through Wednesday, May 31.

Organized by Shirin Fozi (Metropolitan Museum of Art) in collaboration with curators at the participating museums, the events highlight carefully selected medieval objects from the permanent collections, with commentary by museum professionals and other experts. Ample time is allowed for questions from and discussion with attendees.

#### **Mining the Collection I: The Walters Art Museum (A Virtual Visit)**

May 11, 2023 | 12:00 PM EDT

*Presider:* Shirin Fozi (Metropolitan Museum of Art)  
A behind-the-scenes visit to the Walters Art Museum (Baltimore) with Christine Sciacca and Lynley Herbert.

#### **Mining the Collection II: The Art Institute of Chicago (A Virtual Visit)**

May 12, 2023 | 12:00 PM EDT

*Presider:* Shirin Fozi (Metropolitan Museum of Art)  
A behind-the-scenes visit to the Art Institute of Chicago with Jonathan Tavares.

## SPONSORED BY THE ICMA

**ICMA Sessions at the 58th International Congress on Medieval Studies, Kalamazoo, May 11–13, 2023**

### **Blurring the Sacred and the Secular in Late Medieval Visual Culture I: Material Meditations**

May 12, 2023 | 1:30 PM EDT

*Presider:* Nina Gonzalbez (Florida State University)

*Organizers:* Shannah Rose (Institute of Fine Arts, New York University) and Gabriela Chitwood (University of Oregon)

*Speakers:* Brooke Hannah Wrubel (University of Pennsylvania)

“St. Agnes’ Roundel: A Site for Sienese Material Translations and Transformations”

Matan Aviel (Hebrew University of Jerusalem)

“Materiality and Spirituality in the Urbano Studiolo of Federico da Montefeltro

Annika Svendsen Finne

(Institute of Fine Arts, New York University)

“The Artist-Saint Joins the Painted Saint?

Religious and Art Historical Pietas as Factors in the Care of a Fra Angelico Altarpiece, ca. 1500”

### **Blurring the Sacred and the Secular in Late Medieval Visual Culture II: Spatial Meditations**

May 12, 2023 | 3:30 PM EDT

*Presider:* Nina Gonzalbez (Florida State University)

*Organizers:* Shannah Rose (Institute of Fine Arts, New York University) and Gabriela Chitwood (University of Oregon)

*Speakers:* Michael Shane Harless (Rice University) (University of Pennsylvania)

“The Nest of the Silver-Winged Dove: The Transmutation of Sacred Space at San Damiano in Assisi and the Early Eucharistic Culture of the Poor Clares”

Tanja Hinterholz (University of Wien)

“Fitting Concepts: ‘Secular’ and ‘Sacred’ Elements at the Papal Court of Avignon”

Sarah F. Cohen (Columbia University)

“Poised for Devotion: The Nave Stone Relief Icons of St. Mark’s Basilica”

### **New Critical Terms for “Medieval” Art History (A Roundtable)**

May 12, 2023 | 3:30 PM EDT

*Presider:* Elizabeth Dospel Williams  
(Dumbarton Oaks Research Library and Collection)

*Organizers:* Heather A. Badamo  
(University of California–Santa Barbara)

A roundtable discussion with Diliana Angelova (University of California–Berkeley), Patricia Blessing (Princeton University), Bryan C. Keene (Riverside City College), Christina Normore (Northwestern University), Alice Sullivan (Tufts University), and Nancy L. Wicker (University of Mississippi).

### **The Visual and Literary Legacy of Hrabanus Maurus: Interdisciplinary Examinations**

May 13, 2023 | 10:00 AM EDT

*Presider:* Jennifer Awes Freeman  
(United Theological Seminary of the Twin Cities)

*Organizers:* Kelin Michael (Emory University)

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

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

### **Medieval California: A Case Study of the Middle Ages in America (A Roundtable)**

May 13, 2023 | 3:30 PM EDT

*Presider:* Bryan C. Keene (Riverside City College)

*Organizers:* Bryan C. Keene (Riverside City College),  
Roland Betancourt (University of California–Irvine),  
Larisa Grollemond (J. Paul Getty Museum),  
and Alison Locke Perchuk (California State  
University–Channel Islands)

A roundtable discussion with Wallace Thomas  
Cleaves II (University of California–Riverside),  
Larisa Grollemond, Alison Locke Perchuk,  
Abby Ang (Indiana University–Bloomington),  
and Roland Betancourt.

