



ICMA NEWS

...AND MORE

Fall 2018, no. 3

Heidi C. Gearhart, Editor

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FROM THE PRESIDENT, HELEN EVANS

Dear Members,

As this year comes to a close, the ICMA continues to think about the future of our organization and the medieval art field. In the coming weeks, members will see the ICMA election ballot with the traditional ballot to elect the Board of Directors and the Nominating Committee. On this ballot, special to this year, members will also see two additional items needing a vote: a revised mission statement and a change to the bylaws to recognize our need for an executive director. After discussions over the last year, the board approved a revised mission statement to bring the statement in line with the more comprehensive concept of the Middle Ages that the ICMA currently supports. The new statement speaks to "every corner of the world," allowing for connections to, and/or expansions of, the traditional medieval world as interpreted by the individual. Based on the advice of our long-term, pro-bono lawyer, George Spera, the revisions of the staffing statement offer better overall hiring guidelines and provide for an executive director. These texts were developed by the Executive Committee with an ad hoc committee of relevant committee chairs and board members in dialogue with the board. (See end of my letter for all the committee members). We hope you will vote for the revised mission statement.

Our online membership experience now has upgrades. User-created usernames and passwords are now required for your personal account. We can now offer automatic renewals for credit card payments. We're happy to announce a new benefit: a member directory, searchable by name or email. (If you do not wish to be included, simply login and opt-out.) We hope to bring more benefits as this area of the website improves.

Your participation in the ICMA is vital to our organization's success. In December, we will send a Call for Participation for our committees. All are encouraged to participate without regard to international borders or career status. The greater the multitude of voices we have in our organization, the better we can address concerns in the medieval art community at all levels. Please do consider becoming involved and helping with our mission.

Looking ahead to 2019, we continue with our robust programming. The ICMA session at CAA takes place in New York on Saturday, February 16, from 4-5:30 pm, titled "Familiar Objects: Taking Another Look at Medieval Art." Before the session, on the evening of Thursday, February 14, the ICMA Annual Meeting will take place in New York and honor outgoing Board of Directors, Associates, committee chairs and members. This year, however, we have a special reason to celebrate and honor two-term *Gesta* editors Linda Safran and Adam Cohen, who have made *Gesta* an ever more impressive journal, and welcome Susan Boynton and Diane J. Reilly as the new *Gesta* editors. We will also honor longtime *Gesta* copyeditor Fronia Simpson, who retired earlier this year. And we will honor George Spera, who is retiring after being our exemplary pro bono lawyer for many years. We look forward to having them all with us in other ways.

Stahl and Forsyth Lectures will soon announce a call for proposals for lectures to be presented in 2019. The ICMA-Courtauld Lecture, generously supported by William Voelkle, will take place

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on 13 March in London with Beth Morrison, senior curator of manuscripts at the J. Paul Getty Museum. Later in the year (May 13), we'll have a study day at the Block Museum of Art at Northwestern University for the exhibition of "Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa."

ICMA sessions will also be held at the 54th International Congress on Medieval Studies in Kalamazoo on May 9 to 12, 2019, the International Medieval Congress in Leeds July 1 to 4, 2019, and the Forum Kunst Des Mittelalters in Bern, Switzerland, in mid-September.

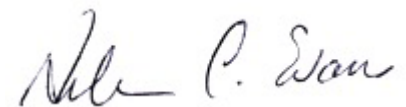
All this for 2019 continues us on our upward trajectory of truly being an international organization that advances the medieval art field. In 2018, we were able to award special grants to ICMA members for projects ranging from publications, conference organization costs, and online database support. The Friends of the ICMA hosted tours for various exhibitions, and Jennifer Borland and Martha Easton led us to explore American medievalism at the Hammond Castle and Glencairn Museum. Overseas, we held our first reception at the International Medieval Congress in Leeds, sure to become an annual event to match our presence in Kalamazoo. Former President Nancy P. Sevckenko gave the annual ICMA-Courtauld lecture in London, organized by longtime member Joanna Cannon. More recently, the ICMA co-presented a lecture in Paris with Avinoam Shalem, professor at Columbia University, at Reid Hall. In Houston, the ICMA sponsored the keynote at the Andrew Landis Trecento Conference with Caroline Campbell, curator at the National Gallery, London. Importantly, the ICMA, thanks to an ad hoc committee, has *Teaching a Global Middle Ages* resources available online, as well as information on how to become a medievalist. (<http://www.medievalart.org/teaching-a-global-middle-ages/>; <http://www.medievalart.org/education-careers/>). Please read this newsletter for more on ICMA's news and activities.

