



ICMA NEWS

...AND MORE

Spring 2022, no. 1

Melanie Hanan, Editor

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

FROM THE PRESIDENT, NINA ROWE

March 1, 2022

To the ICMA Community,

I write with good wishes at a moment of new uncertainties. As the worst of the COVID pandemic seems to be on the wane in the places in which most of our members live, the tragedies of war are playing out with the Russian invasion of Ukraine. To those in our community with ties to the region or who are bearing hardships or strains connected to the conflict, I offer my compassion. We hope that a resolution comes soon. In the opening days of the conflict, we released a **Statement on the Past and Present of Ukraine and its Cultural Heritage**, a document written collaboratively and co-issued with our sister organization, the **Byzantine Studies Association of North America (BSANA)**. The text of the statement is reprinted in this issue of *ICMA News* following my letter here.

Amid the challenges of the day, the ICMA is thriving, providing opportunities for colleagues to connect in the virtual realm and sustaining innovative approaches to scholarship and outreach. The **ICMA Annual Meeting** was held online on February 18, and we had a strong turnout, evidence of the enduring good will and engagement of our membership. The event featured short presentations from colleagues, reporting on activities sponsored by or directly connected to the workings of the ICMA. **Jennifer Feltman** previewed her project **The VR Cathedral**, a virtual reality experience on Gothic architecture, designed for middle school students. Jennifer's project was supported by a Whiting Foundation Public Engagement Seed Grant, an award for which she was nominated by the ICMA. We also had a presentation from **Heather Badamo** and **Elizabeth (Betsy) Williams**, who discussed a special Task Force I asked them to lead, **Detours and Diversions in "Medieval" Art History**. This group is engaged in internal discussions that will help steer our organization as we embrace the possibilities and grapple with the challenges of newly expansive modes of conceptualizing the Middle Ages. And the program was rounded out by remarks from **Sherry Lindquist**, who presented on the ventures of the ICMA's **New Initiatives Working Group (NIWG)**. The undertakings showcased at the Annual Meeting encapsulate the broad array of programs and projects supported by our organization. And I am happy to announce two further offerings for our members. A new episode of the **ICMA Oral History Project**, an interview with **Joan Holladay**, is now available on our website, [here](#). And on **May 24**, **Nicola Camerlenghi** will lead the first installment in a virtual series called **Digital Approaches to Medieval Art History**, organized by our **Digital Resources Committee**. If you want to stay up to date on all of our operations, be sure to regularly check our website (medievalart.org).

I take this opportunity to bring special attention to the activities of our **IDEA (Inclusivity, Diversity, Equity, and Accessibility) Committee**. Recently, we shared a kind of status report on the work of this committee and of other ICMA committees that are pursuing initiatives inspired by IDEA principles. If you have not explored that corner of our website yet, please do so, [here](#). As you will see, we have posted a series of videos where Chairs of ICMA committees explain the work they have been doing. We hope that these dispatches will not only keep you up to date on developments at the ICMA, but also will demystify the workings of the organization

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FROM THE PRESIDENT, NINA ROWE

(continued)

for those who have not been directly involved yet. As many of you probably are aware, thanks to the initiative of the IDEA Committee, in November 2020 we hosted an online Town Hall on Diversity in Medieval Art History. That was a successful event, and I am glad to announce that we will hold a second **Virtual Town Hall** called *Evaluating 2021: Race, Diversity, and Medieval Art History in the Classroom and the Museum* on **May 4, 12–1:30pm ET**. I offer my thanks to the members of the IDEA Committee, and especially to Co-Chairs, **Andrea Achi** and **Joseph Ackley**.

The spring newsletter marks the moment in the year when there are rotations on and off leadership positions at the ICMA. It is an honor to thank colleagues for their service. Seven members of our Board of Directors are rotating off after three-year terms. These are: **Paroma Chatterjee, Jennifer Feltman, Anne Heath, Beatrice Kitzinger, Asa Mittman, Linda Safran, and Alexandra (Sasha) Suda**. And four of our overseas Associates also end three-year terms. These are: **Michele Bacci, Gerhard Lutz, Mariam Rosser-Owen, and Sarit Shalev-Eyni**. Our Nominating Committee rotates annually, and so I thank the 2021 Chair of the Nominating Committee, **Elina Gertsman** and the members of her team, **Sarah Kozlowski, Kathleen Nolan, Pamela Patton, and Jennifer Pruitt**. Three committee Chairs also end their terms this year. These are: **Eric Ramirez-Weaver**, as Chair of the Book Prize Jury; **Martha Easton**, as Chair of the Membership Committee; and **Debra Strickland**, as Chair of the New Initiatives Working Group. These colleagues have done tremendous work guiding this organization over the past few years, and I am humbled and stunned on a daily basis by their commitment to our field, their creativity, and their amazing ability to get things done.

And now I would like to welcome other colleagues to the leadership of the ICMA. Newly elected members of the Board of Directors are: **Ladan Akbarnia, Heather Badamo, Danielle Joyner, Sherry Lindquist, Stephennie Mulder, Erik Thunø, and Ittai Weinryb**. New Associates are: **Silvia Armando, Anne Dunlop, Jacopo Gnisci, and Zsombor Jékely**. The new Chair of the Nominating Committee is **Jennifer Pruitt** and her nominating team is: **Tracy Chapman Hamilton, Amanda Luyster, Glenn Peers, and Elizabeth Sears**. I am also glad to announce that **Sonja Drimmer** will be taking over as Chair of the Membership Committee and **Sherry Lindquist** will be Chair of the New Initiatives Working Group. Many thanks to all for generously agreeing to serve.

I hope this newsletter underscores the vitality of the ICMA. We have much to celebrate, with 2022 being the **70th anniversary** of the founding of the organization out of which we grew, the **Centre international d'études romanes**. We sponsored a terrific session at the virtual meeting of the **College Art Association** (see "Member News—Member Events" for a report on the panel). And in the coming weeks, I look forward to seeing you on the screen at the ICMA-sponsored sessions of the online version of the **Association for Art History** (April 6–8) and the **International Congress on Medieval Studies [Kalamazoo]** (May 9–14). I also hope that many members will be able to connect in person at the **International Medieval Congress, Leeds**, July 4–7. For details, please see the "Events and Opportunities—Sponsored by the ICMA" section below.

I close with words of appreciation for the colleagues who keep the gears turning at the ICMA: **Ryan Frisinger**, Executive Director, and **Evan Freeman**, Coordinator for Digital Engagement. I also express my admiration and appreciation for: **Melanie Hanan**, Editor of *ICMA News*; **Tania Kolarik**, Assistant Editor for Events and Opportunities; and our newsletter designer, **Danielle Oteri**.

Wishing you well. Please do not hesitate to get in touch if you have ideas for how the ICMA can help the community (icma@medievalart.org).

Best wishes,



Nina Rowe
President, ICMA
Professor of Art History
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STATEMENT ON THE PAST AND PRESENT OF UKRAINE AND ITS CULTURAL HERITAGE – FROM THE INTERNATIONAL CENTER OF MEDIEVAL ART AND THE BYZANTINE STUDIES ASSOCIATION OF NORTH AMERICA

As scholarly organizations devoted to the study and preservation of the cultural heritage of the Middle Ages, the International Center of Medieval Art (ICMA) and the Byzantine Studies Association of North America (BSANA) deplore the Russian attacks on Ukraine and the continuing threat to human life, artistic treasures, and cultural heritage. We object strongly to the statements of the President of the Russian Federation, V. V. Putin, published in his July 2021 essay entitled “On the Historical Unity of Russians and Ukrainians.” While the title ostensibly conveys fraternity, the real aim of Putin’s essay was to delegitimize Ukraine as a country. This has been part of Russia’s ongoing attempts to falsify Ukrainian history and reclaim its sites and monuments. Putin has made a tendentious case that Moscow is the legitimate heir to the medieval polity of Kyivan Rus’, “continuing the tradition of ancient Russian statehood,” whereas the Ukrainian nation is the product of various “distorting” influences emerging from the West. Putin’s speech of February 21, 2022, further declared that Ukraine had no legitimacy as a nation-state, and laid claim to its cultural heritage as “an inalienable part of our [the Russian Federation’s] own history, culture and spiritual space.” While the history of Ukraine is integral to Russia’s territorial, spiritual, and ideological identity, Ukraine’s identity is not reducible to being a precursor to Russia. Ukraine’s unique history, art, and culture should be acknowledged, respected, and protected in these troubling times.

All too often, our own fields have been complicit in failing to examine inherited narratives that subsume the Ukrainian people, their history, and monuments under the rubric of “Russia,” thus helping to facilitate the historical distortions made more explicitly by President Putin. While acknowledging the irreducible complexity of the intertwined histories of Russia and Ukraine, we also recognize the right of Ukraine to the cultural patrimony of its own territory. The monuments of Kyivan Rus’ in Kyiv, Chernihiv, and elsewhere, are treasures of the Eastern Christian tradition and of the world’s cultural heritage. They are rightly safeguarded and administered by the legitimately elected government of Ukraine and by its cultural ministries and private institutions. Moreover, as historians, we underscore the very diversity of the region that Putin’s essay belittled. Like most medieval locales, Ukraine was home to peoples of different ethnic groups and religious faiths. Jewish, Islamic, and Armenian communities, among others, were integral to cultural life in the area in the Middle Ages, and their art and architecture endures within Ukraine’s borders. We also affirm the continued diversity of its modern nation-state, as well as the LGBTQIA+ communities in the country, who face great dangers under the Russian invasion. We stand with our colleagues whose nuanced work on Ukraine’s history poses the greatest challenges to Putin’s monolithic and mythical view of history.

We earnestly call for the withdrawal of Russian forces from the territory of Ukraine, for the protection of all people in the region, and for the restitution of cultural patrimony to its legitimate custodians.

- The Executive Committee, Board of Directors, Associates, and Advocacy Committee of the International Center of Medieval Art and The Governing Board of the Byzantine Studies Association of North America

MEMBER NEWS

NEWS BLAST— Announcement of 2022 ICMA IDEA Town Hall



Lusterware tile, 1450–75, made in Manises (Valencia, Spain),
The Met Cloisters, New York (2006.256)

You are invited to participate in an ICMA Town Hall on *Evaluating 2021: Race, Diversity, and Medieval Art History in the Classroom and the Museum* Wednesday, 4 May 2022, 12–1:30pm ET – Online. An invitation with registration link will come to your email.

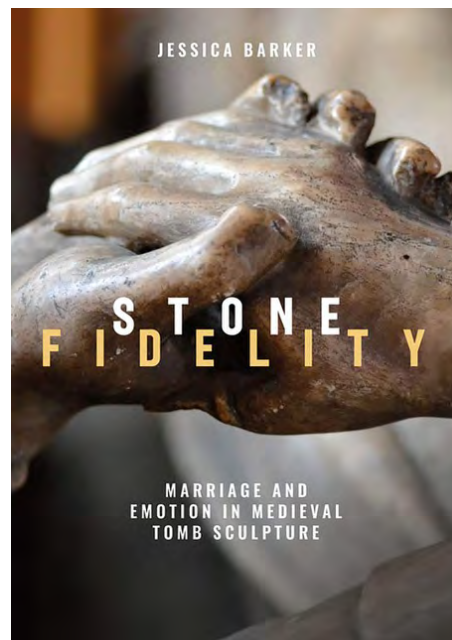
This Town Hall is envisioned as a continuation of the conversations begun at the November 2020 *ICMA Town Hall on Diversity, Medieval Art History, and 2020*. This first Town Hall, which over one hundred ICMA members attended, served as a productive forum for listening, brainstorming and discussing issues of diversity and inclusivity and how they pertain to our practices and work as medieval art historians. Following this event, the IDEA Committee collaborated with other ICMA committees to plan, develop and implement many of the suggestions and requests voiced at the 2020 Town Hall. (Please see the updates on those initiatives and developments [on our website](#).)

At the 2022 Town Hall, scholars, teachers, and curators will have the opportunity to assess the diversity initiatives of the past few years, share triumphs and cautionary tales, and develop guidelines for best practices. What has worked, in the classroom, in the museum, in other spaces? What has proven to be challenging? What are things that we as a field still have to think through? Simply put: as we adjust to altered circumstances of research and teaching, how is it going?

The 2022 Town Hall will feature a panel of ICMA members who will share some of their own experiences engaging with diversity initiatives. We will then split into themed breakout rooms (e.g., Curating and the Museum, The Classroom, etc.) to continue the conversation in smaller groups. This Town Hall will serve as a space for sharing, listening, collaborating, and looking to new solutions as we move toward the future of medieval art history.

The ICMA Book Prize, 2021

The ICMA is Delighted to Announce the 2021 Winner of the ICMA Annual Book Prize: **Jessica Barker**
Stone Fidelity: Marriage and Emotion in Medieval Stone Sculpture



Boydell Studies in Medieval Art and Architecture, Boydell Press, 2020.

<https://boydellandbrewer.com/9781783272716/stone-fidelity/>

Throughout the fourteenth and fifteenth centuries in medieval England, “double tombs,” brass memorials,

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and recumbent effigies of couples supplied far more than monuments to deceased lay patrons or matrons. The “double tomb,” as Jessica Barker compellingly argues in this first holistic volume devoted to the topic, *Stone Fidelity: Marriage and Emotion in Medieval Stone Sculpture*, materializes entangled records of fluid social boundaries during an age of social transformation following the Black Death. These funerary monuments complicate biographical readings as the depicted are diachronically to be counted both amongst the living and the dead, supply the *mise-en-scène* for grief and public funerary practices, and commemorate multiple marital unions or various forms of homosocial and perhaps even homosexual bonds. Rather than pure funerary monuments, “double tombs” by their very nature became sites of veneration recalling the exploits of deceased royals, extreme dissonance as surviving spouses witnessed their effigies for up to a generation, and an idealized fantasy of affective devotion, as both pre- and postmortem couples clutched to medieval funerary traditions and often one another. This impeccably researched book offers a pristine model of how a kaleidoscopic, holistic reexamination of medieval funerary practice, and in particular the visual culture of the “double tomb,” can unveil the affections and aspirations of late medieval men and women, resurrect portions of their lost identities, exemplify the legal bonds of medieval matrimony, and empathetically invigorate the changing theological and socio-political ideals to which these funerary monuments allude.

ICMA Book Prize Jury: Eric Ramirez-Weaver (Chair), Péter Bokody, Till-Holger Borchert, Dorothy Glass, and Julie Harris

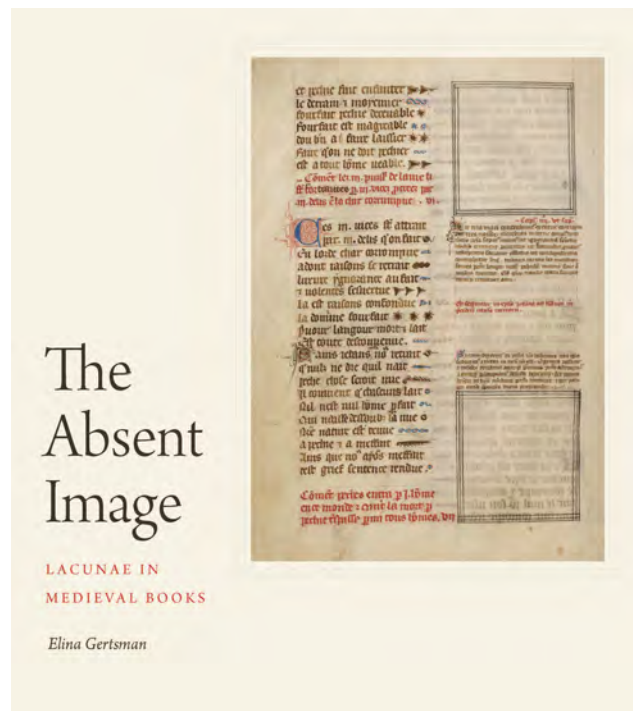
- Submitted by Eric Ramirez-Weaver

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 2022, please send your information to Melanie Hanan, newsletter@medievalart.org, by **June 15, 2022** (for publication in the summer issue).

Elna Gertsman (Case Western Reserve University) has been elected a Fellow of the Medieval Academy of

America, the highest honor the organization bestows upon North American medievalists.



Elna Gertsman's *The Absent Image: Lacunae in Medieval Books* (Penn State Press, 2021) was awarded the 2022 Charles Rufus Morey Book Award. The Morey Book Award honors an especially distinguished book in the history of art published in the English language.