### **22nd Study Day Medieval Art: Toledo and Cleveland, May 14–15, 2023**

The next **Study Day Medieval Art** will be held in collaboration with the International Center of Medieval Art (ICMA) immediately following the International Congress on Medieval Studies in Kalamazoo (May 11–13, 2023) on the occasion of the special exhibition *Riemenschneider and Late Medieval Alabaster* (<https://www.clevelandart.org/exhibitions/riemenschneider-and-late-medieval-alabaster>) at the Cleveland Museum of Art and the reinstatement of the Medieval Gallery at the Toledo Museum of Art (<https://www.toledomuseum.org/about/news/toledo-museum-art-reinstalls-its-unparalleled-cloister-gallery>).

### **Gallery Tour with Sophie Ong**

Sunday, May 14, 2023 | 1:00 PM EDT

Toledo Museum of Art

*Visit to Riemenschneider and Late Medieval Alabaster*  
Monday, May 15, 2023 | 9:00 AM–1:00 PM EDT  
Cleveland Museum of Art

Spaces are limited and will be assigned on a first-come, first-served basis.

Email [studentag@mittelalterkongress.de](mailto:studentag@mittelalterkongress.de) to register.

## ONGOING OPPORTUNITIES FOR ICMA MEMBERS

### Volunteer for the ICMA Oral History Project

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

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

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

### ICMA Mentoring Initiative

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

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

### Resource for Teaching a Global Middle Ages

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

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

### Resources for Online Teaching

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

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

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

### ICMA Image Database

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

### The Limestone Sculpture Provenance Project

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

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

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

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

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

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

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

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

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

### ICMA Kress Grants for Virtual Conference Registration Fees

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

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

### ICMA Kress Travel Grants

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

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

#### Reimbursable expenses include:

Airfare

Trainfare

Rental car fees and gas

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

Lodging (two-night maximum)

#### ICMA does not reimburse:

Meal expenses

Conference registration fees

Presentation supplies such as computer or camera equipment

**Session organizers:** Contact Ryan Frisinger ([icma@medievalart.org](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 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 June 15, 2023 for inclusion in the Summer 2023 newsletter.

### Employment Opportunity for Manuscript Scholars

Facsimile Finder ([facsimilefinder.com](http://facsimilefinder.com)), a supplier of books specializing in facsimile editions, seeks authors to create authoritative English-language descriptions of manuscript codices, many lavishly illuminated; documents; maps; and printed books. Authors are expected to have advanced training in codicology, paleography, or the history of art. For more information about the work, remuneration, and how to apply, contact Elizabeth Teviotdale at [e.teviotdale@att.net](mailto:e.teviotdale@att.net).

### AGBU Helen C. Evans Scholarship

The AGBU Helen C. Evans Scholarship is intended to honor Helen C. Evans, the Mary and Michael Jaharis Curator of Byzantine Art at The Metropolitan Museum of Art. It was established to recognize exceptional students from around the world pursuing studies in the areas of Armenian art, art history, architecture, and/or early Christianity. Helen C. Evans Scholars are to demonstrate a strong interest in pursuing world-leading research, teaching, dissemination of future work that will help develop the areas of Armenian art, art history, architecture, and/or early Christianity, and related fields. Applicants must be enrolled in full-time graduate degree programs and this scholarship is available for a maximum of three (3) years toward college/university education expenses. This scholarship is open to students of both Armenian and non-Armenian descent.

Applicants should visit the [AGBU Scholarship website](#) to learn more and to submit a [Pre-Screening Form](#) before being invited to apply. Applications are due **May 1, 2023**.

For more information about the Armenian General Benevolent Union: <https://agbu.org/>

### Belfast Summer School in Ancient Languages

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

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

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

### Piece by Piece: Mosaic Artifacts in Byzantium and the Ancient Americas

Workshop and Museum Colloquium  
Dumbarton Oaks Research Library and Collection  
May 18–19, 2023