In conclusion, please let us know if you are interested in being more active in the ICMA. When your ballot arrives, **please vote, and please support the ICMA by renewing your membership before December 31** to ensure uninterrupted benefits. Only with your support can the ICMA remain an ever more effective voice for those interested in medieval art!

Enjoy your holidays and please help ICMA to have a most productive New Year in 2019.

Sincerely,

Helen



Dr. Helen C. Evans
President, ICMA
Mary & Michael Jaharis Curator for
Byzantine Art
The Metropolitan Museum of Art
helen.evans@metmuseum.org

Mission Statement Review Group

Helen C. Evans (President), Nina Rowe (Vice President), Warren T. Woodfin (Treasurer), Anne Rudloff Stanton (Secretary), Sarah Guerin (Membership Committee Chair), Pamela A. Patton (Finance Committee Chair; Global Middle Ages Committee), Doralynn Pines (Friends of the

ICMA Chair), Beatrice Kitzinger (Advocacy Committee Chair), Alexa Sand (Director; Publications Committee Chair), Heidi Gearhart (Newsletter Editor, Global Middle Ages Committee), Nancy Wu (Director; Friends of the ICMA), Thelma K. Thomas (Director; Grants and Awards Committee), George Spera (ex officio, Counsel), Ryan Frisinger (ex officio, ICMA Administrator).

MEMBER NEWS

Member Awards

If you are a member and your work has garnered a national or international award in the twelve months prior to February 2019, please send your information to Heidi Gearhart, newsletter@medievalart.org, by **February 15, 2019** (in advance of the March Newsletter).

The Hans-Janssen Prize 2018 of the Academy of Arts and Sciences in Göttingen was awarded to Dr. Armin Bergmeier (Universität Leipzig) for his book *Visionserwartung: Visualisierung und Präsenzerfahrung des Göttlichen in der Spätantike* (Wiesbaden: Reichert, 2017). https://reichert-verlag.de/de/schlagworte/natur_und_existenz_gottes_schlagwort/9783954901173_visionserwartung-detail

H. M. the King Felipe VI of Spain has recently awarded the Cross of the Order of Civil Merit to Professor Jerrilynn Dodds. The conferral ceremony took place on October

23rd, 6:30 pm, at the King Juan Carlos I of Spain Center at New York University.



Jerrilynn Dodds gives a presentation during the conferral ceremony for the Cross of the Order of Civil Merit, October 23rd, 2018.



Conferral ceremony for the Cross of the Order of Civil Merit, October 23rd, 2018.

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MEMBER NEWS

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ICMA Announces the ICMA-Kress Research and Publication Awards

In fall 2018, the Grants and Awards Committee reviewed applications for the Kress Research and Publications Grants. Recipients and projects are as follows:

Joseph Ackley, for research to develop his book *Medieval Gold: The Radiant Medium, c. 800-1450*.

Kristen Strehle, for research to develop her book *In Pursuit of Magnificence: Art and Literature in Medieval Sicily*.

Alice Isabelle Sullivan, for research to develop her book *Byzantium Reimagined in Moldovian Art and Architecture*.

Sabina Zonno, to cover publication costs connected to her book *The Psalter in the Seminary in Padua (MS 353): A Gem of Parisian Gothic Art at the Time of Louis IX (1214-1270)*, Manuscripta Illuminata series (Brepols).