Joan Holladay's *Genealogy and the Politics of Representation in the High and Late Middle Ages* (Cambridge: Cambridge University Press, 2019) has received the Karen Gould Prize in Art History from the Medieval Academy.
<https://www.medievalacademy.org/page/GouldPrizeWinner>

Tracy Chapman Hamilton has been awarded the 2022 Bonnie Wheeler Fellowship to work on her book and digital project, *The Ceremonial Landscape: Art, Gender, and Geography in Late Medieval Europe and the Mediterranean* and *Mapping the Medieval Woman*.
http://bonniewheelerfund.org/past_winners.aspx

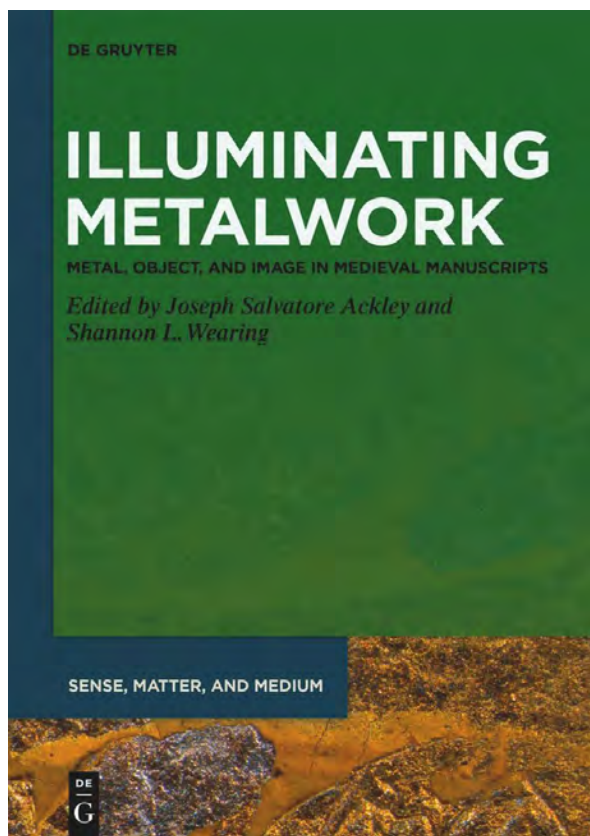
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Recent Books By Members

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



Ackley, Joseph Salvatore, and Shannon L. Wearing, eds. *Illuminating Metalwork: Metal, Object, and Image in Medieval Manuscripts*. Sense, Matter, and Medium 4. Berlin: De Gruyter, 2022.

<https://www.degruyter.com/document/doi/10.1515/9783110637526/html?lang=en>

The presence of gold, silver and other metals is a hallmark of decorated manuscripts, the very characteristic that makes them “illuminated.” Medieval artists often used metal pigment and leaf to depict metal objects both real and imagined, such as chalices, crosses, tableware and even idols; the luminosity of these representations contrasted pointedly with the surrounding paints, enriching the page, and dazzling the viewer. To elucidate this key artistic

tradition, this volume represents the first in-depth scholarly assessment of the depiction of precious-metal objects in manuscripts and the media used to conjure them. From Paris to the Abbasid caliphate, and from Ethiopia to Bruges, the case studies gathered here forge novel approaches to the materiality and pictoriality of illumination. In exploring the semiotic, material, iconographic and technical dimensions of these manuscripts, the authors reveal the canny ways in which painters generated metallic presence on the page. *Illuminating Metalwork* is a landmark contribution to the study of the medieval book and its visual and embodied reception, and is poised to be a staple of research in art history and manuscript studies, accessible to undergraduates and specialists alike.



Borland, Jennifer. *Visualizing Household Health: Medieval Women, Art, and Knowledge in the Régime du corps*. University Park: Pennsylvania State University Press, 2022.

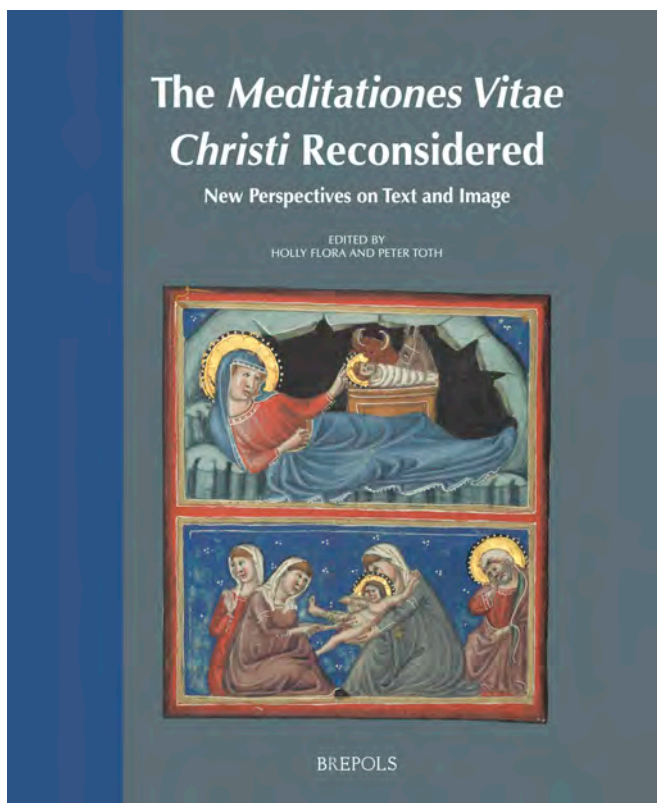
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(The publication of this book was supported by the ICMA-Kress Research and Publication Grant.)

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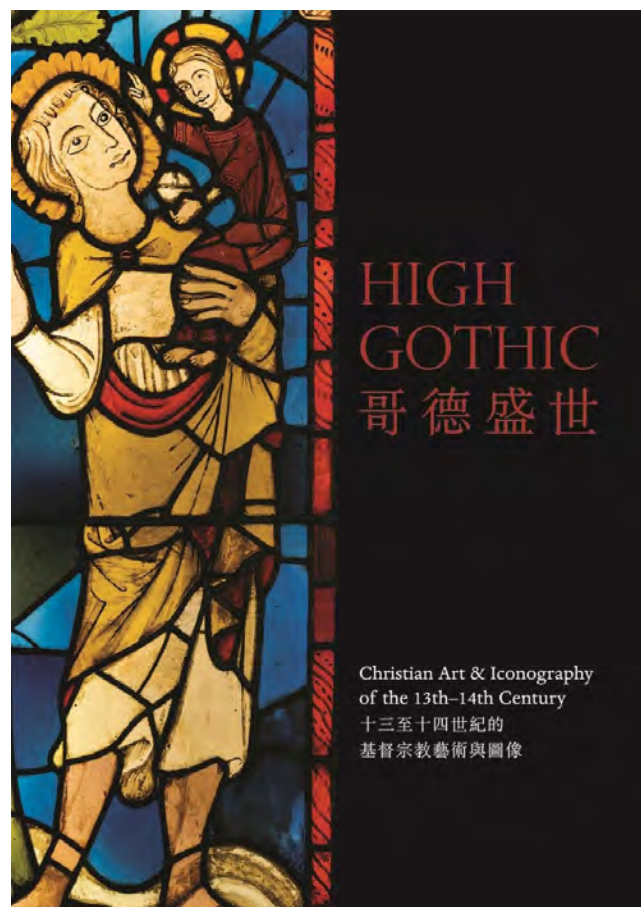
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Flora, Holly, and Peter Toth, eds. *The Meditationes Vitae Christi Reconsidered: New Perspectives on Text and Image*. Turnhout: Brepols, 2021.

http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503595054-1

Drawing on diverse literary traditions, the author of the fourteenth century *Meditationes Vitae Christi* transformed the Gospel accounts into an emotionally charged and vivid narrative that became one of the most popular texts of the Late Middle Ages. Over the past few years, new theories about the authorship, date and original language of the text have emerged, raising new questions about this text and its impact on late medieval art and spirituality. The essays in this interdisciplinary volume examine multiple aspects of the *Meditationes* history, from its possible authorship to its manuscript traditions to its reflections in art.



Knothe, Florian, and Tullia Fraser, eds. *High Gothic: Christian Art and Iconography of the 13th–14th Century*. Hong Kong: Hong Kong University Press, 2022.

<https://press.uchicago.edu/ucp/books/book/distributed/H/bo151927717.html>

Despite its provenance as a derogatory term, the word “gothic” is now understood to describe a distinct style of buildings and objects between the twelfth and fifteenth centuries. The Gothic period saw an increased emphasis on the power of images as vision became a primary force for activating emotion and inspiring contemplation. The great cathedrals constructed in this period—with their thin walls and high vaults filled with statuary and stained-glass windows—were designed to evoke awe among its visitors. The exquisite Gothic objects featured in the McCarthy Collection represent a broad spectrum of workshops and styles across Europe. *High Gothic: Christian Art and Iconography of the 13th–14th Century* showcases classic examples of statuary, stained glass, diptychs, textiles and caskets that were part of the splendor we now associate with the High Gothic aesthetic.

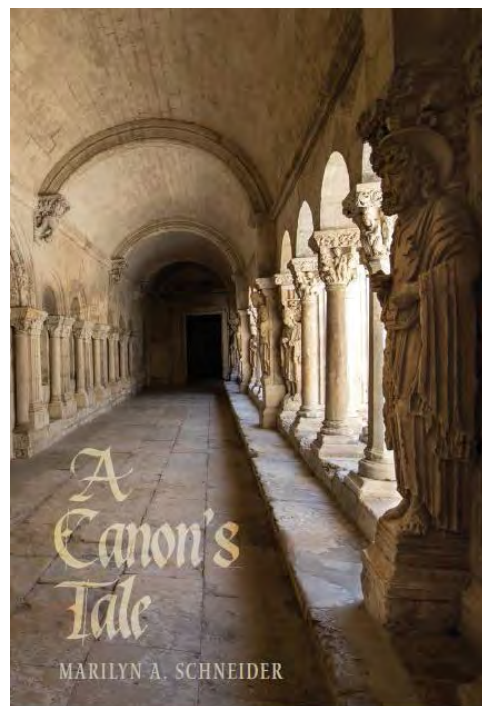
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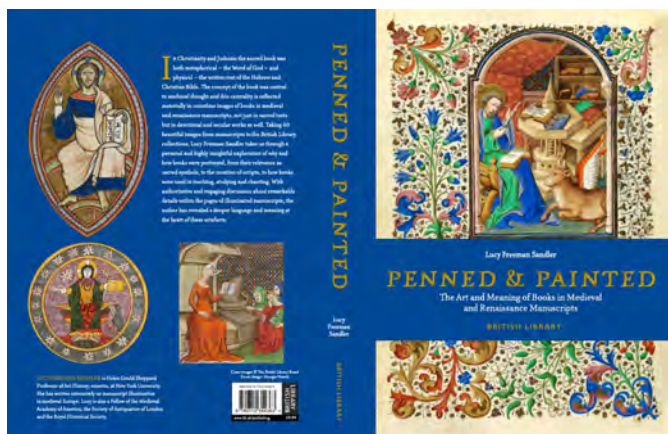
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Salgirli, Saygin. *The Fluctuating Sea: Architecture and Movement in the Medieval Mediterranean*. Abingdon: Routledge, 2021.
<https://www.routledge.com/The-Fluctuating-Sea-Architecture-and-Movement-in-the-Medieval-Mediterranean/Salgirli/p/book/9780367608460>



Schneider, Marilyn A. *A Canon's Tale*. Victoria: Friesen Press, 2021.
<https://books.friesenpress.com/store/title/119734000150124492>



Sandler, Lucy Freeman. *Penned and Painted: The Art and Meaning of Books in the Medieval and Renaissance Manuscripts*. London: British Library Publishing, 2022.
<https://www.amazon.co.uk/Penned-Painted-Medieval-Renaissance-Manuscripts/dp/0712354360>

Medieval art historians are praising this new historical novel, *A Canon's Tale*, that explores how the beautiful cloister of Saint-Trophime at Arles was created after a young twelfth-century canon listened to God's command, convinced his fellow canons to adopt a strict communal life, and constructed the necessary communal buildings to enable them to do so. Christine Verzar, Professor Emerita, comments, "It has been a pleasure to read such an unusual lovely warm, humane story about this period, as so little of the personal lives of clerics, artists and people of that period in general is known...you have managed, however, to let this story of the Arles Cloister and its creators come to life...You draw on the knowledge of pilgrimage, the crusades, and the changes in the Liturgy at this period so well...The link to Northern Italy's Romanesque sculptors, especially Niccolo/Nicholaus, broadens the picture of contributions by traveling sculptural workshops...It makes for an immensely readable historic novel..." *Kirkus Reviews*: "Schneider's research is simply magisterial—her accounts of the historical period, the theological disputes of the time, and the minute details about Pons, a real figure, are scrupulously rigorous." See www.MarilynASchneider.com.

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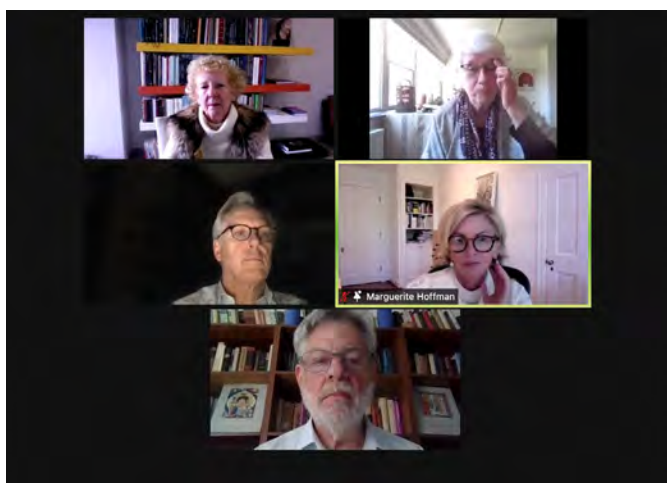
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Member Events

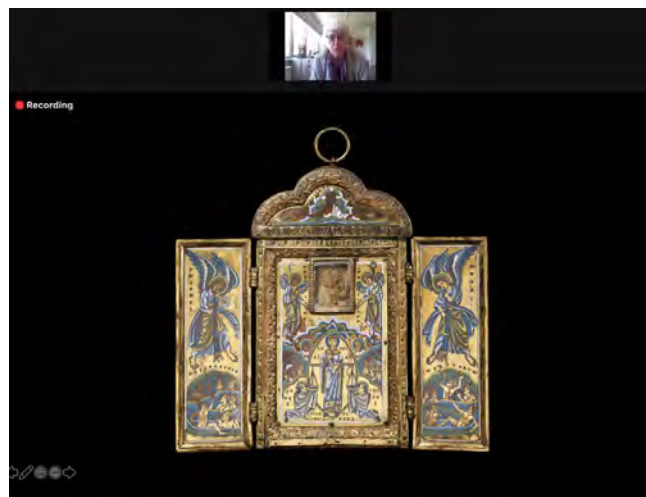
Some previously-planned ICMA events are on pause or being organized as virtual events given the COVID-19 crisis. If you would like to organize a virtual event or a study day for the ICMA at your local museum or institution if conditions in your area allow, please contact Ryan Frisinger at icma@medievalart.org.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

Friends of the ICMA Webinar—Collecting the Medieval Past: What, Why and How? (October 18, 2021)



Friends of the ICMA presented the third in a series of special online events on Thursday, October 28, with four panelists: Sir Paul Ruddock, Robert (Bob) McCarthy, Marguerite Hoffman and Sandra Hindman. Helen Evans—past ICMA President and the Mary and Michael Jaharis Curator Emerita at The Metropolitan Museum of Art—introduced the speakers and served as the moderator.

Sir Paul Ruddock was the former chair of the Victoria and Albert Museum, and a trustee of the British Museum, the Metropolitan Museum of Art, and the Bowdoin College Museum of Art. Bob McCarthy has lent parts of his collection to the Getty, the Belvedere in Vienna, and the Hong Kong University Museum and Gallery. Marguerite Hoffman is a former chair of the Dallas Museum of Art and serves on the Visiting Committee to the Department of Medieval and Renaissance Manuscripts at the Morgan Library and Museum. Sandra Hindman, a member of the Friends of the ICMA Committee, is the President and Founder of Les Enluminures.



Helen asked each speaker to discuss his/her collection, and how it was started. She also asked the speakers to comment on how they involve students, scholars and collectors in learning about their collection. The event, with over 150 attendees, was recorded and is currently available [here](#) on the ICMA website.

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

- Submitted by Doralynn Pines

Queer Medieval Art: Past, Present, and Future (August 16, 2021) AND Queer Medieval Art II: Talking Circle and Research Workshop (January 21, 2022)

Speakers and Session Leaders:

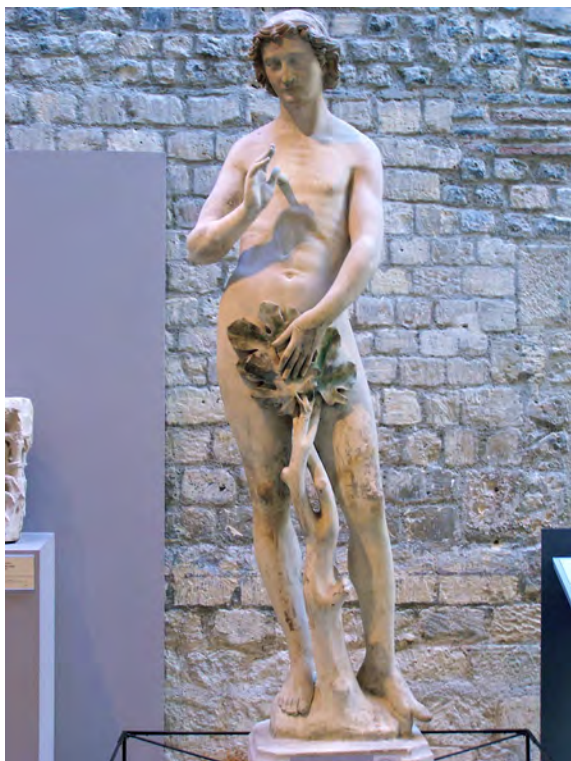
- Roland Betancourt, Professor of Art History at the University of California, Irvine
- Leah DeVun, Associate Professor of History at Rutgers University
- Dr. Gerald Guest, Cleveland, OH
- Bryan C. Keene, Assistant Professor at Riverside City College and formerly Associate Curator of Manuscripts at the Getty Museum
- Karl Whittington, Associate Professor and Chair of the Department of History of Art at Ohio State University

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Nearly every corner of medieval studies has sought to uncover queer and trans lives and histories in the period of about 500 to 1500. The topics of human sexuality and gender are complex, personal, and are not simply modern constructs. Those of us as scholars who are lesbian, gay, bisexual, transgender, queer, intersex, asexual, two-spirit or who identify other than heterosexual or cisgender (LGBTQIA2+) have been at the forefront of this turn toward inclusion and we continue to work to uncover people and experiences in the past that have too often been marginalized, censored or erased. The ICMA recently contributed to this larger dialogue through a series of programs co-sponsored by the Inclusivity, Diversity, Equity and Accessibility (IDEA) Committee, the Programs and Lectures Committee, and with guidance and feedback from the Graduate Student Committee.