This workshop and museum colloquium will bring together art historians, archaeologists, anthropologists, curators, and conservators to consider the production, use, and meaning of mosaic artifacts in Byzantium and the ancient Americas. Scholars will focus on the Dumbarton Oaks Museum's unique holdings of artworks in the mosaic medium, including two Byzantine micromosaic icons (**BZ.1947.24** and **BZ.1954.2**), a Wari mosaic mirror (**PC.B.432**) and figurine (**PC.B.437**), and a Maya mosaic mask (**PC.B.557**). This collaborative, object-focused event will draw attention to similarities and differences in how specialists study mosaic artifacts, raising questions about the potentials and limits of comparative research across disciplines and fields. Across premodern cultures, mosaic enjoyed tremendous prestige. In the medieval Mediterranean, no other pictorial medium could rival mosaic's opulence and visual splendor, or claim to entail the same level of technical expertise. Durable and infinitely repairable, mosaics intimated a sense of both history and timelessness, evoking in particular the past glories of the Christian imperium. Similarly, in the ancient Americas, the mosaic medium embodied status, wealth, and authority. A range of socially and ritually significant objects, from weapons and jewelry to figurines, were adorned with exquisitely crafted mosaic inlays, featuring such rich materials as turquoise, lapis lazuli, serpentine, and mother-of-pearl. Tellingly, both Byzantine micromosaic icons and ancient American portable mosaic objects would captivate the imaginations of discerning antiquarians and collectors in early modern Europe. To these later audiences, mosaic epitomized cultures that were, from the European vantage point, geographically and temporally "far away."

This workshop and colloquium will have two objectives. The first is to reexamine mosaic artifacts from a cross-cultural perspective and chart new ways of thinking more expansively about the mosaic medium and its histories, both local and global. Special attention will be given to the materials and techniques of mosaic-making; ideas about representation, artificiality, and transmaterial design; concepts of antiquity and alterity as expressed in mosaic objects; attitudes toward skilled craft and artistic labor; issues of scale and miniaturization; historical and modern practices of collecting, conservation, and display; and the historiography of the term "mosaic."

The second objective is narrower in scope and pertains specifically to Byzantine micromosaic icons. These exceptionally rare objects—only thirty-six are known to survive today in varying states of preservation—rank among the most outstanding works of medieval art. Yet, for all their fame and astounding artistry—the tiny tesserae in most specimens measure no more than 1 mm across, with some as small as 0.2 mm—micromosaic icons remain curiously understudied. Despite several catalogs and corpora and numerous publications devoted to individual icons, the genre has proven difficult to contextualize, not least because of the paucity of written evidence. This lack of historical documentation has created all sorts of scholarly quagmires. Datings, for instance, tend to rely on stylistic comparisons with works in other media, while basic questions pertaining to workshop practices, production sites, patronage, and beyond remain unresolved. It seems clear that the only way forward is, in a sense, to work backwards; to peel away the narratives accrued in secondary scholarship and instead train our focus on the objects themselves. The occasion of this workshop and colloquium offers us a far-reaching opportunity to return to the proverbial square one and reassess everything we think we know about Byzantine micromosaic icons: when they were created, where, how, by whom, for whom, and why.

The time to reassess premodern mosaic artifacts is ripe. Broader contextual considerations of both Byzantine and ancient American mosaics stand to benefit from the recent material and global turns in art history, which offer valuable perspectives for reexamining the agency, affordances, and “lives” of these marvelous objects across continents and centuries. With regard to the Byzantine micromosaics in specific, conservation work over the last decade has generated a critical mass of technical information on individual icons that is ready to be molded into a larger synthesis.

**Ph.D. Position (Chair of Medieval Art History, University of Fribourg)**

(<https://data.snf.ch/grants/grant/208477>), hosted at the Chair of Medieval Art History at the University of Fribourg, offers a four-year doctoral position focused on female representations and patronage in Southern Italy (12th–15th century). Her/his dissertation will be dedicated in the compilation of a comprehensive catalog of the extant material in the assigned territories.

The most important task of the PhD researcher will be carrying out original research and the completion of her/his dissertation. Moreover, she/he is expected to actively participate in all the project’s research activities and scientific events, such as workshops, conferences, and research trips.

Details and application:

<https://jobs.fr.ch/job/Fribourg%2C-CH-PhD-Position-Sari/763894202/>

For further information, you can contact the project’s PI, Asst. Prof. Rafca Nasr: [rafca.nasr@unifr.ch](mailto:rafca.nasr@unifr.ch).

## EXHIBITIONS

### ONLINE

***Ancient Art at Dumbarton Oaks***

Dumbarton Oaks, Washington, D.C.