Submitted by the Grants and Awards Committee: Nina Rowe (Chair), David Areford, Anne D. Hedeman, Thelma Thomas, and Ittai Weinryb

RECENT BOOKS BY MEMBERS

If you are a member who has published a book (or equivalent research project) twelve months prior to February 2019, and which has not yet been announced in this newsletter, please send your information to Heidi Gearhart, newsletter@medievalart.org, by **February 15, 2019** (in advance of the March Newsletter).

Drimmer, Sonja. *The Art of Allusion: Illuminators and the Making of English Literature, 1403-1476*. Philadelphia: University of Pennsylvania Press, 2018. <http://www.upenn.edu/pennpress/book/15914.html>

Kaplan, M. Lindsay. *Figuring Racism in Medieval Christianity*. Oxford: Oxford University Press, January 2019. <https://global.oup.com/academic/product/figuring-racism-in-medieval-christianity-9780190678241?cc=de&lang=en&>

Liepe, Lena. *A Case for the Middle Ages: The Public Display of Medieval Church Art in Sweden, 1847-1943*. Stockholm:

Kungl. Vitterhetsakademien, 2018. <https://vitterhetsakad.bokorder.se/sv-se/article/3483/a-case-for-the-middle-ages>

Maranci, Christina. *The Art of Armenia: An Introduction*. Oxford: Oxford University Press, 2018. <https://global.oup.com/academic/product/the-art-of-armenia-9780190269005?cc=de&lang=en&>

Reilly, Diane J. *The Cistercian Reform and the Art of the Book in Twelfth-Century France*. Amsterdam: Amsterdam University Press, 2018. <https://www.aup.nl/en/book/9789462985940/the-cistercian-reform-and-the-art-of-the-book-in-twelfth-century-france>

Stones, Alison. *Studies in Arthurian Illustration*. 2 vols. London: Pindar Press, 2018. <http://pindarpress.co.uk/product/studies-in-arthurian-illustration-vol-i>, <http://pindarpress.co.uk/product/studies-in-arthurian-illustration-vol-ii>

NEW APPOINTMENTS AND POSITIONS

If you are a member who would like to announce a new position or appointment, please send your information, a photo, and a brief bio (under 100 words) to Heidi Gearhart, newsletter@medievalart.org, by **February 15, 2019** (in advance of the March Newsletter). All announcements are voluntary.

Kristine Tanton has been appointed Assistant Professor in the Département d'histoire de l'art et d'études cinématographiques at the Université de Montréal. Dr. Tanton earned her Ph.D. in Art History from the University of Southern California. Prior to joining the Université de Montréal, she was a postdoctoral researcher at the Institute for Digital Research and Education and a project manager on the digital humanities project *Paris Past and Present* at UCLA.

COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to February 2019, and which has not yet been announced in this newsletter, please send a 200-500 word obituary and, if possible, an accompanying photo to Heidi Gearhart, newsletter@medievalart.org, by **February 15, 2019** (in advance of the March Newsletter).

MEMBER EVENTS

ICMA Tours *Armenia!*

October 21, 2018

Helen Evans, Mary and Michael Jaharis Curator of Byzantine Art, Medieval Art and the Cloisters, The Metropolitan Museum of Art, guided ICMA members on a tour of her recently opened exhibition, *Armenia!* The tour was held on October 21st. Evans introduced the exhibition by explaining how Armenia and Armenians converted to Christianity as a nation. Throughout the tour, she explained the historic background in which the objects were produced and set them within their geographic origins.