Pierre de Montreuil, Adam, mid-1200s. Paris, Musée national du Moyen Âge, Cl. 11657 (Photo: Wikimedia Commons)

On August 4, 2020, we hosted the event, “Queer Medieval Art: Past, Present, and Future,” in which we reflected on the state of the field of queer and trans medieval art history and shared strategies for incorporating this material in our classes, scholarship and exhibitions (a recording can be found [here](#)). To open the nearly 100 person virtual gathering, we each provided a brief case study from our own work: Roland discussed trans Saint Marina/Marinos in the “Menologian” of Basil II (c.1000) and also the ways race and class contribute to intersectional understandings of gender identity in Byzantium; Leah addressed gender fluidity and anti-Semitism through the hyena in the Aberdeen Bestiary (c.1200) and anti-Muslim sentiments that emerge through several of the legendary (or monstrous) creatures on the Hereford Map (after 1300); Bryan presented an account in which Alexander the Great’s eunuch lover Bagoas was re-gendered as Bagoe (c.1470s) and the challenges in telling this story in a museum context; and Karl proposed a queer reading of the embodied act of sculpting Pierre de Montreuil’s *Adam* from Notre Dame (c.1260) in the context of the heightened discussion and regulation of sodomy in Paris.

A discussion of terms and methodologies followed. What words should we use when describing individuals of the past? We found the concept of productive anachronism useful as one approach. We considered the legacy of path-breaking scholars such as Michael Camille, Karma Lochrie and Carolyn Dinshaw, while also noting a current trend to problematize the limitations and possibilities of art versus stressing over the applicability of terms within the LGBTQIA2+ acronym—after all the idea of the Middle Ages or periodization itself are anachronistic and at times useful in their own ways.

Some of the realities faced by doing this type of work include resistance from individuals and institutions, as well as pain that can be experienced during the process of researching queer and trans histories in the archives. Recuperating queer and trans lives often reveals histories of violence, prejudice, and persecution—phenomena that unfortunately persist to the present.

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Christ and Saint John the Evangelist, 1300–20. Germany, Swabia, near Bodensee (Lake Constance); The Cleveland Museum of Art. 1928.753

Given the enthusiasm for the topics addressed, we arranged a second gathering on January 21, 2022. Opening remarks offered by Dr. Gerry Guest invited us to revisit key moments in the historiography of our discipline, including: the 1998 Queer Middle Ages Conference at the Graduate School and University Center (CUNY) and NYU; Karl Whittington's 2012 question, "Why does the term [queer] remain largely absent within our field?" (*Studies in Iconography*); and definitions of the term "queer" from Eve Kosofsky Sedgwick (1993) to Robert Mills (2014). Gerry posed several questions for consideration: Under what circumstances does queerness become apprehensible within the visual field? What contextual factors allow it to be sensed, consciously or unconsciously? What kind of libidinal investments are involved? Is it the viewer who confers queerness upon the images? And once queerness is found to reside within the medieval work of art, does it then have some kind of agency? Through a selection of objects, he shared instances of queer shaming (as in the *Bible moralisée* or hell scenes), queer sanctities and devotions (of St. Eugenius or of Christ and St. John), queer intimacies (in the tombs of knights or nobles), queer communities (of

Jean de Berry's court or religious houses), and queer geographies (through the peoples described in Romance or travel literature). There is a certain amount of speculative work involved in queering the past, and there are still many possibilities for further research.

Insights from Graduate Student Committee representatives Alexa Amore and Adam Levine shaped the structure of the gathering that followed. Participants were able to select to join one of two breakout rooms: a talking circle focused on sharing experiences in the field and career guidance with Roland and Bryan; and a workshop for informal presentations and discussion of in-progress research with Leah and Karl. To foster open dialogue in a safe space, we did not record the program but instead share here some of the insights.

In the talking circle, participants spoke openly about strategies for pursuing research on queer topics. For example, the linguistic practice of code switching is a useful metaphor for describing the ways in which we talk about our work, at times couching it within gender studies or under IDEA initiatives. Depending on where we are on our scholarly journey, queer projects may be backburnered in order to complete a more traditional project (i.e., a dissertation, article, conference paper, exhibition). It is increasingly important to learn how to navigate the spaces we occupy, as we may need to move between an affirming chosen family of scholars, colleagues and friends to a conservative institution that can eventually lead to activism fatigue. Online communities and conference gatherings for queer and trans scholars have emerged in the last several years and these offer opportunities for advice, collaboration and coalition building. We spoke specifically about the Queerdievalists and queer "prom" at major international conferences.

The research workshop allowed participants ranging from Ph.D. candidates to senior scholars to share images and to receive feedback from the group. Projects included: Emma Le Pouésard's ivory mirror valves with their homosocial scenes of hunting and chess-playing; Erika Loic's reading of illuminations of Deborah and Ecclesia through the lens of both female masculinity and nonbinary gender; Maggie Wilson's invocation of Sarah Ahmed's notion of queer "orientation" to think about spatial and affective relations between Jesus and John in apocalypse imagery; Sherry Lindquist on beauty and

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abjection in the *Belles Heures*; Nancy Thebaut's consideration of the story of Lot and his daughters, and the queer reproductive futurity of Lot's wife à la Lee Edelman; and Gerry Guest revisiting calendar images in the *Tres Riches Heures* with some provocative questions about "two men on a horse" (or maybe not really on the horse). We had a great discussion of the prominence of late medieval manuscript images in visualizing the medieval queer, as well as the dynamic relation between modern theory and medieval texts.

As a next step, participants were interested in resources, and many supported the prospect of forming an ICMA working group to continue the conversation about queer and trans art history.

We have compiled a brief bibliography here and will work with the Digital Resources Committee for finding the best place for it to live and grow online. The [Colleague Connection](#) on the ICMA website is one place to start; if you work on queer and trans art history, be sure to add your name to this list. We felt that the informality of the gatherings allowed for open discussions in a safe space and remain open to input or suggestions from members about how we might craft future programs or a working group on queer medieval art.

Suggestions for Further Reading:

Betancourt, Roland. *Byzantine Intersectionality: Sexuality, Gender, and Race in the Middle Ages*. Princeton: Princeton University Press, 2020.

Bychowski, M. W., et al. "Trans*historicités: A Roundtable Discussion." *TSQ: Transgender Studies Quarterly* 5, no. 4 (2018):658–85.

Bychowski, M. W., and Dorothy Kim, eds. "Visions of Medieval Trans Feminism." Special issue, *Medieval Feminist Forum* 55, no. 1 (2019).

Campanile, Domitilla, Filippo Carlà-Uhink, and Margherita Facella, eds. *Trans.Antiquity: Cross-Dressing and Transgender Dynamics in the Ancient World*. New York: Routledge, 2017.

Chen, Mel Y. *Animacies: Biopolitics, Racial Mattering, and Queer Affect*. Durham: Duke University Press, 2012.

Chiang, Howard, ed. *Transgender China*. New York: Palgrave Macmillan, 2012.

Chiang, Howard. *After Eunuchs: Science, Medicine, and the Transformation of Sex in Modern China*. New York: Columbia University Press, 2018.

DeVun, Leah. *The Shape of Sex: Nonbinary Gender from Genesis to the Renaissance*. New York: Columbia University Press, 2021.

Evans, Ruth, ed. "Medieval Intersex: Language and Hermaphroditism." Special issue, *postmedieval* 9, no. 2 (2018).

Giffney, Noreen, and Myra J. Hird, eds. *Queering the Non/Human*. Aldershot: Ashgate, 2008.

LaFleur, Greta, Masha Raskolnikov, and Anna Klosowska, eds. *Trans Historical: Gender Plurality Before the Modern*. Ithaca: Cornell University Press, 2021.

Mills, Robert. *Seeing Sodomy in the Middle Ages*. Chicago: University of Chicago Press, 2015.

Rogers, Will, and Christopher Michael Roman, eds. *Medieval Futurity: Essays for the Future of a Queer Medieval Studies*. Kalamazoo: Medieval Institute Publications, 2020.

Snorton, C. Riley. *Black on Both Sides: A Racial History of Trans Identity*. Minneapolis: University of Minnesota Press, 2017.

Spencer-Hall, Alicia, and Blake Gutt, eds. *Trans and Genderqueer Subjects in Medieval Hagiography*. Amsterdam: Amsterdam University Press, 2021.

Tortorici, Zeb, et al. "Queering Archives." Special issue, *Radical History Review* 120 (2014).

Weheliye, Alexander G. *Habeas Viscus: Racializing Assemblages, Biopolitics, and Black Feminist Theories of the Human*. Durham: Duke University Press, 2014.

Whittington, Karl. "Queer." *Studies in Iconography* 33 (2012): 157–68.

Trans and Translike Medieval Bibliography: <https://docs.google.com/document/d/1St09yZAO2x6RM12D04HcplQt0JnKfN9jUVEn5w15dqA/mobilebasic#heading=h.21et7pa7ibt>.

- Submitted by Roland Betancourt, Leah DeVun, Bryan Keene and Karl Whittington

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*(continued)***Mining the Collection: Raymond Clemens at the Beinecke Library (December 13, 2021)**

Yale University's Beinecke Library has a treasure trove of little studied medieval illuminated manuscripts, many of them acquired in the last decade. On Monday, December 13, 2021, in a session of *Mining the Collection*, Raymond Clemens—the Beinecke's Curator of Early Books and Manuscripts—introduced virtual attendees to a selection

of these books with the express purpose of encouraging members of the ICMA community to address the materials in their research and teaching.

The session included a look at *The Beinecke Apocalypse*, an unusual manuscript from fourteenth-century Italy that most closely recalls an apocalyptic block book with images organized into panels on many pages. Raymond also explained how the Beinecke is expanding its holdings in creations by late medieval German nuns and as a result is trying to increase awareness of its new acquisitions, such as the *Nonnenarbeiten*. The session continued by looking at Books of Hours and other late medieval prayerbooks that the Beinecke acquired in 2014 with the Otto Ege archive. This collection contains not only remnants of Ege's "biblioclasm" but also 62 codices, 22 of which are Books of Hours. Finally, Raymond presented *The Voynich Manuscript*, the darling of conspiracy theorists since the early twentieth century, given its many mysteries, including its curious illuminated cycle.

To view the session, visit the ICMA's website [here](#). A list of the manuscripts discussed follows.

Mining the Collection**December 13, 2021****Raymond Clemens****Beinecke Rare Book & Manuscript Library****International Center for Medieval Art**

Manuscripts shown:

Beinecke MS 404	Rothschild Canticles.
Beinecke MS 1216	Alain Chartier, Clumber Park Chartier. General Collection, Beinecke Rare Book and Manuscript Library, Yale University.
Beinecke MS 1215	Telsphorus of Cosenza, Libellus.
Zi +40	Fragment from block book Apocalypse. Netherlands, 1470
Beinecke MS 335	Sacro Bosco, De Sphaera, etc. Italy, [between 1400 and 1450]
Osborn a67	John Arderne, Fistula in ano and Other Medical Texts. James Marshall and Marie-Louise Osborn Collection, Beinecke Rare Book and Manuscript Library, Yale University. [England], [ca. 1400–25]
Beinecke MS 328	Dati, La Sfera. General Collection, Beinecke Rare Book and Manuscript Library, Yale University. Italy, [between 1450 and 1500]

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Beinecke MS 337	Sacro Bosco, De Sphaera, etc. General Collection, Beinecke Rare Book and Manuscript Library, Yale University. England (Cambridge), 1526–27.
Beinecke MS 1194	Psalter (Incomplete). General Collection, Beinecke Rare Book and Manuscript Library, Yale University. Germany, [between 1450 and 1499]
Osborn a44	Book of Hours and Missal. James Marshall and Marie-Louise Osborn Collection, Beinecke Rare Book and Manuscript Library, Yale University. Book of hours and missal, [circa 1390–1420].
Beinecke MS 408	Cipher manuscript (Voynich manuscript). General Collection, Beinecke Rare Book and Manuscript Library, Yale University. Europe, c. 1420–40.

To find new acquisitions (since 2012), search number [Beinecke MS 1159 forward](#). For incunabula, search for “[Incunabula in Yale Library](#)” from 2012 forward. For English manuscript in the Takamiya Collection, see [pre-1600 acquisitions from Toshiyuki Takamiya](#).

Catalog of the Takamiya Collection at Beinecke: [A Gathering of Medieval English Manuscripts The Takamiya Collection](#).

Medieval Bologna: ICMA Pop-up in Nashville, TN (January 22, 2022)



ICMA members at the entrance to *Medieval Bologna: Art for A University City*, Frist Museum (Nashville, TN). Photo Credit: Gilbert Jones



ICMA members viewing *Medieval Bologna: Art for A University City*, Frist Museum (Nashville, TN). Photo Credit: Gilbert Jones

On Saturday, January 22, 2022, twelve members of the ICMA from Tennessee, California, Ohio, Texas and New York gathered for a sponsored pop-up to view *Medieval Bologna: Art for a University City* at the Frist Museum. After a gracious welcome by Susan Edwards, Executive Director and CEO of the Frist, Trinita Kennedy, Senior Curator, provided a riveting introduction to our tour in which she explained the impetus for the show. Following

these remarks, the attendees were able to move through the different gallery spaces and view the robust collection of objects that were assembled for this intriguing, illuminating and thought-provoking exhibition. The gathered assembly did not move through the exhibition *en masse*; rather, we were able to explore the spaces and engage with the objects at our own pace. Invariably, small groups formed, and conversations centered on issues such as use,

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ICMA members at Lou/Na Bar after visiting *Medieval Bologna: Art for A University City*. Photo Credit: Gilbert Jones

“Legacy and Afterlife of the Middle Ages”: ICMA’s Sponsored Session at CAA’s Annual Conference (February 18, 2022)

On Friday, February 18, 2022, four panelists presented at ICMA’s sponsored session, “Legacy and Afterlife of the Middle Ages,” during the College Art Association’s Annual Conference. Organized by Hannah Maryan Thomson, this session explored how the Middle Ages are remembered or mis-remembered in objects, buildings, and performance, and how medieval adaptations and adoptions affect our contemporary understanding of the medieval past. Hannah Maryan Thomson, doctoral candidate in Art History at UCLA, began the session with “A Case Study in Spain: The Castle Parador of Sigüenza,” which examined the afterlives given to architectural heritage in Spain as public hotels. Lindsay Cook, Assistant Teaching Professor of Art History at Ball State University and chair of the ICMA’s Digital Resources Committee, demonstrated that the Harlem Renaissance took shape against the backdrop of what she has termed, “A Harlem Middle Ages,” through a discussion of Gothic-inspired architecture designed by Black architects in Harlem. Michelle Oing, a postdoctoral fellow in the Mellon Fellowship of Scholars in the Humanities at Stanford University and a lecturer in Stanford’s Art and Art History Department, discussed how 1960s avant-garde theater borrowed rites and iconography from the medieval Catholic Church to express messages of political activism in her paper, “Medieval Stage, Modern Circus: The Medievalism(s) of Bread and Puppet Theater.” Tori Jean Schmitt, doctoral candidate in UCLA’s Department of Art History and holder of the inaugural Diane C. Brouillette Graduate Fellowship in Art History at UCLA, demonstrated the potential of digital afterlives for lost medieval monuments in her paper, “Digital Reconstruction and the Afterlife of Sainte-Geneviève.” The session’s varied papers each touched on intersecting themes of reconstructions, revivals, and medievalisms being employed as tools to convey unexpected messages about the past as well as the present.