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

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

The Schoenberg Institute for Manuscript Studies

Online exhibition:

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

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

National Museum of the American Indian

Online exhibition: [https://americanindian.si.edu/exhibitions/infinityofnations/?utm\\_source=siedu&utm\\_medium=referral&utm\\_campaign=exhibitions](https://americanindian.si.edu/exhibitions/infinityofnations/?utm_source=siedu&utm_medium=referral&utm_campaign=exhibitions)

***Lasting Impressions: People, Power, Piety***

Dumbarton Oaks, Washington, D.C.

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

***The Sogdians: Influencers on the Silk Roads***

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

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

***Ukraine: Connected Histories and Vibrant Cultures***

Tufts University

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

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

certain narratives, especially during the Soviet era, and current efforts to document, study, and preserve the history and heritage of Ukraine.

***Virtual Middle Ages: A New Look at Old Art***

Belvedere, Vienna

Online exhibition:

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

**IN-PERSON  
(ALPHABETICAL BY COUNTRY)**

**BELGIUM**

***Stories from Under the Ground:***

***Bruges in the Year 1000***

Gruuthusemuseum, Bruges

December 9, 2021–October 27, 2023

**CANADA**

***Meditation and the Medieval Mind***

Art Gallery of Ontario, Toronto

Ongoing

**FRANCE**

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

Notre Dame, Paris

Ongoing

**GERMANY**

***Die Habsburger im Mittelalter: Aufstieg einer Dynastie / The Habsburgs in the Middle Ages: Rise of a Dynasty***

Historisches Museum der Pfalz, Speyer

October 16, 2022–April 16, 2023

The exhibition takes the grave site of Rudolf I and his son Albrecht I as its point of departure and, building upon this, recounts the history of the Habsburgs through the European Middle Ages. It follows the struggles for kingship in the 13th and 14th century and the resurgence of the House of Austria in the shadow of the crown through their return to the throne and ultimately Maximilian I's presence on the European stage in the 15th century—both 300 years of imperial history and a success story with fateful detours and caesuras.

***Das Mittelalter. Die Kunst des 15. Jahrhunderts / The Middle Ages: The Art of the 15th Century***

Germanisches National Museum

April 7–October 1, 2023

***Mittelalter***

Badisches Landesmuseum, Karlsruhe

Ongoing

**THE NETHERLANDS**

***Middle Ages: Tota Frisia***

Fries Museum, Leeuwarden

September 10, 2022–May 7, 2023

***Wijvenwereld: Een verrassende kijk op vrouwen in de late middeleeuwen***

Museum Kasteel Wijchen, Wijchen

November 19–May 7, 2023

An exhibition about the position of women in the 15th century, both rich and poor. Miniatures of books of hours, archaeological finds, literature, badges, and other special objects reveal a surprising picture of the position and environment of women. An image that is different from the ideas formed in the 19th century with which we grew up. The spotlight is on a wonderful “women’s world”!

**SPAIN**

***Borrassà and the Cathedral of Barcelona: New Acquisitions for the Gothic Art Collection***

Museu Nacional d'Art de Catalunya, Barcelona

February 23–July 2, 2023

**SWEDEN**

***In Service of the Church***

Historisches Museum, Stockholm

Ongoing

**UK**

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

The Courtauld, London

June 17–October 8, 2023

***Saint Francis of Assisi***

The National Gallery, London

May 6–July 30, 2023

**USA**

***A Passion for Collecting Manuscripts***

J. Paul Getty Museum, Los Angeles

January 31–April 23, 2023

The Getty Museum is one of the few museums in the United States that maintains and displays a collection of medieval illuminated manuscripts. Portable and sumptuous, these hand-crafted treasures have garnered the interest of collectors throughout the centuries. Each has a unique story, and clues in the books themselves often provide tantalizing evidence that help reconstruct their meanderings through time. This exhibition shares intriguing stories about our manuscripts and the remarkable journeys that brought them to Los Angeles.