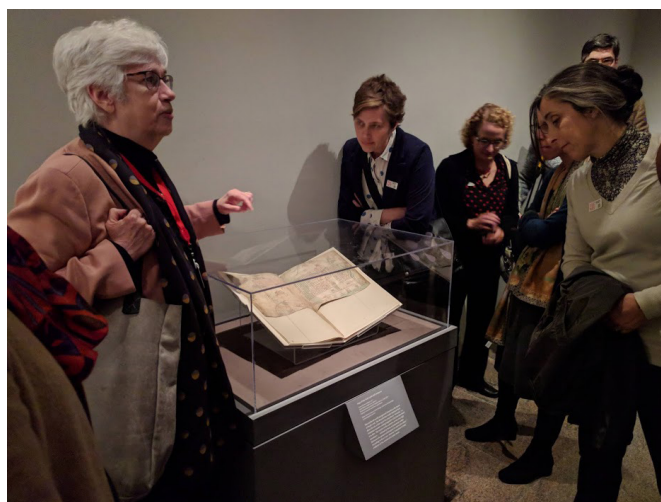
The exhibition is displayed over six galleries with 148 objects from the 4th to the 17th centuries. Each gallery has a theme: 1) Conversion to Christianity and Trade; 2) Armenian architecture; 3) The Kingdom of Cilicia; 4) Liturgical Objects; 5) Scriptoria of Greater Armenia; 6) Armenian Trade Routes in the Safavid Persian Empire. There are objects of every material: textiles, ceramics, manuscripts (including maps), sculpture and cross stones (khachkars), metalwork (including reliquaries and book covers), jewelry, and printed books from the seventeenth century. Near the entrance to the exhibition, Evans focused on a Map of the Holy Land with Armenia by Matthew Paris with a depiction of Noah's Ark on Mount Ararat. There were other surprises along the way, including Armenian connections to Bologna.

Many of the objects come from Armenian collections and have travelled to the United States for the first time. There is a major publication, *Armenia: Religion, and Trade in the Middle Ages*, edited by Helen Evans (Metropolitan Museum of Art/Yale University Press, 2018), with essays by international scholars and members of the Armenian religious community. The exhibition continues until January 13th, 2019.

Doralynn Pines
Chair, Friends of ICMA
New York, New York



Helen C. Evans welcomes ICMA members to the exhibition Armenia!, Oct. 21, 2018.



Alexa Sand and Jennifer Borland examine the map of Matthew Paris during a tour of Armenia! following the ICMA board meeting, with Helen C. Evans, Oct. 21, 2018.

MEMBER EVENTS

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ICMA members tour the exhibition Armenia!, with Helen C. Evans, Oct. 21, 2018.

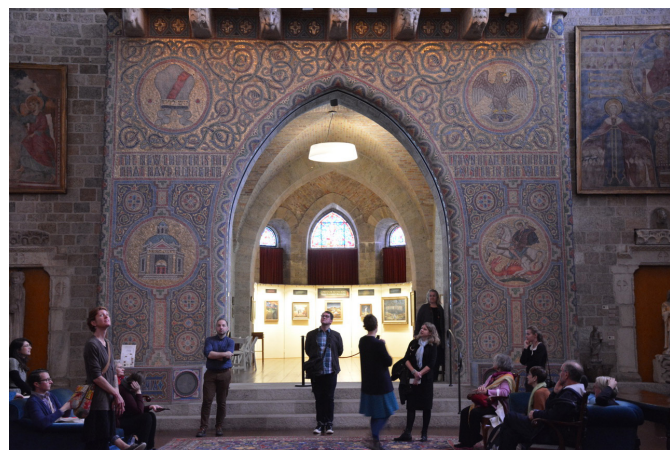


Splendid manuscripts are a highlight of the Armenia! exhibition. Member tour with Helen C. Evans, October 21, 2018.