- Submitted by Hannah Thomson

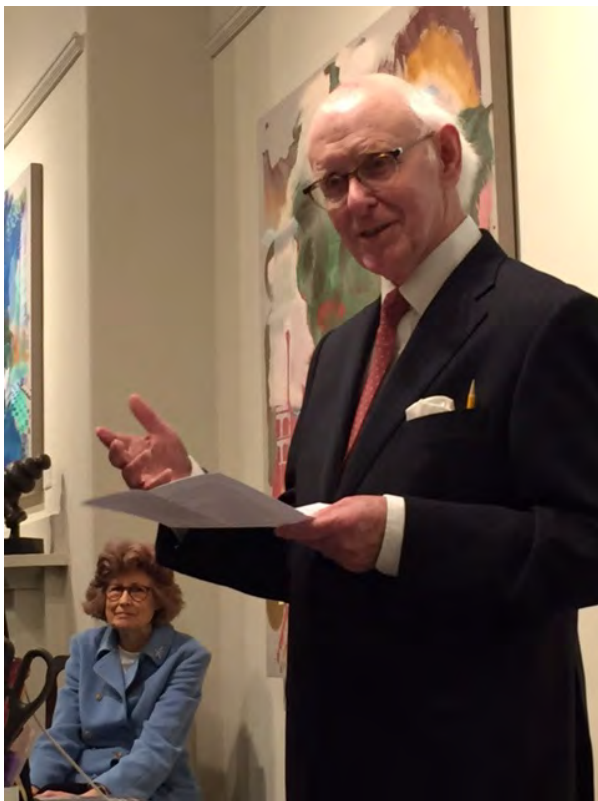
patronage, iconography, medium, technique, and history, as well as other topics of interest. Because the participants included graduate students, emerging scholars, faculty and museum professionals, conversations and ideas were exchanged from a variety of vantage points, which added to the general comradery of the assembled group. The hour spent in the galleries passed all too quickly; we concluded with a brief question-and-answer session with Trinita Kennedy, which included various queries ranging from why certain manuscript openings were chosen to what art objects were unable to be included due to COVID-19. This kind of behind-the-scenes insight into curatorial choices and issues of display helped provide a greater appreciation of the exhibition. It was also particularly informative to see how the Frist negotiated and re-negotiated various loans in light of the on-going global pandemic. I found that the conversation served as a perfect pendant to the close looking and conversation that occurred in the gallery spaces. Many in our group were able to continue the conversation over drinks in an intimate alcove at Lou/Na on the 25th floor of the Grand Hyatt. Continuing discussions that began within the museum space in this relaxed atmosphere set against the backdrop of the Nashville skyline as the sun was setting was a perfect way to end the ICMA sponsored pop-up to view *Medieval Bologna: Art for a University City* at the Frist Museum. It was an absolute delight to see old friends and new colleagues in Nashville whilst viewing exquisite examples of Trecento Bolognese manuscript illumination, sculpture and panel painting.

- Submitted by Gilbert Jones

COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to July 2022, and which has not yet been announced in this newsletter, please send a 200–500 word obituary and, if possible, an accompanying photo to Melanie Hanan, newsletter@medievalart.org, by **June 15, 2022** (in advance of the summer issue).

In Memoriam: Peter Fergusson, 1934–2022



Peter Fergusson lecturing in 2019. Photo: Caroline Bruzelius

From 1966 until his retirement in 2007, Peter Fergusson inspired generations of Wellesley students with a love of medieval architecture and the history of gardens and landscape design. His courses were memorable, unforgettable and for some, like me, inspired a lifetime career in medieval architecture.

Yet in addition to his magnetic teaching, Peter Fergusson was a remarkable and productive scholar, the author of a series of discipline-changing and award-winning books

on monastic design and planning. His first book, *The Architecture of Solitude* (1984) on Cistercian monastic architecture, won the Morey Book Award from the College Art Association. Fifteen years later, *Rievaulx Abbey* (1999), co-authored with Stuart Harrison, was awarded the Hitchcock Prize by the Society of Architectural Historians of Great Britain. At the same time, he introduced courses on garden and landscape design, and subsequently, with James O’Gorman and John Rhodes, authored a book on the college campus to which he had dedicated so much thought: *The Landscape and Architecture of Wellesley College* (2000). After he retired, he published his last great work, *Canterbury Cathedral Priory in the Age of Becket* (2011). In between these magnificent studies there were innumerable articles, papers offered at conferences, and studies of neo-medievalism in America.

Peter was also deeply engaged with Save Venice, an organization dedicated to the preservation of Venice and its works of art. He was Chapter Chair in Boston on two occasions (1981–86, 1999–2001), and elected Honorary Director by the Save Venice Board in New York. For his services to Venice, Peter Fergusson was awarded the *Cavaliere dell’Ordine de Merito della Repubblica Italiana* in 1988. He was awarded many other honors and was a Fellow of the Medieval Academy of America.

Peter was unusual among architectural historians in that he consistently brought attention to the full range of monastic buildings, not only as structures that served practical purposes, but also as expressions of the ideals of a religious community. Through his meticulous analysis of conventual buildings, he was able to engage with the intentions of priors and abbots as spiritual leaders, administrators and builders who attended not only to the comfort and utility of the spaces that served their communities, but who also infused these structures with symbolic significance deeply rooted in the history of Christian architecture. Through his rigorous attention to the fabric of walls, the carving of stones, the modeling of moldings in combination with a remarkable attention to all other documentation, Peter conjured forth personalities, lifting the veil of anonymity that has tended to characterize the study of medieval architecture. One example is Prior Wibert at Canterbury, who went to great lengths to procure the fake marble (calc-synter) for detached shafts, a glamorous substitute for marble, obtained from calcium deposits in the ancient Roman aqueducts of Germany.

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Peter Fergusson at Rievaulx Abbey. Photo: Caroline Bruzelius

Peter was thus a pioneer in studying the “support” buildings of daily life within a religious community: chapter houses, refectories, dormitories, cloisters, even latrines—the practical spaces that were an essential part of every monk’s existence, critical for the well-being and religious mission of a community. It was through his attention to these structures that Peter could evoke mid-twelfth century personalities such as Wibert, who built the water supply system, baths, infirmary, guest house and cloister, as well as reconfigured important parts of the cathedral crypt at Canterbury. As a result, Wibert emerges as an individual who was, in Peter’s words, “urbane, curious, practical, courageous, with strong financial and administrative skills, a man who was engaging, cultured and hospitable, who had a fascination with technology.” In short, a person we’d all like to know. A person very much like Peter. And so, too, with the Cistercian Abbot Ailred, whose glorious buildings at Rievaulx Abbey still deeply move us today; through Peter’s research and evocative writing, Ailred is described as a sophisticated and formidably well-educated individual. Both Prior Wibert and Abbot Ailred, like Peter himself, thought about the comfort, safety and beauty of their communities and visitors.

To those who had the good fortune to know him, however, Peter will above all be remembered for his boundless and infectious intellectual curiosity and his generous collegiality. He was irrepressibly modest, and always the first to encourage others and to compliment them on their work, all the while diminishing the significance of his own contributions.

I became an architectural historian because of Peter. This occurred in my junior year when I was about to transfer out of Wellesley for architecture school. One day Peter showed a slide of Rievaulx Abbey tucked in its Yorkshire valley: I

swooned, I was a “goner,” I had what the French call *un coup de foudre*. I did very much try to do other things in life; after graduation I turned down a graduate fellowship to work as a hospital social worker because I worried that the study of medieval architecture was not a “useful” occupation in a world full of trouble. But the call of the stones, the inspiration of Peter’s teaching, and the irresistible challenge of finding ways to tell stories about beautiful, old buildings, propelled me back to school and a Ph.D. in Art History.

Peter Fergusson attended to the world around him, to his students, friends, colleagues, and to his late and much-loved wife Lilian Armstrong, who also taught at Wellesley, with what is best described as “loving attention.” He also brought this “loving attention” to organizations such as Save Venice, to the medieval buildings he so loved and studied, and to the buildings and landscape of the Wellesley campus. We shall miss him.

Caroline Bruzelius,
Professor Emerita,
Duke University

In Memoriam: Roland Sanfaçon, 1934–2021



Roland Sanfaçon, Zurich, July 2008. Photo: Isabelle Lecocq.

Roland Sanfaçon, Professor Emeritus at the Université Laval, passed away on October 30, 2021, at the age of 87. His warm smile, generosity and inexhaustible curiosity will long be remembered and deeply missed by those who knew him.

Born in 1934 in Québec, Professor Sanfaçon attended the Université Laval, where he received his *licence* in history in 1956. To continue his studies in medieval history and art

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history, two subjects not offered at U. Laval at the time, he enrolled at the Université de Poitiers. He completed his *Diplôme d'Études Supérieures* in historical studies in 1958. His interest in medieval art was further inspired by his studies with René Crozet, and the following year he wrote a second *mémoire* focusing on stained glass at Sainte-Radegonde in Poitiers under the supervision of Louis Grodecki. He received his doctorate in 1963 from the École Pratique des Hautes Études in Paris, where he also eagerly attended classes in art history at the university. After returning permanently to Québec, he taught in the history department at the Université Laval from 1960 to 1997, expanding its curriculum to include a concentration in the history of art.

Roland's doctoral thesis, inspired by the regional studies advocated by George Duby, was the basis of his first book, *Défrichements, peuplement et institutions seigneuriales en Haut-Poitou du X^e au XIII^e siècle* (Presses de l'Université Laval, 1967). It continues to be cited in current scholarship. Yet, while his early work in medieval agriculture and social structures was well received, it was the art of the Late Middle Ages, and especially its architecture, that inspired a passionate curiosity.

No doubt Roland is best known to members of the ICMA for his *L'Architecture flamboyante en France*, first published in 1971. Written at a time when most historians of medieval architecture were focused on the canonic monuments of the twelfth and thirteenth centuries, *L'Architecture flamboyante* explored the neglected buildings of the following centuries. As Robert Bork recently put it, Roland's work "helped to liberate Flamboyant architecture from the interpretive cages into which it had been forced by previous scholarship."¹ In a 2009 interview with Arnaud Timbert, Roland recalled his dismay at learning that some art historians had placed a high value on particular styles and time periods, while declaring others—including late Gothic architecture—to be of little historical value. To him, all works of art, like the people who created them, were worthy of attention, and he felt a particular affinity for those that had been marginalized.²

When he was not teaching, he spent much of his time driving throughout Europe, systematically visiting as many sites as he could. He amassed a library of nearly 75,000 photographs of late Gothic buildings, which has been archived and made available through the French Institut national d'histoire de l'art (INHA) ([Architecture flamboyante en Europe occidentale – base photographique Roland Sanfaçon](#)).

However, his interests were not restricted to the European Middle Ages. Roland's teaching included the arts of the

Islamic world and Asia, to which he had been introduced during his studies in Poitiers. He studied the cultures and languages of Asia as well as art, resulting in the co-authorship of a Chinese-French dictionary and thereby helping to develop a new visual system to arrange Chinese characters. In his last few years, he had begun composing a philosophical work on world religions.

Professor Sanfaçon was also the founder of the Canadian National Committee of the Corpus Vitrearum International. In 1984, he began to gather Canadian scholars into the enterprise, including James Bugslag, Ariane Isler-DeJongh, Claire Labrecque and Katia Macias-Valadez, who continue the work of documenting and publishing important holdings of stained glass in Canadian collections.

A number of us remember him especially for the openness and generosity with which he welcomed us to the field. It was in the context of the 1989 colloquium of the Corpus Vitrearum that I stood with Roland on the steps in front of Erfurt Cathedral waiting for all the attendees to gather for the official group photograph. As a graduate student who had just begun to study Gothic architecture, I looked all around, trying to absorb every detail. He called my attention to the portal on the north flank of the building known as the "triangle portal" for the way it juts out from the wall. I remember the conversation



Roland Sanfaçon, *Antwerp Cathedral*, 2018. Photo: Claire Labrecque.

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and the portal vividly because of the delight with which he described the builder's creative decision to break the plane of the wall so emphatically.

I was reminded of this exchange recently while re-reading *L'Architecture flamboyante*, as he described the complex bundles of shafts intermittently emerging from and disappearing into smooth pier and wall surfaces in late Gothic architecture as “un bouillonnement de vie à l'intérieur des piliers”—a bubbling up of life from within the piers. For him, these architectural features formed a microcosm of the world of objects, each claiming its place and seeking

harmony. For me, the description perfectly encapsulates the spirit of a colleague who, just a week before his death, spoke happily with his former student Claire Labrecque of a new project he must have known he could not complete. That is surely our loss.

My profound thanks to Claire Labrecque for sharing her memories and reviewing a draft of this notice.

Ellen M. Shortell,
Professor Emeritus, History of Art,
Massachusetts College of Art and Design

ENDNOTES

- ¹ Robert Bork, “Postface. Roland Sanfaçon and the Rehabilitation of Flamboyant Architecture,” in *L'Architecture flamboyante en France. Autour de Roland Sanfaçon*, ed. Stéphanie Diane Daussy (Villeneuve d'Ascq: Presses Universitaires du Septentrion, 2020): 515–25, at 515.
- ² Arnaud Timbert, “À travers l'architecture flamboyante. Entretien avec Roland Sanfaçon, 19 octobre 2009,” in *L'Architecture flamboyante en France. Autour de Roland Sanfaçon*, ed. Stéphanie Diane Daussy (Villeneuve d'Ascq: Presses Universitaires du Septentrion, 2020): 71–84, at 73.

IN BRIEF

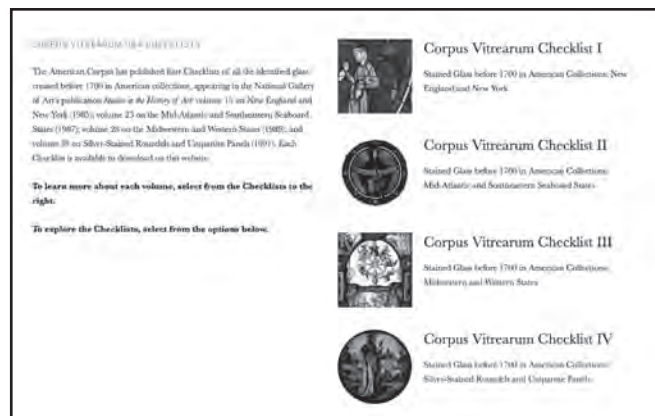
Resources for Medieval Stained Glass

With travel restricted during the pandemic, websites have become an even more valuable resource for scholars. This is especially true for the Corpus Vitrearum, the international body of scholars devoted to the study of medieval stained glass (<http://www.corpusvitrearum.org>), which was founded after World War II to ensure the protection, preservation, and publication of this fragile medium. Various national committees of the Corpus Vitrearum have created helpful websites with links to panels of stained glass, among them the picture archive assembled in Great Britain (<http://www.cvma.ac.uk/about/index.html>) and the impressive website of the German Corpus Vitrearum (<https://corpusvitrearum.de/cvma-digital/bildarchiv.html>). Both offer extensive photographic documentation—taken on site or during conservation—of medieval stained glass that originated in their countries, and both were underwritten by national funding.

The situation is considerably more complex in the United States since no medieval glass originated there and no national funding is available. With that context in mind, when the US Committee created its website (<http://corpusvitrearum.us>) in 2014 using a History of Art Grant from the Samuel H. Kress Foundation, it originally gave access simply to the four “Checklists” of stained glass in American collections, published in the *Studies in the History of Art* series by the Center for the Advanced Study of the Visual Arts, National Gallery of Art, Washington, D.C., between 1985 and 1991.



The “Checklists” on the website can be consulted by downloading them from the website and then searching the document. (American Corpus Vitrearum volumes and publications are listed on the website but are available only in print.)



Recently, the US Corpus Vitrearum added a link to Museum Collections (<https://corpusvitrearum.us/museum-search-engines/>) in order to provide access to stained glass dating before 1700 in American institutions. The list of museums is organized by state and city, and it includes 47 American museum sites that provide digital access to objects with searchable databases. Most of the museums have search engines, including some that allow searches by provenance and iconography. We hope all of you interested in stained glass and seeking to include images in your teaching and scholarship will find this of use!

- Submitted by Elizabeth Pastan, President of the American Committee of the Corpus Vitrearum

SPECIAL FEATURES

RESOURCES

Fragmentology: A Digital Solution to a Real-World Problem

By Lisa Fagin Davis

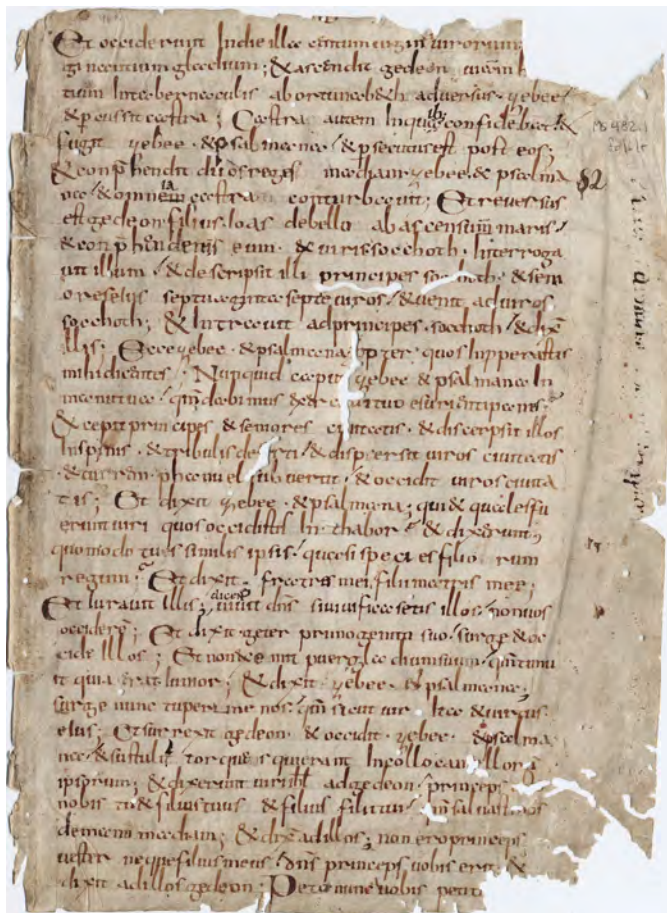


Fig. 1: Bible, Judges (*Vetus Latina*), single leaf (E. France or SW Germany, ca. 800), Beinecke Rare Book and Manuscript Library MS 482.1r <https://collections.library.yale.edu/catalog/2003812>

Medieval manuscripts undertake long and difficult journeys to get from there and then to here and now, and many of them do not survive the journey intact. The relatively newly-named discipline of “fragmentology” concerns itself with the study of manuscripts that survive only in pieces, interrogating when, how and why the codex was fragmented, investigating the contents and history of a given fragment or set of fragments, and—even more recently—remediating the fragmented codex in the digital realm. It is becoming

increasingly important for all scholars of early modernity, especially those who work with primary source material, to familiarize themselves with fragmentology and its methods.