***Arts of the Medieval Mediterranean***

The Walters Art Museum, Baltimore  
Ongoing

***Age of Armor: Treasures from the Higgins Armory Collection at the Worcester Art Museum***

Saint Louis Art Museum, St. Louis  
February 18–May 14, 2023

***Bringing the Holy Land Home: The Crusades, Chertsey Abbey, and the Reconstruction of a Medieval Masterpiece***

College of the Holy Cross, Worcester  
January 26–April 6, 2023

Bringing the Holy Land Home explores the impact of art objects manufactured in the eastern Mediterranean on the visual culture of medieval England and western Europe. At its center are an iconic set of tiles discovered at Chertsey Abbey outside of London but probably commissioned and created for London's Westminster Palace around 1250. These include a famous pair of roundels showing the English king Richard the Lionheart and the Ayyubid sultan Saladin (Salah al-Din) in combat. Excavated from the ruined site of Chertsey Abbey in the 19th century, the fragmented tiles have been the subject of a new reconstruction meant to readdress their original composition and design. The reconstruction has demonstrated not only that the entire mosaic addressed the theme of the crusades, but also that its design evoked that of imported eastern Mediterranean silks.

***Engaging the Senses: Arts of the Islamic World***

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

***Garden and Nature in the Medieval World***

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

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

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

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

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

National Museum of the American Indian, New York City  
Ongoing

***Learning to Paint in Premodern China***

The Met Fifth Avenue, New York City  
February 18, 2023–January 7, 2024  
This exhibition will consider the underexplored question of how painters learned their craft in premodern China. Some painters learned at home, from fathers, mothers, or other relatives among whom painting was a shared language of familial communication. Others learned from friends who shared their passion. Still others turned to painting manuals, treatises that expanded knowledge of painting to anyone who could buy a woodblock-printed book.

***Life of Christ and Saints***

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

***Lives of the Gods: Divinity in Maya Art***

The Met Fifth Avenue, New York City  
November 21, 2022–April 2, 2023

***The Medieval Top Seller: The Book of Hours***

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

***Medieval Treasures from the Glencairn Museum***

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

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

Pulitzer Arts Foundation, St. Louis  
March 10–August 6, 2023  
The Pulitzer Arts Foundation in St. Louis presents *The Nature of Things: Medieval Art and Ecology, 1100–1550*, the first exhibition to explore the impact of artmaking on the environment in the second half of the Middle Ages. *The Nature of Things* features nearly fifty sculptures, textiles, and illuminated books made between 1100 and 1550 CE in a range of materials including wood, stone, cloth, and metal. The exhibition considers the vast array of natural resources needed to produce the artworks that decorated churches and households across Europe during the Middle Ages.

***Play and Pastimes in the Middle Ages***

J. Paul Getty Museum, Los Angeles  
May 16–August 6, 2023  
Discover the lighter side of life in the Middle Ages through the surprising and engaging world of medieval games and leisure. The exhibition features dynamic images of play and explores the role of entertainment in the Middle Ages. Manuscript images capture the complex contests and pastimes that medieval people enjoyed, ranging from a light-hearted game of chess to the dangerous sport of jousting. Then as now, play was thoroughly woven into the fabric of society at every level.

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

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

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

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

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

***Riemenschneider and Late Medieval Alabaster***

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

***Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks***

Dallas Museum of Art, Dallas  
February 18–June 24, 2023

***Scripts, Scribes, and Scribbles***

Collins Memorial Library,  
University of Puget Sound, Tacoma  
On display until April 26, 2023

***Ukraine: Connected Histories and Vibrant Cultures***

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

# CONFERENCES, LECTURES, SYMPOSIA, WORKSHOPS (BY DATE)

## ***Yale Lectures in Late Antique and Byzantine Art and Architecture***

### **Virtual Lecture Series**

Yale University

September 9, 2022–April 14, 2023

For more information, register here:

[https://ism.yale.edu/news/yale-lectures-late-antique-and-byzantine-art-and-architecture-0?utm\\_source=SpecialMail&utm\\_campaign=79a2c80879-Chimp+Nov+7\\_COPY\\_04&utm\\_medium=email&utm\\_term=0\\_45b49c49f1-79a2c80879-509372542&mc\\_cid=79a2c80879&mc\\_eid=dcc7704b44#ov](https://ism.yale.edu/news/yale-lectures-late-antique-and-byzantine-art-and-architecture-0?utm_source=SpecialMail&utm_campaign=79a2c80879-Chimp+Nov+7_COPY_04&utm_medium=email&utm_term=0_45b49c49f1-79a2c80879-509372542&mc_cid=79a2c80879&mc_eid=dcc7704b44#ov)