ICMA Visits the Glencairn Museum

October 27th, 2018

Following a summer visit to Hammond Castle in Massachusetts, on Saturday, October 27th 2018, a twenty-strong group of ICMA members was treated to an exclusive visit of Bryn Athyn Cathedral and the adjacent Glencairn Museum. Many ICMA members will know that the former is an outstanding example of medievalism and Gothic revival architecture masterminded by Raymond Pitcairn, while the latter served as his family home and as a repository for his extraordinary collection of Romanesque and Gothic sculpture and stained glass. During the day-long excursion, members were able to visit both buildings in detail and enjoyed a lunch served in the medieval gallery of the museum, surrounded by astonishing Romanesque capitals and panels of jewel-like thirteenth-century glass. In the morning, Jonathan Kline, Assistant Professor at Bryn Athyn College, gave an expert tour of the cathedral, focusing on the fascinating neo-medieval stained glass of Winfred Sumner Hyatt and Lawrence Saint. After lunch, Jennifer Borland, co-author with Martha Easton of the recent article in *Gesta* (vol. 57 /1, Spring 2018) entitled “Integrated Pasts: Glencairn Museum and Hammond Castle,” contextualized the multifaceted Great Hall within the wider history of collecting and displaying medieval art in America. The ICMA warmly thanks members of the Glencairn staff, including Kirsten Gyllenhaal, Leah Smith, Ed Gyllenhaal and Brian Henderson for opening the doors so widely to this extraordinary site.



Touring the Great Hall at Glencairn. Left to right: Sarah Guérin, Ryan Eisenman, Amy Gillette, Paula Gerson, Kaelin Jewell, Matthew Westerby, Ryan Frisinger, Jennifer Borland, Martha Easton, Leah Smith, Elizabeth del Alamo, Kristina Ilko, and Leslie Bussis Tait. October 27, 2018. Photo by Alison Perchuk.

Nicholas Herman

Curator of Manuscripts, Schoenberg Institute for Manuscript Studies, University of Pennsylvania Libraries.



The ICMA group in the apse of Bryn Athyn Cathedral. Back row: Nicholas Herman, Ryan Frisinger, Ryan Eisenman, Jennifer Borland and Jonathan Kline. Middle row: Matthew Westerby, Ronald Varney, Leslie Bussis Tait, and Allan Roth. Front Row: Sarah Guérin, Paula Gerson, Elizabeth del Alamo, Kristina Ilko, Sarah Staats, Kirsten Gyllenhaal, and Martha Easton. October 27, 2018. Photo by Alison Perchuk.

Recent Events

Several tours are happening in the coming months. Look for email invitations to upcoming events and stay tuned for reports and photos on all the events in the spring newsletter.

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

November 8, 2018: *Agents of Faith, Votive Objects in Time and Place*, special tour led by Ittai Weinryb, Bard Graduate Center Gallery.

November 15, 2018: *From the Desert to the City, the Journey of Late Ancient Textiles*, special tour by Warren Woodfin, Godwin-Ternbach Museum, Queens College.

Coming Up!

Save the Date!

The ICMA is delighted to announce
the opening reception of

Holy Hoaxes:

A Beautiful Deception

A Celebration of William Voelke's Collecting

on Wednesday, January 16, 2019, 6-8pm

at

Les Enluminures

23 East 73rd Street, 7th floor

New York, NY

Please join us in raising a glass to thank
William Voelke for his longstanding commitment to
the ICMA

- Watch your email for the announcement with
RSVP form •

For questions, contact Nina Rowe
(nrowe@fordham.edu) or Sandra Hindman
(hindmansandra@gmail.com)

MEMBER APPRECIATION

The ICMA wants to recognize its members and their contributions to the field. If you are interested in submitting a profile of a colleague, please contact Heidi Gearhart, at newsletter@medievalart.org.

Ilene Forsyth and a New Chair in Medieval Art at the University of Michigan

By Elizabeth Sears, University of Michigan

Professor emerita Ilene H. Forsyth, eminent medieval art historian and long-time member and patron of the ICMA, has again thought strategically about ways to insure the future of the field to which she has devoted a lifetime of study. She has now established an endowed professorship – the George H. and Ilene H. Forsyth Professorship in Medieval Art – in the Department of the History of Art at the University of Michigan, a position that will be filled through an international search. This endowment was accompanied by a very generous gift that supports departmental research and teaching initiatives more generally.