Fragmentation of early-modern manuscripts occurred in three main chronological phases, each of which has a different historical context and physical manifestation: binding waste, cuttings, and singles leaves. The narrative arc and material properties of these different types of fragments demand different research methodologies and lead to different outcomes of study. It is therefore important to understand something of the motivation and physical characteristics of each type of fragment in order to determine the most productive research approach and to maximize discoverability and scholarship through effective data modeling and sustainable image service.

We begin with early-modern recycling. Throughout the Late Middle Ages and Early Modern Era, resourceful bookbinders used pieces of earlier manuscripts as binding structures, covers, flyleaves, binding stays and spine liners. The binders were utilizing existing resources by recycling old parchment instead of slaughtering and skinning a perfectly good animal to make new parchment. Many of these fragments have since been removed from their host bindings (Fig. 1). By “reading” the physical scars left on the fragment by the binder and by later owners, it is possible to determine how the fragment was used in its host binding and retrieve something of its history.



Fig. 2: St. Agnes and dorse, cutting from an antiphonal (Milan, s. XVI 1/4), Boston Public Library MS pb Med. 224 <https://www.digitalcommonwealth.org/search/commonwealth:3r076r17b>

The next phase of fragmentation began in the eighteenth century, as manuscripts began to be cut up “for pleasure and profit,” in the words of Christopher de Hamel.¹ The practice became widespread with the Gothic revival of the late eighteenth century and the increasing of interest in collecting and

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studying antiquities into the nineteenth century, when medieval manuscripts became prized as ancient artifacts and examples of artistry. Throughout this period, collectible illuminated initials and miniatures were cut out close to the borders, the remnant text often discarded (Fig. 2). This practice resulted in sales and collections of free-standing tightly cropped initials, arranged cuttings (often adhered to highly acidic paper), and elaborate collages (Fig. 3). Dealers and collectors merrily cut up manuscripts to create albums of decontextualized initials and miniatures. The cutting of initials and miniatures accelerated throughout the nineteenth century to such an extent that, on January 3, 1854, John Ruskin could famously and casually journal, “Cut missal up in evening—hard work.”² Collectors on the American side of the Atlantic began to demonstrate an interest in such cuttings and albums in the mid-nineteenth century, and cuttings and albums can now be found throughout North America. Cuttings preserve some of the greatest examples of medieval and Renaissance art, and although the temptation to limit study to the illumination on one side is strong, the fragmentologist interested in cuttings must always turn the piece over—or encourage the holding institution to image both sides if possible—to facilitate an analysis of what little of the original text may be visible. Combining the study of the initial with the text on its dorse may provide important information about the host volume and its history.

The rise of antiquarianism in the late nineteenth and early twentieth century impacted the rare book and manuscript trade in ways that would have long-term implications for the selling and buying of manuscript fragments, especially in North America. In addition to trimmed cuttings and albums of binding fragments or miniatures, whole single leaves began to appear on the market with increasing frequency. Booksellers came to the realization that they would make a lot more money if they broke manuscripts apart, selling 250 single leaves to 250 buyers instead of one book to one buyer. By the 1920s or so, American bookdealers began gleefully breaking books and selling them off page by page. What dealers broke, collectors bought. The United States, with its new industry-fueled wealth, was a primary beneficiary of this flooded market. From Masters of Industry to small-town collectors, major museums to small colleges, bibliophiles in the United States were clamoring for matted and framed leaves, in particular leaves from Gothic Books of Hours and Italian choirbooks (Fig. 4). Bookbreakers like Otto Ege in Cleveland and Philip Duschene in New York destroyed hundreds of manuscripts by breaking them up and scattering their leaves. Today, there are tens of thousands of leaves from thousands of dismembered manuscripts in hundreds of North American collections.³



Fig. 3: Montage of cuttings from a missal of Clement VII (Italy, 1523), Houghton Library, Harvard University, MS Typ 734 <https://id.lib.harvard.edu/curiosity/medieval-renaissance-manuscripts/34-990101100450203941>



Fig. 4: Book of Hours, single leaf (N France, s. XV ¼), Special Collections and University Archives, Stony Brook University Libraries, Z109.E4 30v <https://exhibits.library.stonybrook.edu/s/ege/item/5908>

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Like other biblioclasts, Ege and his wife Louise used assorted manuscripts to create thematic “portfolios” of single leaves. Because the leaves in these portfolios are always sequenced the same way, Number 5 in one portfolio comes from the same manuscript as Number 5 in every other portfolio of the same name. For example, of the 40 (perhaps 41) boxes that Ege titled “Fifty Original Leaves of Medieval Manuscripts,” 31 have been located.⁴ In those 31 boxes are 31 leaves from each of those 50 manuscripts. The Ege portfolios therefore represent a coherent—and intrinsically American—corpus of leaves that can be affiliated with a discreet number of manuscripts, leading to the realistic possibility of the recovery and study of at least a portion of many of these codices. Many such studies are already well underway.⁵

In the early years of the twenty-first century, scholars began to realize the potential of burgeoning digital technologies for the virtual reconstruction and study of dismembered

manuscripts, in particular those manuscripts dismembered by Ege. In 2003, Barbara Shailor issued the first call to arms: “For Otto Ege fragments now dispersed around the world, the possibilities presented by modern technology are fascinating. It is only a matter of time, financial resources, and scholarly communication and perseverance before significant portions of Ege’s intriguing collection will be reassembled and made available electronically.”⁶ Shailor’s vision became a reality with the development of the International Image Interoperability Framework (IIIF) in the 2010s, signaling the beginning of the next phase of the study of medieval manuscript fragments: digital fragmentology.

The International Image Interoperability Framework is a way of presenting digital images in an online environment that allows them to be shared via a persistent URL instead of by downloading and uploading into a silo.⁷ The underlying code (the “manifest”) includes metadata that travels with the image, metadata that can be updated and expanded

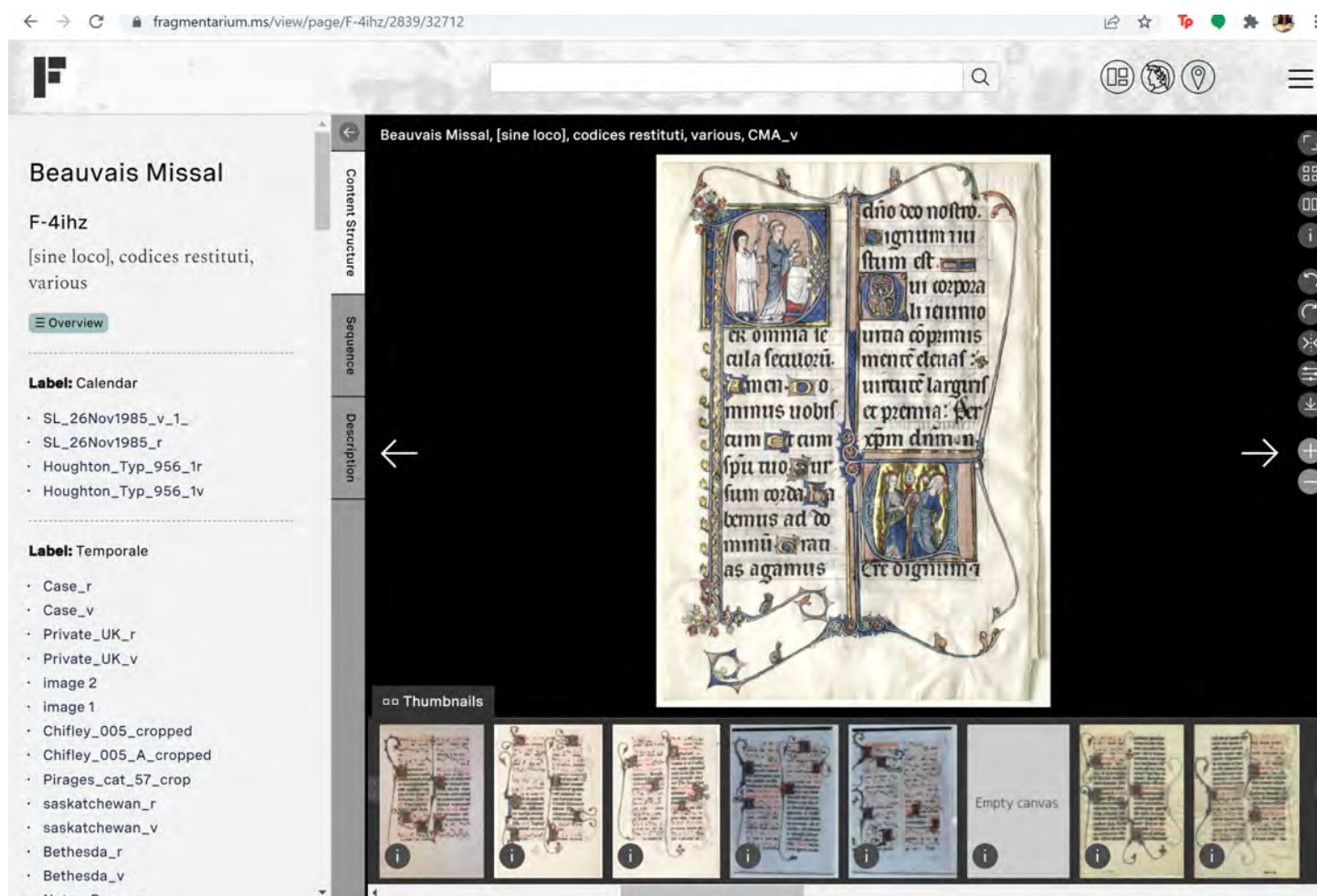


Fig. 5: Beauvais Missal (Virtual Reconstruction), by Lisa Fagin Davis <https://fragmentarium.ms/overview/F-4ihz>

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by the holding institution at any time. If an online image is IIIF-compliant, it can be manifested in a workspace known as a “shared canvas” simply by pointing to the IIIF manifest URL. The image file and the associated metadata embedded in the manifest are drawn into the shared canvas when called for rather than being physically stored there. An image can be stored in one place while being used in multiple workspaces. For fragmentological research, this means that a fragment from one collection can be mirrored into a shared-canvas viewer alongside sister fragments from other institutions, digitally reconstructing the dismembered parent manuscript with no need for rekeying data or siloing images. Interoperability is the key to digital fragmentology.

The website *Fragmentarium* is a fragment-centric workspace that takes advantage of IIIF functionality to easily allow users to upload images, craft discoverable metadata, and arrange fragments to create digital reconstructions in an IIIF-compliant shared-canvas viewer.⁸ I have used *Fragmentarium* to digitally reconstruct—as much as possible—the stunning Beauvais Missal, dismembered in 1942 by Duschenes and Ege (Fig. 5). My students at the Simmons University School of Library and Information Science in Boston have used the platform to digitally reconstruct and study seven of the Ege manuscripts so far.⁹

The *Fragmentarium* platform is flexible enough to allow for the inclusion of binding waste (*in* and *ex situ*), cuttings,

and whole leaves, making it the ideal platform for fragmentology projects. Images can be sequenced from right to left as well, making this a truly global initiative. With such flexibility and digital sustainability, the possibilities go far beyond piecing a fragmented manuscript together in a virtual workspace. Missing cuttings can be restored to their original context.¹⁰ By combining imaging and processing techniques such as multi-spectral imaging, reflectance transformation imaging, and post-imaging processing with the sustainability of open-access images in shared-canvas viewers, scholars can take on innovative and important restorative work using historical images (both digital and analog) or print facsimiles of now lost or damaged manuscripts.¹¹ Hundreds of thousands of manuscript fragments are scattered across the world, remnants of thousands of dismembered manuscripts. As more and more institutions image their manuscript fragment and leaf collections, more reconstruction projects will become possible, especially as more and more institutions begin serving IIIF-compliant images. There are at least 30,000 fragments in North American collections and exponentially more in Europe and elsewhere. The potential for discovery, pedagogy, scholarship and public engagement is enormous, and the work has only barely begun.

Lisa Fagin Davis is the Executive Director of the Medieval Academy of America.

ENDNOTES

¹ Christopher de Hamel, *Cutting up Manuscripts for Pleasure and Profit* (Charlottesville: Book Arts Press, 1996). See also: Sandra Hindman, Michael Camille, Nina Rowe, and Rowan Watson, *Manuscript Illumination in the Modern Age: Recovery and Reconstruction* (dist. Oak Knoll Press, 2001), Ch. 2.

² Joan Evans and John Howard Whitehouse, eds., *The Diaries of John Ruskin, 1848–1873* (Oxford: Clarendon Press, 1958), 487. See also Roger S. Wieck, “Folia Fugitiva: The Pursuit of the Illuminated Manuscript Leaf,” *Journal of the Walters Art Gallery* 54 (1996):233–54, at 240–42.

³ Melissa Conway and Lisa Fagin Davis, “The Directory of Institutions in the United States and Canada with Pre-1600 Manuscript Holdings: From its Origins to the Present, and its Role in Tracking the Migration of Manuscripts in North American Repositories,” *Manuscripta* 57 (2013):165–81, at 173.

⁴ To the twenty-nine sets recorded by Scott Gwara (Scott Gwara, *Otto Ege’s Manuscripts: A Study of Ege’s Manuscript Collections, Portfolios, and Retail Trade, with a Comprehensive Handlist of Manuscripts Collected or Sold* [Cayce: De Brailes, 2013], 106–07) may be added: Set No. 3 (the Ege Family’s personal portfolio), acquired from Otto and Louise Ege’s grandchildren by the Beinecke Rare Book and Manuscript Library in 2015; and Set No. 1, found in a basement in Ohio in 2020, auctioned at Christie’s London on December 8, 2020 (lot 9), and acquired by the Houghton Library at Harvard University (MS Typ 1294).

⁵ See Lisa Fagin Davis, “Manuscript Road Trip: Fragmentology in the Wild,” <https://manuscriptroadtrip.wordpress.com/2019/07/14/manuscript-road-trip-fragmentology-in-the-wild/> (accessed February 15, 2022).

⁶ Barbara Shailor, “Otto Ege: His Manuscript Fragment Collection and the Opportunities Presented by Electronic Technology,” *Journal of the Rutgers University Libraries*, 60 (2003):1–22, at 22.

⁷ For technical details, see <http://iiif.io>, accessed May 31, 2021.

⁸ <http://Fragmentarium.ms>, accessed June 1, 2021.

⁹ Lisa Fagin Davis, “Beauvais Missal (Virtual Reconstruction),” accessed June 4, 2021, <https://fragmentarium.ms/overview/F-4ihz>. See also information on my course: “The Medieval Manuscript from Charlemagne to Gutenberg,” accessed June 23, 2021, <https://fragmentarium.ms/courses/slis>.

¹⁰ “Manuscrit restitué: Châteauroux, Bibliothèque municipale, ms. 5 (Grandes Chroniques de France),” *Bibliissima*, accessed June 11, 2021, <https://demos.bibliissima.fr/chateauroux/demo/>

¹¹ These processes are explained in detail in: Bill Endres, *Digitizing Medieval Manuscripts: The St. Chad Gospels, Materiality, Recoveries, and Representation in 2D and 3D* (Leeds: ARC Humanities Press, 2019).

FIELD REPORT

The World Heritage Site of Lalibela and Environs: Current Situation

By Alemseged Beldados and Tania Tribe



Bete Abba Libanos (Church of Abbot Libanos), one of the rock-hewn churches in Lalibela (Photo: Bernard Gagnon/Wikimedia Commons)

A field visit was conducted between February 1–5, 2022, to assess the status of the World Heritage Site of Lalibela and the surrounding areas. The purpose of the field visit was to evaluate the effect of the current war in Northern Ethiopia on the rock-hewn churches and heritage resources.

To arrive at a rational evaluation of the impact on heritage conservation, the team of experts prepared a questionnaire to be answered by individuals and groups, community leaders, church leaders and farmers. In addition, on-site observations were combined with photographic documentation and acquisition of Geographic Information System (GIS) data.