## ***Murray Seminars on Medieval and Renaissance Art***

### **Virtual Lecture Series**

Birkbeck, University of London

October 18, 2022–June 14, 2023

For more information, register here:

<https://www.eventbrite.co.uk/o/the-murray-seminars-at-birkbeck-33150731023>

## ***British Archaeological Association Annual Lecture***

### **Lecture Series**

British Archaeological Association,  
London, UK

November 2, 2022–May 3, 2023

For more information, see:

<https://thebaa.org/meetings-events/lectures/annual-lecture-series/>

## ***Forschungsprojekte und Wikipedia***

### **Virtual Workshop**

March 30, 2023 | 5:00–6:30pm CET

For more information, see:

<https://arthist.net/archive/38426>

## ***The Dynamic Spread of Buddhist Print Culture: Mapping Book Roads under Mongol Rule***

### **Lecture**

University of Wisconsin–Madison, Madison, WI

March 30, 2023 | 7:00–8:30pm CDT

For more information, see:

<https://arthistory.wisc.edu/event/gombar-duychak-lecture-the-dynamic-spread-of-buddhist-print-culture/>

## ***49th Annual Conference of the Midwest Art History Society***

### **Conference**

Milwaukee, WI

March 30–April 1, 2023

For more information, see:

<https://www.mahsonline.org/conference/>

## ***Archaeological Investigations of a Medieval Chapel Burial Ground in Poulton, Cheshire***

### **Virtual Lecture**

The Society for Church Archaeology

April 5, 2023 | 11:00am–12:00pm BST

Register here:

<https://www.eventbrite.co.uk/e/dr-kevin-cootes-a-medieval-burial-ground-in-poulton-cheshire-tickets-490878880947?aff=ebdsoporgprofile>

## ***The Search for Tyrian Purple in Early Medieval England***

### **Lecture**

University of Wisconsin–Madison, Madison, WI

April 6, 2023 | 4:00–5:00pm CDT

For more information, see:

<https://arthistory.wisc.edu/event/art-history-gns-lecture-the-search-for-tyrian-purple-in-early-medieval-england/>

***Illustrated Manuscripts*****Demonstrations**

Museum Kasteel Wijchen, Wijchen, NLD

April 10, 2023

For more information, see:

<https://www.medievalart.org/calendar/exhibition-wijvenwereld-a-surprising-outlook-on-women-in-the-late-middle-ages-museum-kasteel-wijchen-19-november-2022-to-7-may-2023>

***Medievalisms on the Screen III:******Digital Medievalisms and the******Teaching of History*****Virtual Conference**

Center for Medieval Studies,

Fordham University, NY

April 12, 2023 | 5:30–7:00pm EDT

For more information, see:

[https://www.fordham.edu/info/23061/medieval\\_studies\\_events](https://www.fordham.edu/info/23061/medieval_studies_events)

***Medievalisms on the Screen III:******Digital Medievalisms and the******Teaching of History*****Virtual Conference**

Central European University, Vienna

April 13–15, 2023

For more information, see:

<https://medievalstudies.ceu.edu/article/2022-10-17/call-papers-medievalisms-screen-iii>

***Il tempo nell'Alto Medioevo*****Conference**

Centro Italiano di Studi sull'Alto Medioevo, Spoleto

April 13–19, 2023

For more information, see:

<https://www.cisam.org/wp-content/uploads/2023/02/Circolare2023log.pdf>

***The Sulayhid Qur'an: Stories of Connections and Belonging of a Short-Lived Dynasty*****Lecture**

Aga Khan Program for Islamic Architecture,

Harvard University, Cambridge, MA

April 20, 2023

For more information, see:

<https://agakhan.fas.harvard.edu/news-events>

***In Sickness and in Health: Medieval Healing and the Community*****Symposium**

University of Wisconsin–Madison, Madison, WI

April 21, 2023

For more information, see:

<https://gamsmadison.wordpress.com/medieval-studies-colloquium/>

***Medieval Festival*****Museum Festival**

Museum Kasteel Wijchen, Wijchen, NLD

April 23, 2023

For more information, see:

<https://www.medievalart.org/calendar/exhibition-wijvenwereld-a-surprising-outlook-on-women-in-the-late-middle-ages-museum-kasteel-wijchen-19-november-2022-to-7-may-2023>

***Reflections on the Cushion Capital*****Lecture**

Vernon Square Campus, The Courtauld, London, UK

April 24, 2023 | 6:30–8:30pm BST

For more information, see:

<https://courtauld.ac.uk/whats-on/reflections-on-the-cushion-capital/>

***The Öngüt Connection: Christianity Among the Turks of Medieval Eurasia*****Virtual Lecture**

East of Byzantium

April 25, 2023 | 12:00–1:30pm EDT

For more information, see:

<https://eastofbyzantium.org/upcoming-events/the-ongut-connection-christianity-among-the-turks-of-medieval-eurasia/>

***Śrī Pāda Pilgrimage: History, Icons and Representations of Saman's Divine Abode*****Lecture**

Vernon Square Campus, The Courtauld, London, UK

April 26, 2023 | 6:00–7:00pm BST

For more information, see:

<https://courtauld.ac.uk/whats-on/sri-pada-pilgrimage-history-icons-and-representations-of-samans-divine-abode/>

## ***Living Legends: Animated Sculpture in Medieval Culture, ca. 1100–1350***

### **Hybrid Lecture**

Institute of Historical Research, London, UK

May 3, 2023 | 2:00–3:30pm BST

For more information, see:

<https://warburg.sas.ac.uk/events/work-in-progress-jordan-koel-2>

## ***Rituals of Gender Staging and Performance in the Middle Ages***

### **Conference**

University of Bamberg, Bamberg, DEU

May 3–4, 2023

For more information, see:

<https://www.ucy.ac.cy/netmar/cfp-rituals-of-gender-staging-and-performance-in-the-middle-ages-uniba-may-2023/>

## ***Wikidata***

### **Virtual Workshop**

May 11, 2023 | 6:00–7:30pm CET

For more information, see:

<https://arthist.net/archive/38426>

## ***58th International Congress on Medieval Studies***

### **Conference**

Western Michigan University, Kalamazoo, MI

May 11–13, 2023

For more information, see:

<https://wmich.edu/medievalcongress>

## ***Workshop on Medieval Wall Paintings***

### **Workshop**

Vernon Square Campus,

The Courtauld, London, UK

May 17, 2023

For more information and how to register,

see: <https://medievalartresearch.com/2023/03/09/workshop-on-medieval-wall-paintings-courtauld/>

## ***Intersections: Entanglements with Medieval and Renaissance Textiles, 1100–1550***

### **Symposium**

Vernon Square Campus,

The Courtauld, London, UK

May 22, 2023

For more information, see:

<https://courtauld.ac.uk/research/whats-on-research-forum-events/calls-for-papers/call-for-papers-intersections-entanglements-with-medieval-and-renaissance-textiles-1100-1550/>

## ***Bilder in der Wikipedia***

### **Virtual Workshop**

June 1, 2023 | 5:00–6:30pm CET

For more information, see:

<https://arthist.net/archive/38426>

## ***Frontiers, Borders, & Borderlands in the Early Global World***

### **Conference**

Medieval & Early Modern Student Association, UCLA, Los Angeles, CA

June 2, 2023

For more information, see:

<https://cmrs.ucla.edu/memsa/cfp-frontiers-borders-borderlands-in-the-early-global-world/>

## ***A Presentation on English Medieval Bishops and their Books and Libraries***

### **Hybrid Lecture**

Institute of Historical Research, London, UK

June 5, 2023 | 5:30–7:00pm BST

For more information, see:

<https://www.history.ac.uk/events/a-presentation-english-medieval-bishops-and-their-books-and-libraries>

## ***Early Modern Sensory Encounters***

### **Hybrid Conference**

Kellogg College, University of Oxford, UK

June 8–9, 2023

For more information, see:

<https://www.conted.ox.ac.uk/events/view/early-modern-sensory-experiences-kellogg-college>

## ***Soundscapes of Naples: From the Medieval to the Early Modern***

### **Conference**

La Capraia, Naples, ITA

June 8–9, 2023

For more information, see: [https://arthistory.](https://arthistory.utdallas.edu/port-cities/programs/)

[utdallas.edu/port-cities/programs/](https://arthistory.utdallas.edu/port-cities/programs/)