The team visited both the northern cluster of churches in Lalibela, comprising Biete Meskel (House of the Cross), Biete Denagel (House of Virgins), Biete Golgota Mikael (House of Golgotha Michael), Biete Medhani Alem (House of the Savior of the World), Biete Mariam (House of Mary), and the southern clusters, including Biete Qeddus Merkorewos (House of St. Mercurios), Biete Abba Libanos (House of Abbot Libanos), Biete Amanuel (House of Emmanuel), Biete Lehem (House of Holy Bread) and Biete Gabriel Rufael (House of Gabriel Raphael). Outside of these clusters, the churches of Yemerehane Krestos, Gennete Mariam and Washa Mikael (the Cave church of St. Michael) were visited outside of Lalibela.

No visible damage was observed in any of the churches visited. There were also no recorded incidents of theft as far as the material heritage of the churches was concerned. The Tigray People's Liberation Front (TPLF) had held Lalibela for five months from August 2021. During that time, the only period in which there was armed conflict was five days between Saturday, September 4, and Thursday, September 9, 2021. The war ended with the intervention of the Abun (religious leader) of Lalibela, Aba Tsigeselassie Komos.



Fortresses excavated by TPLF forces on farmers' land

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According to our informants, heavy artillery was used during the war, including Zu-23 and mortars around the area of the Mar Museum in Lalibela. For instance, big guns were set up near Mount View Hotel and the TPLF forces were shooting toward Neakuto Leab Church and Yohannes Amba Church. Although there is no visible impact at the moment on the world heritage sites, the vibration from the artillery will definitely have had an impact on the assets, perhaps with long-term effects.

During the time of TPLF control, many people, especially the youth, migrated from Lalibela to neighboring areas out of fear. Many had to walk as far as Bahir Dar, the regional capital. Others migrated due to shortages of food and drinking water. We were also told that a significant number left the town of Lalibela for rural areas where they could obtain water from rivers. There is still a water shortage; this is because electric power has not yet been restored to pump water for distribution to the inhabitants. As a stop-gap measure, the federal government is trucking water in and rationing it out to the town's inhabitants.

Outside Lalibela, on the road from Gashena to Istayish and on the way to the cave church of Washa Mikael, one can clearly observe the effects of the war on the local environment and the landscape. Due to the war, there are burned forests, mainly of eucalyptus trees. The TPLF also excavated extensive areas of farmland to make fortifications for its armed forces. This has greatly altered the landscape.

Places like Lalibela generate much of their income from tourism. For tourism to flourish in a given area, peace is a prerequisite. The absence of tourists has badly affected the hotels, tour operators and above all the local inhabitants in general. Unless peace prevails, Lalibela and its surrounding areas will fail economically and cease to be a center of attraction.

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EXHIBITION REPORTS

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

By Anna Farber



Fig. 1: Installation view of *Spain, 1000–1200: Art at the Frontiers of Faith*. Image by the author.

Spain, 1000–1200: Art at the Frontiers of Faith (August 30, 2021—February 13, 2022) (Fig. 1) was the first exhibition at The Met Cloisters fully curated by Julia Perratore, Assistant Curator of Medieval Art. It included circa 40 works in various media that illustrated the cross-cultural dynamics between Christian- and Muslim-ruled Spain during the eleventh and twelfth centuries. Transitions in power between the Muslim and Christian rulers shifted pre-established borders between kingdoms and cultures. Consequently, Muslims, Christians and Jews shared space and resources. The artworks and architecture that communities produced in this period reflect the tumultuous political situation and illuminate the interfaith exchanges that characterize art from the Iberian Peninsula at that time.

Spain, 1000–1200 took place entirely in the Fuentidueña Chapel Gallery, which was built in 1961 to accommodate the apse from the church of San Martín at Fuentidueña in Segovia (Fig. 2). The contained space made it easy for visitors to observe visual parallels and common themes between different display cases (Fig. 1). The exhibition also marked the first time that the gallery held explicitly non-Christian art. It included a station to view a documentary about the installation of the apse, showing how each stone was shipped from Spain individually and then



Fig. 2: *Apsé from San Martín at Fuentidueña, Spanish, ca. 1175–1200. Made in Segovia, Castile-León, Spain. Image courtesy of the Metropolitan Museum of Art.*

carefully reconstructed at The Cloisters. In addition, the Romanesque apse itself was an essential object in the exhibition, representing how the church of San Martín helped the town assert its Christian identity during a period of shifting borders and cultural mixing.

The exhibition's didactic texts offered a clear and helpful summary of the Iberian Peninsula's complicated political history during the eleventh and twelfth centuries. These texts were presented in English and Spanish, and they are still available in both languages [on The Met's website](#). The introductory text explained how Al-Andalus, or Muslim-ruled Spain, was home to a flourishing arts environment and many skilled craftspeople, while a subsequent text titled "Laying Claim to the Land" described how the eleventh century saw the collapse of the central Andalusian state and the rise of small Muslim kingdoms in its place. These kingdoms—known as *taifas* and based in cities such as Seville, Granada and Valencia—were

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ruled by emirs who were especially notable for their widespread patronage of the visual arts and the elaborate palaces they built in their seats of power. At the same time, Christian kingdoms from the Northern Peninsula began encroaching southward, establishing stronghold cities such as Toledo and Zaragoza. Muslim and Christian kingdoms fought amongst themselves as much as they fought against one another, and alliances formed between rulers of different faiths. As conflict and conquest re-arranged borders between Christian and Muslim lands, artisans from different communities encountered one another, allowing them to share techniques while also motivating artists and patrons to assert their own religious identities and visual styles.



Fig. 3: *Morgan Beatus*, from the Monastery of San Salvador de Tabara, Spain, ca. 945. Loan from the Morgan Library & Museum, New York. Image by the author.

One of the first objects seen upon entering the Fuentidueña Chapel gallery was the Morgan Beatus (New York, Morgan Library & Museum, MS 644), a copy of



Fig. 4: Camel from the Church of San Baudelio de Berlanga. Made in Castile-León, Spain. First half 12th century (possibly 1129–34). The Metropolitan Museum of Art, The Cloisters Collection, 1961 (61.219). Image courtesy of the Metropolitan Museum of Art.

the *Commentary on the Apocalypse of Beatus of Liebana* originally written and illustrated by the Spanish monk Maius (d. 968). This manuscript offered an excellent introduction to the exhibition because it clearly shows how Maius used iconic visual and architectural motifs from Al-Andalus to frame the Christian text. On one set of folios, Maius depicts the heavenly city of Jerusalem with horseshoe arches and architectural details reminiscent of the Great Mosque of Córdoba (Fig. 3). On another page, Maius uses a red and white horseshoe arch to indicate the palace of the Babylonian king Belshazzar, associating the pagan king from the text with the Muslim rulers of Spain of the time. This manuscript demonstrates the Christian and Muslim populations' literacy in each other's visual languages while also showing their, at times, competitive and adversarial relationship.

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Another display case in the exhibition contained two fragments of grave steles from Almería on loan from the Hispanic Society of America. These gravestones feature similar horseshoe arches as found in the Morgan Beatus, but in an Islamic context. On one of the steles, a rectangular frame called an *alfiz* surrounds the arch, delineating different sections of poetry on the gravestone. The other stele marked the grave of Princess Asma, a granddaughter of the *taifa* ruler of Almería, al-Mu'tasim (d. 1091). Its horseshoe arch recalls a *mibrab*—the niche in the wall of a mosque that points towards Mecca—and references the standard burial practice of orienting graves in the same direction. Comparing these stones to the Morgan Beatus allowed the viewer to see how different religions used the same shape for their own purposes, with Christian artists appropriating Muslim imagery.



Fig. 5: Hebrew Bible. 1300–50 (before 1366). Made in Castile, Spain. The Metropolitan Museum of Art, The Cloisters Collection, 2018 (2018.59). Image courtesy of the Metropolitan Museum of Art.

Muslim and Christian rulers dominated the political history of medieval Spain, but they were not the only religious communities living there in this period. *Spain, 1000–1200* also includes Jewish objects even though few explicitly Jewish works of art from this period survive. For example, the exhibition includes fragments of letters by one of the Jewish leaders of Toledo, Judah ha-Levi (1075–1141), on loan from The Library of The Jewish Theological Seminary. These letters were pulled from the Cairo Geniza, a large cache of medieval Jewish documents found in the Ben Ezra Synagogue in Fustat or Old Cairo, Egypt. Judah ha-Levi's letters offer a different perspective on living in Spain than those of the ruling communities; the Jewish people saw their life in Spain as a form of exile from their true home in the Holy Land. Also on display was a Spanish Tanakh (Hebrew bible) from the

fourteenth century (Fig. 5), which includes many stylistic details in common with Muslim Andalusian art, including horseshoe arches.

The widespread cultural exchange in this period, along with the employment of common artisans by patrons of different faiths, complicate art historians' ability to identify the cultural patrimony of some objects. A small case close to the entrance of the show contained an incense burner and a small ivory box that are difficult to associate with specific religions. While historians previously classified the eleventh-century Spanish incense burner as "Islamic," it includes no religious symbolism. Conversely, the ivory box shows the story of King Solomon. The box was previously believed to be a container for sacred oil used in Christian rituals. However, that assumption cannot be supported by its decoration, which could come from the Islamic, Christian, or Jewish tradition. Together these objects demonstrated the blurred boundaries between the material culture produced by the populations of medieval Spain.

Many of the show's promotional materials included a picture of a Romanesque fresco of a dromedary camel from the church of San Baudelio de Berlanga in Castile and León (Fig. 4). This relatively accurate depiction made in Spain of a North African animal represents how shifting borders in Spain allowed different cultures to interact. Camels would be familiar to residents of Castile and León as beasts of burden and spoils of war, especially after the kingdom took over the Andalusian *taifa* of Toledo in 1085 and shortly before San Baudelio was completed in the first half of the twelfth century.



Fig. 6: Bifolium from the Andalusian Pink Qur'an. Made ca. 13th century in Spain. The Metropolitan Museum of Art, Purchase, Friends of Islamic Art Gifts, 2017 (2017.232). Image courtesy of the Metropolitan Museum of Art.

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The show's intimate scale allowed each work of art to provide a new lens through which to view the culture of medieval Spain. Highlights beyond the objects discussed here included early carved ivory chess pieces from Iran and Spain, a bifolium from the Pink Qur'an (Fig. 6), and textile fragments that would have hung on the walls of medieval Spanish palaces (Fig. 7). While the exhibition drew mainly from The Met's collection, other notable loans came from institutions around New York, speaking to the ingenuity required of curators during the pandemic. Since Christian artwork largely dominates the Cloisters' collection, a show focusing on the interaction between different religions was a refreshing addition. *Spain, 1000–1200: Art at the Frontiers of Faith* brought visitors to The Cloisters an exciting opportunity to engage with its permanent collection of medieval Spain in a new way.

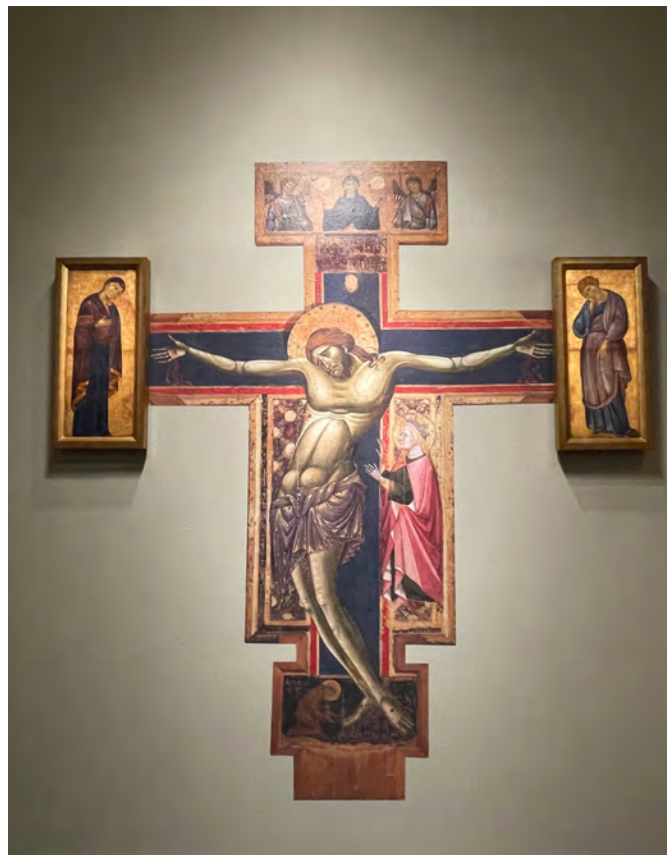


Fig. 7: Spanish Textile. First half 12th century. Attributed to Spain. The Metropolitan Museum of Art, Funds from various donors, 1958 (58.85.2). Image courtesy of the Metropolitan Museum of Art.

Anna Farber graduated from Oberlin College in 2021 with a degree in art history and currently works as an intern at Christie's in the Museum Services Department.

Medieval Bologna: Art for a University City

by Gilbert Jones



Reconstruction of a painted Crucifix presumably made for the church of San Francesco, Bologna. Left terminal end: Master of the Franciscan Crucifixes (active 1260s–70s), *The Mourning Virgin*, ca. 1270/75 (National Gallery of Art, Washington, DC, 1952.5.13); Right terminal end: Master of the Franciscan Crucifixes (active 1260s–70s), *The Mourning Saint John the Evangelist*, ca. 1270/75 (National Gallery of Art, Washington, DC, 1952.5.14). Photo Credit: Ryan Frisinger

Medieval Bologna: Art for a University City was on display at the Frist Museum of Art (Nashville, TN) from November 5, 2021, to January 30, 2022. The show was expertly curated by Dr. Trinita Kennedy, Senior Curator, and is the first exhibition in the United States dedicated to this important center of learning and artistic culture. As the name of the show implies, the exhibition centers on Bologna, the largest city and capital of Emilia-Romagna in Northern Italy.

Kennedy was able to bring together nearly seventy objects from myriad collections in both the United States and Italy. Unsurprisingly the Museo Civico Medievale (Bologna) was

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a major lender to the exhibition and, as I will discuss, lent a fantastic example of late-medieval sculpture to the Frist that helped open the show as one of the first works viewers saw when entering the gallery. However, before entering the inviting gallery space, Kennedy and the exhibition designers helped orient visitors with a map that located Bologna within the Italian Peninsula and an introductory wall text that not only provided both the intellectual foundation and underpinning of the show but also helped situate Bologna within larger issues of university education. It also explained how Bologna served as a locus for legal training and the law as well as traced the artistic praxes that emerged within the city during the particularly fecund period of 1200 to 1400. Additionally, the wall text intimated that the show would highlight the uniqueness of Bologna within larger conversations surrounding late medieval Italian art and architecture. While the text also noted the uniqueness of a show on Bologna—it is outside the traditional triad of Florence, Rome and Venice that have dominated tourism and scholarship on Italy—it did not explicitly reference Massimo Medica's groundbreaking and influential exhibitions on Bolognese art. Instead, these exhibitions were addressed in Kennedy's exemplary catalogue, a point to which this report will return. Kennedy and the exhibition designers also selected a detail from a Bolognese manuscript miniature that dominated the wall visitors saw as soon as they ascended the staircase to the exhibition space.

The left fragment of the tomb of Lorenzo Pini, a professor of law at the Università di Bologna, was one object that immediately drew the eye of visitors, myself included, when they entered the first gallery space. The fragile nature of the object prevented the entire tomb from traveling to Tennessee, but the presence of the sculptural relief was a triumph for both Kennedy and the Frist as this exhibition was the first time that the relief has ever been allowed to travel to the United States. Depicting students writing and listening to a professor, this relief helped to illustrate the high social status of many professors in the university city and brought into focus the importance of the university to late-medieval Bologna. Next to this relief the visitor also found a contextualizing photograph of the entire tomb, allowing for greater insight into the information presented in the didactic. This room also included two painted panels on loan from the National Gallery of Art in Washington, D.C.; these originally occupied the terminal ends of the horizontal crossbar of a larger painted crucifix by the Master of the Franciscans that was formerly installed in San Francesco, Bologna. Fortunately, the Frist took information on the reconstruction of what the crucifix originally looked like from the National Gallery and presented it in an innovative and visually stunning way; the painted crucifix was

reproduced and affixed to the wall with the two National Gallery paintings occupying their proposed original location. This design and curatorial choice allowed viewers to understand the relationship between the viewer's body and the sacred image before them. The use of graphic design mixed with the original medieval object resulted in a display that was both captivating and illustrative. The decision to display these two panels in this way I think is effective in helping visualize how diverse parts of an art object work in tandem.

Many of the manuscripts on display made the fact that Bologna was an important university city and a center for legal education manifestly clear. The exhibition included various legal manuscripts, whose delicate illuminations in the margins and miniatures were incredible vistas into different aspects of medieval law. Non-legal manuscripts populated the second room of the exhibition; for example, liturgical books—also replete with fantastic decoration—hinted at the robust manuscript production and illumination workshops that populated late-medieval Bologna.

The final two rooms of the exhibition focused primarily on panel paintings and illustrated how Bolognese painters were aware of developments in major artistic centers throughout Europe. Additionally, the presence of a delicately carved and modeled statue of the Virgin and Child by Giovanni di Balduccio from the collection of the Detroit Institute of Art suggested robust and rich connections between Bologna and major European centers of art production.



Foreground: Giovanni di Balduccio (1300–60), *Virgin and Child*, ca. 1332–43 (Detroit Institute of Art, 37.140). Background left: Pseudo-Dalmasio (active second quarter of the 14th century), *Virgin and Child with Dog*, ca. 1330–35, (Philadelphia Museum of Art, cat. 3). Background right: Pseudo-Dalmasio (active second quarter of the 14th century), *Virgin and Child Enthroned with Four Angels*, ca. 1330–40 (Yale University Art Gallery, 1943.260). Photo Credit: Ryan Frisinger

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This exhibition was the first major US-based show dedicated to late-medieval Bologna. In it, Kennedy and her team were able to craft a narrative that provided rich material for contemplation and consideration. Moreover, the ability to view objects from various university libraires—including rich collections of late-medieval manuscripts, Italian collections and a broad range of museums—was a rare opportunity. Additionally, it is clear that Kennedy was able to assemble a diverse grouping to further cement the importance of Bologna as a university and artistic center. The exhibition functioned both as an introduction to late-medieval Bolognese artworks while simultaneously providing rich material for a specialist audience.

Fortunately, at the time of writing, the Frist continues to maintain the [exhibition's website](#), which includes some videos and photographs of the installation and objects. Unfortunately, this will not provide the same immersive experience that I was fortunate enough to experience in-person. The catalogue for the exhibition also reproduces each of the objects that were on display in Nashville with

myriad details and numerous color photographs as well as includes a series of essays that expand upon the wall text that accompanied each of the objects on display.

Medieval Bologna: Art for a University City was a wonderful exhibition that engaged with complex ideas and issues of patronage, iconography and function. Moreover, it introduced a new audience to the fantastic and intriguing world of late-medieval Bologna. The assembled objects highlighted the different spheres that dominated late-medieval cities: the sacred and the secular. This exhibition expertly demonstrated the ways that these two forces both worked in tandem and pushed against one another as well as demonstrated the power of effective display and cogent, interesting wall text. After having seen the exhibition, discussing it with friends and colleagues, and reading its catalogue, it is clear that Will Heinrich's 17 September 2021 [article](#) in *The New York Times* was correct: this truly was an event to see this season.

Gilbert Jones is Co-Chair of the ICMA Student Committee and completing an MLIS at Kent State University.

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/>.

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ICMA Session at the Association for Art History's 48th Annual Conference, April 7, 2022

Rethinking Royal Manuscripts in a Global Middle Ages

Organizers: Jacopo Gnisci (University College London) and Umberto Bongianino (University of Oxford)

Speakers:

Emma Chookaszian (Paul Valéry University, Montpellier)
“Western Aspirations in Royal Armenian Manuscripts from the Cilician Kingdom”

Eter Edisherashvili (G. Chubinashvili National Research Centre for Georgian Art History and Heritage Preservation, Tbilisi)
“Patronage and Political Reflections in Late Medieval Georgian Art: The Case Study of Illuminated Charters”

Catarina Isabel Martins Tibúrcio (Universidade Nova de Lisboa)
“Inside Out Borders: Production and Circulation of Aviz Royal Court Illuminated Manuscripts During the Fifteenth Century”

Saygin Salgirli (University of British Columbia, Vancouver)

“A Monstrous Assemblage: Trajectories of Sovereignty in a Fifteenth-Century Ottoman Manuscript”

Meghan Clorinda Montgomery (Independent Researcher)
“Noble Ladies of the Painted Page: Overlooked Expressions of Female-Led Legitimacy in a Timurid Illustrated Manuscript”

Christopher T. Richards (New York University)
“Illuminating the Queen's World: *Ovide moralisé* as *Miroir des reines*”

Elvira Miceli (Khalili Research Centre, University of Oxford)
“Reimagining Southern Italy in the *Liber ad honorem Augusti* (Bern, Burgerbibliothek, Cod. 120 II)”

Laura Hinrichsen (Museum für Islamische Kunst, Berlin)
“The Power of Manuscripts or Manuscripts of Power: The Promulgation of a Visual Identity at the Ḥafṣid Court in Tunis (c. 1440 to 1468)”

ICMA Sessions at the 57th International Congress on Medieval Studies, May 9–14, 2022

From Prophet of Israel to Miracle-Working Saint: The Transformations of Elijah's Story in Jewish and Christian Iconographic Traditions (ca. Third–Fifteenth Centuries)

May 9, 2022 | 9:00 AM ET

Organizer and Presider: Barbara Crostini (Uppsala University)

Speakers:

Chana Shacham-Rosby (Center for Jewish Studies, Harvard University)

“Witness and Redeemer: Elijah the Prophet as Envisioned by Jews in Medieval Europe”

Andrei Dumitrescu (Central European University/ New Europe College)

“Narrative Strategies and Sacramental Meanings: Picturing Elijah's Story in the Thirteenth-Century Frescoes at Morača Monastery”

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(continued)

Erika Loic (Florida State University)
“Witnessing Elijah and Elisha: The Sons of the Prophets as Monastic Exemplars”

Vlad Bedros (New Europe College)
“The Prophet Elijah and the Theme of Spiritual Filiation in Moldavian Iconography, ca. 1480–1530”

Naples and Beyond: World-Wide Cultural Networks I: Within Naples

May 12, 2022 | 9:00 AM ET

Organizer: Denva Gallant (University of Delaware)

Presider: Janis Elliot (Texas Tech University)

Speakers:

Stefano D’Ovidio (University degli Studi di Napoli Federico II)
“Confraternal Art and Architecture in Angevin Naples: The Hospital of Saint Eligio and the Compagnia della Croce at Saint Agostino”

Caroline A. Bruzelius (Duke University)
“Ribbed Domes in Naples and South Italy”

Paola Vitolo (University degli Studi di Napoli Federico II)
“Naples outside Naples: Medieval Funerary Sculpture at the Abbey of Montevergine”

Nicolas Bock (University de Lausanne)
“*De statua*: Visualizing Fame in Early Renaissance Naples”

Naples and Beyond: World-Wide Cultural Networks II: Beyond Naples

May 12, 2022 | 3:00 PM ET

Organizer: Janis Elliot (Texas Tech University)

Presider: Denva Gallant (University of Delaware)

Speakers:

Jill Caskey (University of Toronto–Mississauga)
“*Xmaltatis per totum*: The ‘Church Reliquary’ at San Nicola, Bari, in Context”

Claire Jensen (University of Toronto)
“Kings in Heaven and Workers in Hell: A Civic Last Judgment Fresco in Sant’Agata de’ Goti”

Maria Harvey, James Madison Univ.
“Court Art beyond Naples: The Frescoes of Santa Caterina, Galatina”

Naples and Beyond: World-Wide Cultural Networks III: Beyond Naples II

May 12, 2022 | 5:00 PM ET

Organizers: Janis Elliot (Texas Tech University), Denva Gallant (University of Delaware), and Gilbert Jones (International Center of Medieval Art)

Presider: Cathleen A. Fleck (St. Louis University)

Speakers:

Nora S. Lambert (University of Chicago)
“A Manuscript on the Move: The *Kitab al-Hāwī* between Tunisia and Naples”

Denva Gallant (University of Delaware)
“The Dynastic in the Monastic: Considering the Image of Robert of Anjou in Morgan MS M.626”

Janis Elliott (Texas Tech University)
“The Hungarian Angevin Legendary: A Picture-Book of Saints Lives and Its Connection to Angevin Naples”

New Approaches to the Art and Architecture of Angevin and Aragonese Naples (1265–1458)

May 12, 2022 | 7:00 PM ET | ICMA Student Committee

Organizer: Gilbert Jones (International Center of Medieval Art)

Presiders: Gilbert Jones (International Center of Medieval Art) and Emma Langham Dove (University of Virginia)

Respondents: Denva Gallant (University of Delaware) and Janis Elliott (Texas Tech University)

Speakers:

Eilis Livia Coughlin (Rice University)
“A Christological Cycle Fit for a Queen in the Bible of Naples (BnF, MS fr. 9561)”

Paula van der Zande
“Joanna I of Naples: A Queen’s Visual Heritage”

Françoise Keating (University of Victoria)
“Francisco Laurens, *Ymagier du roi*: Sculpting the King of Sicily in Provence during the Second Half of the Fifteenth Century”

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SPONSORED BY THE ICMA*(continued)*

Jacob Eisensmith (University of Pittsburgh)
 “The Battle for Otranto: Adriatic Cultural Competition
 in the Wake of Ottoman Aggression”

Mining the Collection Lecture Series at the 57th International Congress on Medieval Studies, May 9–14

The Medieval Institute has teamed with the International Center of Medieval Art to offer a series of live-on-the-internet visits behind the scenes at five North American museums broadcast exclusively for those registered for the Congress. Each event highlights carefully selected medieval objects from the permanent collections, with commentary by museum professionals and other experts and with ample time allowed for questions from and discussion with attendees. Learn more here: <https://wmich.edu/medievalcongress/events/special-events> and below:

Mining the Collection I: Aga Khan Museum | Virtual Visit

May 9, 2022 | 1:00 PM ET

A behind-the-scenes visit to the Aga Khan Museum (Toronto) featuring examinations of an oliphant probably from southern Italy (AKM809), a pharmaceutical jar probably from Raqqa (AKM787), and the base of an incense burner possibly from Mosul (AKM961). Presenters: Mariam Rosser-Owen, Victoria & Albert Museum; Marcus Milwright, University of Victoria; and Ruba Kana'an, University of Toronto–Mississauga.

Mining the Collection II: J. Paul Getty Museum | Virtual Visit

May 10, 2022 | 1:00 PM ET

A behind-the-scenes visit to the J. Paul Getty Museum (Los Angeles) featuring examinations of the Wenceslaus Psalter (Ms. Ludwig VIII 4), a manuscript of excerpts from Ovid's *Heroides* made for Anne of Brittany (Ms. 121), and a bifolium from the Pink Qur'an (Ms. 122). Presenters: Meredith Cohen, University of California–Los Angeles; Cynthia Brown, University of California–Santa Barbara; and Linda Komaroff, Los Angeles County Museum of Art.

Mining the Collection III: The Metropolitan Museum of Art | Virtual Visit

May 11, 2022 | 1:00 PM ET

A behind-the-scenes visit to The Metropolitan Museum of Art (New York) featuring examinations

of one of the Magdeburg ivories (41.100.157), three fourteenth-century French ivory mirror backs (17.190.246, 17.190.247, and 2021.36), and ivory panels with Peter and Paul and an ivory mortar (17.190.54-55 and 17.190.233). Presenters: Jacqueline Lombard, Metropolitan Museum of Art; Scott Miller, Metropolitan Museum of Art; and Nicole Pulichene, Metropolitan Museum of Art.

Mining the Collection IV: Dumbarton Oaks Museum | Virtual Visit

May 12, 2022 | 1:00 PM ET

A behind-the-scenes visit to the Dumbarton Oaks Museum (Washington, D.C.) featuring examinations of the seal of Constantine, Imperial Protospatharios (BZS.1955.1.1410), the seal of John, Metropolitan of Mytilene (BZS.1958.106.8), and the seal of John, a tenth-century candelmaker (BZS.1958.106.1991). Presenters: Nikos Kontogiannis, Dumbarton Oaks Research Library and Collection; Eric McGeer, Dumbarton Oaks Research Library and Collection; Alex Magnolia, University of Minnesota–Twin Cities.

Mining the Collection V: Cleveland Museum of Art | Virtual Visit

May 13, 2022 | 1:00 PM ET

A behind-the-scenes visit to the Cleveland Museum of Art featuring examinations of a *Aṣṭasāhasrikā Prajñāpāramitā-sūtra* manuscript on palm leaves (1938.301), a fragment of an icon of the Crucifixion (1954.394), and a panel painting of the Death of the Virgin (1936.496). Presenters: Reed O'Mara, Case Western Reserve University; Elizabeth S. Bolman, Case Western Reserve University; and Elina Gertsman, Case Western Reserve University.

ICMA Sessions at the Leeds International Medieval Congress, July 4–7, 2022**Metaimages, I: Threshold Effects and Micro-Architectures**

July 4, 2022 | 2:15 PM BST

Organizers: Giulia Puma (Université Côte d'Azur/Collège Sévigné) and Maria Alessia Rossi (Index of Medieval Art, Princeton University)

Moderator: Giulia Puma (Université Côte d'Azur/Collège Sévigné)

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Speakers:

Alison Locke Perchuk (California State University Channel Islands)

“Micro-Architecture in 12th-Century Roman Painting: History, Typology, and Function”

Livia Lupi (University of Warwick)

“Performative Structures: Meta-Architecture in Italian Painting”

Anita Paolicchi (Università di Pisa)

“Micro-Architectures and Micro-Landscapes in the Post-Byzantine World: Function, Meaning, and Symbolic Implications”

Metaimages, II: Beyond the Frame of the Enshrined Icon

July 4, 2022 | 4:30 PM BST

Organizers: Giulia Puma (Université Côte d’Azur/Collège Sévigné) and Maria Alessia Rossi (Index of Medieval Art, Princeton University)

Moderator: Livia Lupi (University of Warwick)

Speakers:

Simone Piazza (Università Ca’ Foscari Venezia)
“Another Place, Another Time: The *Imago clipeata* as Meta-Image in Byzantine Art”

Hans Bloemsmas (University College Roosevelt, Universiteit Utrecht)
“Meta-Paintings in Italy and Byzantium Compared”

Giulia Puma (Université Côte d’Azur/Collège Sévigné) and Maria Alessia Rossi (Index of Medieval Art, Princeton University)
“Meta-Paintings and Their Viewers: Performing Devotion through Time and Space”

Crossing Borders and More

July 5, 2022 | 4:30 PM BST

Organizers: Francesco Caputummino (Sidney Sussex College, University of Cambridge) and Ziqiao Wang (Courtauld Institute of Art, University of London)

Moderators: Francesco Caputummino (Sidney Sussex College, University of Cambridge) and Nieve Cassidy (Università degli Studi di Salerno)

Speakers:

Nicola Carotenuto (University of Oxford)
“Liminal Spaces in the World of Medieval Merchants”

Marco Innocenti (Università Cattolica di Milano)
“The Perception of the Space beyond the Threshold in the Mosaics of the Basilica of Sant’Apollinare Nuovo in Ravenna”

Olga Todorović (University of Belgrade)
“Spatio-Temporal Liminality and Transcendence in Trecento and Early Quattrocento Last Judgment Scenes”

Amy Danielle Juarez (University of California, Riverside)
“(In)Human Architectures in Geoffrey Chaucer’s *Troilus and Criseyde*”

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/1FAIpQLSfioXnhEz3W83WPLLeEfx-Jn3exWloQxF3fHQaj24zaRheNfckQ/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

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consult with colleagues practicing Medieval Art History in a range of ways. Groups have convened most often on the occasion of exhibitions to confer with curators and gallery designers, along with local scholars. Informal mentoring lunches at the International Congresses in Kalamazoo and Leeds create opportunities for discussion of students' and early-career scholars' questions and concerns. Look for announcements of both gatherings through ICMA eBlasts, social media postings and on the website.

We always welcome suggestions for Mentoring events from students and colleagues. Convene a group to visit a site; invite students to a planning session for an upcoming symposium; facilitate a meeting with colleagues engaged in Public Humanities projects or exploring the medieval period in non-academic forums. Please contact icma@medievalart.org.

For information about upcoming events and a list of past recorded events, please visit: <https://www.medievalart.org/icma-mentoring-initiative>.

Resources 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. This resource 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

On our website we offer 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 catalogues 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

We have created an image database that pools member images and allow others to use them free of charge and without restriction. 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/>.

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OTHER EVENTS AND OPPORTUNITIES

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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 “Member News—Events” section of this newsletter for information on a recent Pop-Up that took place in Nashville.

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

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

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

FUNDING OPPORTUNITIES FOR ICMA MEMBERS

ICMA Kress Grants for Virtual Conference Registration Fees

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

ICMA Kress Travel Grants

The International Center of Medieval Art, through the generosity of the **Samuel H. Kress Foundation**, is pleased to offer travel grants to **speakers at ICMA-sponsored sessions at scholarly conferences**.

Travel will be reimbursed up to US\$600. Transatlantic and Transpacific travel will be reimbursed up to US\$1200.

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

Reimbursable expenses include:

Airfare
Trainfare
Rental car fees and gas
Mileage at the IRS 2015 rate of 57.5 cents per mile (if you are using your own car)
Lodging (two-night maximum)

ICMA does not reimburse:

Meal expenses
Conference registration fees
Presentation supplies such as computer or camera equipment

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

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

OTHER EVENTS AND OPPORTUNITIES

*If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to EventsExhibitions@medievalart.org. Submissions must be received by **June 15, 2022** for inclusion in the Summer 2022 newsletter.*

Dorothy F. Glass ICMS Travel Award

The Italian Art Society is pleased to announce the creation of a new award honoring the career of Dr. Dorothy F. Glass.

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OTHER EVENTS AND OPPORTUNITIES

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Many of us in the Italian Art Society know Dorothy's work and her incredible contribution to the field of medieval sculpture. A significant part of Dorothy's gifts to the field has come in her steadfast commitment to service, which took on many forms such as the numerous editorial boards and committees she served on to foster scholarly endeavors across the academic ranks. She even served as the Chair of our Nominating Committee (2006–08) and on the Program Committee (2013–16).