## ***Tenth Annual Symposium on Medieval & Renaissance Studies***

### **Conference**

June 1, 2023 | 5:00–6:30pm CET

Saint Louis University, St. Louis, MO

June 12–14, 2023

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

## ***Meaning, Memory, and the Making of Culture: Manuscripts and Books, 1350–1550***

### **Conference**

Eighteenth Biennial Conference of the Early Book Society

University of Limerick, Limerick, Ireland

July 11–15, 2023

For more information, see:

<https://earlybooksociety.org/conferences-2/>



**CALL FOR PAPERS (BY DEADLINE)*****Visualizing Drugs & Dyes: Art and Pharmacology in (Early) Medieval Worlds (600–1400)***

Hybrid International Conference, Basel, CHE

Deadline: April 2, 2023

For more information, see:

[https://www.medievalart.org/s/cfp\\_visualizing\\_drugs.pdf](https://www.medievalart.org/s/cfp_visualizing_drugs.pdf)***Mary Jaharis Center for Byzantine Art and Culture Sponsored Session at the 49th Annual Byzantine Studies Conference***

Simon Fraser University, Vancouver, CAN

Deadline: April 3, 2023

For more information, see:

<https://www.medievalart.org/licmacommunitynews/call-for-proposals-mary-jaharis-center-for-byzantine-art-and-culture-sponsored-session-at-49th-annual-byzantine-studies-conference-26-29-october-2023-abstracts-due-3-april-2023>***From Ctesiphon to Toledo: A Comparative View on Early Church Councils in East and West***

Central European University, Vienna, AUT

Deadline: April 7, 2023

For more information, see:

<https://cems.ceu.edu/article/2023-01-30/call-papers-ctesiphon-toledo-comparative-view-early-church-councils-east-and-west>***The Fourth Middle Ages in Modern Games Twitter Conference***

The Public Medievalist and Centre for Medieval and Renaissance Research,

University of Winchester

Deadline: April 9, 2023

For more information, see:

<https://static1.squarespace.com/static/53a4b792e4b073bf214c0e66/t/63e415d6c8bdd971aa9cb3dc/1675892182762/FnZR-9HXgAA3gkE.jpg>***Frontiers, Borders, & Borderlands in the Early Global World***

Medieval &amp; Early Modern Student Association, UCLA, Los Angeles, CA

Deadline: April 10, 2023

For more information, see:

<https://cmrs.ucla.edu/memsa/cfp-frontiers-borders-borderlands-in-the-early-global-world/>***Discourse of Diversity in the Medieval World***

Edited by Eric Shane Bryan and Jill Fitzgerald

Deadline: April 28, 2023

For more information, see:

[https://drive.google.com/file/d/1MCCuuvQVM-9MfuaXR8dOaZ8l8f008d22g/view?fbclid=IwAR-0n2IvcHU7pmB3gfccEpHw99-iA4Dj13vFgvp-k2i08qOxgj0VfjM4AoR\\_fjU](https://drive.google.com/file/d/1MCCuuvQVM-9MfuaXR8dOaZ8l8f008d22g/view?fbclid=IwAR-0n2IvcHU7pmB3gfccEpHw99-iA4Dj13vFgvp-k2i08qOxgj0VfjM4AoR_fjU)***En Femenino: Art and Women in the Middle Ages***

Universidad Complutense, Madrid, ESP

Deadline: April 30, 2023

For more information, see:

<https://www.ucm.es/historiadelarte/en-femenino>***The Church in North West Britain and its Connections: The Society for Church Archaeology Annual Conference 2023***

Liverpool Metropolitan Cathedral, Liverpool, UK

Deadline: May 1, 2023

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-the-society-for-church-archaeology-annual-conference-2023-the-church-in-north-west-britain-and-its-connections-15-17-september-2023-liverpool-abstracts-due-1-may-2023>***Early European Puppetry Studies Conference***

Yale University, New Haven, CT

Deadline: May 1, 2023

For more information, see:

<https://www.earlyeuropeanpuppetrystudies.com/cfp2023>***De Coloribus: Material, Symbolic and Social Crossroads of Medieval and Renaissance Painting***

Dossier Caiana #23

Deadline: May 29, 2023

For more information, see:

<https://caiana.caiana.com.ar/dossier-caiana-23/>***Fenestella: Dentro l'arte medievale / Inside Medieval Art***

Deadline: June 30, 2023

For more information, see:

<https://riviste.unimi.it/index.php/fenestella/libraryFiles/downloadPublic/155>

## CONTRIBUTIONS:

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