To celebrate Dorothy's legacy, the IAS has created a travel award in her name. The Dorothy F. Glass Travel Award will support an emerging scholar in the field of sculpture to attend the ICMS conference in 2023. Full details on how to apply for the award will be listed on the IAS website and circulated via the listserv.

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

Employment Opportunity for Manuscript Scholars

Facsimile Finder (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.

New Funding Source: Studies in Iconography Illustration Grant for Accepted Authors

As the institutional host for *Studies in Iconography*, the Index of Medieval Art has created a grant to support selected authors who need financial support to acquire illustrations and permissions for articles published in the journal. The "Studies in Iconography Illustration Grant" will be open to authors whose work has been accepted to the journal and who lack institutional or other external support for the acquisition of illustrations.

Awardees will be reimbursed for image and permission costs up to a limit of \$500. Authors should send a letter of application attesting to their lack of funding support

and characterizing those aspects of their situation that led to their request (e.g., graduate student, contingent faculty, unemployed/retired, no institutional funds, unusual photo costs), along with a budget listing all images and known/estimated costs for each.

Applications must be received by April 30 of each year, and the article in question must already be accepted at the date of application.

Up to two grants per volume will be made. We recognize the burden often placed on art historians by high illustration costs and hope that this need-based grant will make publication feasible for a wide range of scholars.

For further information, see: https://scholarworks.wmich.edu/studies_in_iconography/policies.html.

Online Exhibitions

Ancient Art at Dumbarton Oaks

Dumbarton Oaks, Washington, D.C.

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

buochmeisterinne: Handschriften und Frühdrucke aus dem Dominikanerinnenkloster Adelhausen

Museum für Stadtgeschichte, Freiburg

Online exhibition: <https://buochmeisterinne.de/>

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

National Museum of the American Indian

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

Lasting Impressions: People, Power, Piety

Dumbarton Oaks, Washington, D.C.

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

The Sogdians: Influencers on the Silk Roads

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

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

Virtual Middle Ages: A New Look at Old Art

Belvedere, Vienna

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

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OTHER EVENTS AND OPPORTUNITIES

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Exhibitions

BELGIUM

Stories from Under the Ground: Bruges in the Year 1000

Gruuthusemuseum, Bruges

December 9, 2021–October 27, 2023

CANADA

Meditation and the Medieval Mind

Art Gallery of Ontario, Toronto

Ongoing

GERMANY

Die Karlsruher Passion: Ganz, Schön, Heftig

Wallraf-Richartz-Museum, Cologne

April 8, 2022–April 16, 2023

Mittelalter

Badisches Landesmuseum, Karlsruhe

Ongoing

Mission Rimini. Material, Geschichte, Restaurierung. Der Rimini-Altar

Liebieghaus Skulpturensammlung, Frankfurt am Main

November 3, 2021–April 24, 2022

ISRAEL

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

The Max and Iris Stern Gallery, Mount Scopus Campus of The Hebrew University of Jerusalem

June 2021–September 2022

ITALY

Giottesque Painters in the Valdelsa

Museo d'Arte Sacra, Montespertoli

September 26, 2021–April 3, 2022

Medioevo a Pistoia: Crocevia di artisti fra Romanico e Gotica

Antico Palazzo dei Vescovi and Museo Civico, Pistoia

November 27, 2021–May 8, 2022

SWEDEN

In Service of the Church

Historisches Museum, Stockholm

Ongoing

UK

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

Victoria and Albert Museum, London

On view through June 5, 2022

Gold

The British Library, London

May 20–October 2, 2022

North Sea Crossings: Anglo-Dutch Books and the Adventures of Reynard the Fox

The Weston Library, Bodleian Libraries, Oxford

December 3, 2021–April 18, 2022

USA

Bodhisattvas of Wisdom, Compassion, and Power

The Met Fifth Avenue, New York

March 27–October 30, 2022

Engaging the Senses: Arts of the Islamic World

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

Ongoing

Falcons: The Art of the Hunt

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

January 15–July 17, 2022

The Fantasy of the Middle Ages

The Getty Center, Los Angeles

June 21–September 11, 2022

The castles, knights, battles and imaginary creatures of the Middle Ages perpetually inspire art, literature, photography, film and reenactment. These later fantasy works blend historical source material with legendary or magical elements to create memorable characters, creatures and cultures. This exhibition explores the ways in which the Middle Ages have been mythologized, dramatized and re-envisioned time and again, proving an irresistible period for creative reinterpretations ranging from the Brothers Grimm to *Game of Thrones*.

The Good Life: Collecting Late Antique Art at The Met

The Met Fifth Avenue, New York

May 24, 2021–May 7, 2023

Medieval Treasures from Münster Cathedral

Cleveland Museum of Art, Cleveland

May 22, 2021–August 14, 2022

Mind Over Matter: Zen in Medieval Japan

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

March 5–July 24, 2022

This exhibition showcases the breadth of the museum's medieval Zen collections, highlighting rare and striking works from Japan and China to illustrate the

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OTHER EVENTS AND OPPORTUNITIES

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visual, spiritual, and philosophical power of Zen. Rooted in the culture of medieval Japan, the lessons of Zen have become an important part of contemporary American life, as applicable today as they were in premodern times.

Painted Prophecy: The Hebrew Bible through Christian Eyes

The Getty Center, Los Angeles
March 8–May 29, 2022

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

Spirit Lodge: Mississippian Art from Spiro

Dallas Museum of Art, Dallas
March 13–August 7, 2022

Conferences, Lectures, Symposia, etc.

8th Seminar on Armenian and Eastern Christian Art | Online Lecture Series

Ca’ Foscari University of Venice
February 22–April 12, 2022

For more information, see: <https://arthist.net/archive/35883>

9th Annual Medieval Studies Colloquium | Conference

Graduate Association of Medieval Studies, University of Wisconsin–Madison, Madison, WI
April 7–April 9, 2022

For more information, see: <https://gamsmadison.wordpress.com/medieval-studies-colloquium/>

XXXVI Deutscher Kunsthistorikertag | Conference

Universität Stuttgart, Stuttgart, Germany
March 23–27, 2022

For more information, see: <https://kunsthistorikertag.de/en/>

38th Annual Art History Graduate Symposium | Online Conference

Florida State University
April 8–April 9, 2022

For more information, see: <https://arthistory.fsu.edu/news/symposium/>

57th International Congress on Medieval Studies | Online Conference

Western Michigan University
May 9–May 14, 2022

For more information, see: <https://wmich.edu/medievalcongress>

Agitated Air: Poems after Ibn Arabi | Online Reading and Conversation

The Warburg Institute
March 24, 2022 | 6:00–7:00 PM GMT

For more information, see: <https://warburg.sas.ac.uk/events/agitated-air-poems-after-ibn-arabi>

Bibles, Evangeliaries, Breviaries and Books of Hours | Online Lecture Series

November 18, 2021–May 26, 2022

For more information, see: <https://arthist.net/archive/35271>

Britain and the World in the Middle Ages: Image and Reality | Hybrid Lecture Series

Paul Mellon Centre, Yale University
April 7–May 12, 2022

For more information, see: <https://www.paul-mellon-centre.ac.uk/whats-on/forthcoming/image-reality-intro>

British Archaeological Association | Online Lecture Series

British Archaeological Association, London
October 6, 2021–May 4, 2022

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

Building the Islamic Metropolis: Cairo under the Mamluks | Hybrid Lecture

Princeton University, Princeton, NJ
April 7, 2022 | 4:30–6:00 PM ET

For more information, see: <https://artandarchaeology.princeton.edu/events/building-islamic-metropolis-cairo-under-mamluks>

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OTHER EVENTS AND OPPORTUNITIES

(continued)

Byzantine Missions: Meaning, Nature, and Extent | Symposium

Dumbarton Oaks, Washington, D.C.

April 29–30, 2022

For more information, see: <https://www.doaks.org/research/byzantine/scholarly-activities/byzantine-missions>

The City and the Household: Towards a Social History of Politics in the Premodern Town | Online Lecture

School of Advanced Study, University of London, London

April 8, 2022 | 5:30–7:00 PM BST

For more information, see: <https://www.history.ac.uk/events/city-and-household-towards-a-social-history-politics-premodern-town>

Decorated with Life: Ornament's Meaning during the Middle Ages and Beyond | Lecture

Cleveland Museum of Art

April 13, 2022 | 5:00–6:00 PM ET

For more information, see: <https://www.clevelandart.org/events/annual-lecture-series/cwru-lectures-at-cma/medieval-art-julius>

Feminist Art History: Medieval to Museums | Online Lecture

Meadows Museum, Southern Methodist University

April 12, 2022 | 12:00–12:45 PM CT

For more information, see: https://www.eventbrite.co.uk/e/virtual-talk-feminist-art-history-medieval-to-museums-tickets-208782152037?aff=ebdssb-destsearch&keep_tld=1

Geographical Mobility and Cultural Itineraries During the Late Middle Ages | Hybrid Conference

Universitat de Girona, Girona, Spain

April 20–April 22, 2022

For more information, see: <https://esdeveniments.udg.edu/71924/detail/geographical-mobility-and-cultural-itineraries-during-the-late-middle-ages.html>

A Glass Dream: Byzantine Wall Mosaics and Questions of Quality in Art | Hybrid Lecture

Princeton University, Princeton, NJ

May 12, 2022 | 5:00–6:00 PM ET

For more information, see: <https://artandarchaeology.princeton.edu/events/glass-dream-byzantine-wall-mosaics-and-questions-quality-art>

The Guest of the Body: Visualizing Souls in Medieval Europe, 1100–1200 | Online Lecture

The Courtauld

April 27, 2022 | 5:00–6:30 PM BST

For more information, see: <https://courtauld.ac.uk/whats-on/the-guest-of-the-body-visualizing-souls-in-medieval-europe-1100-1200/>

Illustrating the Vitae patrum: The Rise of the Eremitic Ideal in Fourteenth-Century Italy | Lecture

UCLA Center for Medieval and Renaissance Studies

April 12, 2022 | 5:00–6:00 PM PT

For more information, see: <https://cmrs.ucla.edu/event/illustrating-the-vitae-patrum-gallant/>

Imagining Jerusalem in Late Medieval Nuremberg: Adam Kraft and Albrecht Durer | Online Lecture

University of Wisconsin–Madison

April 1, 2022 | 12:00–1:30 PM CT

For more information, see: <https://go.wisc.edu/719r68>

Islands of Resilience: Maritory and Economy in the Dablak Archipelago, 10th–17th Centuries | Online Lecture

University Exeter

April 6, 2022 | 16:00–17:00 PM BST

For more information, see: <https://www.eventbrite.co.uk/e/islands-of-resilience-maritoryeconomy-in-dahlak-archipelago-10th17thc-ad-tickets-244370497737>

Košice: Medieval Art and Architecture in Eastern Slovakia | Conference

British Archaeological Association Annual Conference

July 20–25, 2022

For more information, see: <https://thebaa.org/event/kosice-medieval-art-and-architecture-in-eastern-slovakia/>

Leeds International Medieval Congress | Hybrid Conference

University of Leeds, Leeds, U.K.

July 4–7, 2022

For more information, see: <https://www.imc.leeds.ac.uk/>

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OTHER EVENTS AND OPPORTUNITIES*(continued)****The Lost Royal Tombs of the Latin Kingdom of Jerusalem*** | Lecture

University of Wisconsin–Madison, Madison, WI

April 21, 2022 | 5:00–6:30 PM CT

For more information, see: <https://go.wisc.edu/az9vv8>***Materiality and Anachronism in the Medieval Church*** | Online Lecture

Ideology, Society and Medieval Religion

April 4, 2022 | 18:00–19:30 PM BST

For more information, see: <https://www.eventbrite.co.uk/e/materiality-and-anachronism-in-the-medieval-church-tickets-265058245347?aff=ebdsoporgprofile>***Ninth Annual Symposium on Medieval and Renaissance Studies*** | Symposium

Saint Louis University, St. Louis, MO

April 21–23, 2022

For more information, see: <https://www.smrs-slu.org/>***Objects, Images, and Spaces of Health*** | Online Lecture SeriesConsortium for History of Science, Technology and Medicine
January 14–December 9, 2022For more information, see: <https://www.chstm.org/content/objects-images-and-spaces-health-0>***Orality – Literacy – Digitality: Medieval Perspectives on the Digital Age*** | Hybrid Lecture

University College London, London

May 5, 2022 | 5:30–7:00 PM BST

For more information, see: <https://www.history.ac.uk/events/orality-literacy-digitality-medieval-perspectives-digital-age>***The Players of St. Peter: History and Identity in the Re-Playing of Medieval Drama*** | Lecture

School of Advanced Study, University of London, London

May 11, 2022 | 5:30–8:00 PM BST

For more information, see: <https://www.history.ac.uk/events/players-st-peter-history-and-identity-re-playing-medieval-drama>***The Presence of the Object: A Colloquium in Honor of Charles T. Little*** | Hybrid Conference

Columbia University

May 5–May 6, 2022

For more information, see: <https://www.medievalart.org/calendar/the-presence-of-the-objectnbspa-colloquium-in-honor-of-charles-t-little>***The Rediscovery of the Church in the East in the Arabian Gulf*** | Online Lecture

East of Byzantium

April 12, 2022 | 12:00–1:30 PM EDT

For more information, see: <https://eastofbyzantium.org/upcoming-events/the-rediscovery-of-the-church-of-the-east-in-the-arabian-gulf/>***Rethinking the Wearable in the Middle Ages*** | Hybrid Symposium

Bard Graduate Center, New York City, NY

April 28–29, 2022

For more information, see: <https://www.bgc.bard.edu/events/1340/28-apr-2022-symposium-rethinking>***Science in “Mediaeval” Armenia: Context, Approaches and Anania Širakac'i's Case Study*** | Online Lecture

School of Advanced Study, University of London, London

April 12, 2022 | 5:30–7:00 PM BST

For more information, see: <https://www.history.ac.uk/events/science-mediaeval-armenia-contexts-approaches-and-anania-sirakacis-case-study>***Transitions: Postgraduate Conference 2022*** | Hybrid Conference

University of Bristol Centre for Medieval Studies

April 29–April 30, 2022

For more information, email: cms-conference-enquiries@bristol.ac.uk***Views from the Inside: Working Towards Equity and Inclusion in Journal Publication*** | Online Workshop

Ludwig-Maximilians-Universität München

April 4, 2022 | 5:00–7:00 PM ET

For more information, see: <https://sofheyman.org/events/working-towards-equity-and-inclusion-in-journal-publication-inclusion-diversity-and-equity-in-the-editing-and-publishing-of-peer-reviewed-journals>***Voice and Vision at Sinai: Rethinking the Pilgrimage Model in Late Antiquity*** | Online Lecture

Princeton University

April 21, 2022 | 4:30–6:00 PM ET

For more information, see: <https://artandarchaeology.princeton.edu/events/voice-and-vision-sinai-rethinking-pilgrimage-model-late-antiquity>*Continued on page 44*

OTHER EVENTS AND OPPORTUNITIES

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Wood: Between Natural Affordance and Cultural Values in Eurasia | Online Conference

Ludwig-Maximilians-Universität München

March 31–April 2, 2022

For more information, see: <https://arthist.net/archive/34599>

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

Yale Institute of Sacred Music

September 12, 2021–April 8, 2022

For more information, see: https://ism.yale.edu/news/yale-lectures-late-antique-and-byzantine-art-and-architecture?utm_source=Special-Mail&utm_campaign=8b97d0f140-Chimp+Nov+7_COPY_04&utm_medium=email&utm_term=0_45b49c49f1-8b97d0f140-509372542&mc_cid=8b97d0f140&mc_eid=dcc7704b44

Call for Papers

The Architecture of Medieval Port Cities: Italy and the Mediterranean

Convivium X/1, 2023

Deadline: May 1, 2022

For more information, see: <https://arthist.net/archive/35785>

CRUX TRIUMPHALIS: Calvaries and Rood Beams between the Middle Ages and the Council of Trent

Universidad de Cádiz

Deadline: March 30, 2022

For more information, see: <https://arthist.net/archive/35806>

Reimagining the Medieval Double Monastery in Interdisciplinary Perspective

Benediktinerstift Admont

Deadline: March 31, 2022

For more information, see: https://static.uni-graz.at/fileadmin/gewi-arbeitsbereiche/Fachbereich_Mittelalter/Bilder_Mittelalter/CfP_Admont_II.pdf

Ritual: Practice, Performance, Perception

Cera: An Australasian Journal of Medieval and Early Modern Studies, Volume 9

Deadline: April 30, 2022

For more information, see: <https://ceraejournal.com/submissions-2/>

Gothic Ivories between Luxury and Crisis

University of Bern

Deadline: June 3, 2022

For more information, see: <https://medievalartresearch.com/2022/02/08/cfp-gothic-ivories-between-luxury-and-crisis-university-of-bern-27th-28th-october-2022-deadline-3rd-june-2022/>

Configuring Monastic Architectural Settings: Early Medieval Experiments

Fenestella: Inside Medieval Art

Deadline: June 30, 2022

For more information, see: <https://riviste.unimi.it/index.php/fenestella/index>

CONTRIBUTORS

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