The ICMA has benefited not only from Forsyth's decades of participation in its activities but also from her philanthropy. In 2005, she established a fund for an ICMA



Professor emerita Ilene Forsyth in 2008. Photograph by Sally Bjork, University of Michigan.

lecture series in memory of two medievalists: George H. Forsyth, Jr. (Professor of Fine Arts and Director of the Kelsey Museum of Ancient and Medieval Archaeology at the University of Michigan) and his cousin William H. Forsyth (Curator, Metropolitan Museum of Art). This fund enables a distinguished scholar of medieval art to deliver a lecture at multiple venues. The Forsyth Lectures began in 2008 and are typically held every other year. In 2017 they were given by Prof. Jacqueline Jung of Yale University – an alumna (like Forsyth) of the University of Michigan and Columbia University.

Forsyth is known chiefly for her ground-breaking work in the study of Romanesque sculpture – especially French and above all Burgundian. She earned her B.A. at Michigan in 1950 and, working with Meyer Schapiro, her M.A. and Ph.D. at Columbia in 1955 and 1960. Leaving a position as Instructor at Columbia, she joined the faculty at Michigan and taught there, rising through the ranks, from 1962 until 1997, her unusual gifts as a teacher being recognized in the award of an Arthur F. Thurnau Professorship in 1984. Several times she held visiting professorships – at Harvard University (1980), the University of Pittsburgh (1981), and the University of California, Berkeley (1996) – and in 1998–99 she was the Samuel H. Kress Professor at CASVA. She was made a fellow of the Medieval Academy of America in 2006.

Forsyth's broad research trajectories were in some sense set as she prepared her M.A. thesis on "Narrative Order in Romanesque Sculpture" and her dissertation on "Cult Statues of the Madonna in the Early Middle Ages" – the latter reworked to become her magisterial book, *The Throne of Wisdom: Wood Sculptures of the Madonna in Romanesque France* (Princeton, 1972), winner of the Charles Rufus Morey prize in 1974. This still much-read study, together with a lengthy series of finely honed articles, anticipated many avenues of inquiry pursued today, causing the field to think about form and facture, content and context in their interrelations. Each of her studies, up to the most recent work, published in 2016, has been based on fresh observation and characterized by interpretive daring. Entering deep into monastic mentalities, Forsyth was able to offer new readings of sculpture in secluded cloisters and in public-facing portals and naves alike. Years of reflection may be said to have culminated in a series of significant studies on Moissac, published from 2002 to 2010. Forsyth ranged over many themes in her work including the logic of narrative imagery (especially "in-the-round"); the religious, liturgical, and dramatic functions of images; the uses of antiquity, whether material (*spolia*) or thematic; and

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MEMBER APPRECIATION

(continued)

word-image relations (“word-play”). A list of her major publications, in chronological order, appears below.

Forsyth played a significant role in the growth of the art historical field: she was a member of a great many advisory boards and review and selection committees, early on often as the sole woman. Her connections with the ICMA go back to its origins. She was present in the mid-1960s when the decision was made to expand the scope of the organization, which had begun (on a French model) as the International Center of Romanesque Art but then, opening out to embrace the whole of the field, became the International Center of Medieval Art. She heard Meyer Schapiro deliver an impassioned speech about the need for a census of Romanesque sculpture in American collections, thus launching a major ICMA initiative (first undertaken by Walter Cahn and Linda Seidel), later extended to Gothic sculpture and continuing into the present. She herself served the ICMA virtually without a break from 1970 into the 1990s, whether on the Board of Directors (1970–1973; 1976–1982; 1987–1995), as Vice President (1982–1985), or as an Advisor (1974–1976; 1985–1988); and she returned to the Board in 2005. Forsyth worked to organize ICMA gatherings at Kalamazoo: a session on Romanesque Sculpture (1975) and six panels on *Current Studies on Cluny* (1986), the latter leading to a double-issue of *Gesta* (1988), which she

co-edited with Walter Cahn and William Clark. Over the years she published no fewer than six articles in *Gesta*. This is an apt occasion to recognize her contributions.

Principal Publications of Ilene H. Forsyth:

“Magi and Majesty: A Study of Romanesque Sculpture and Liturgical Drama,” *The Art Bulletin* 50 (September 1968): 215–22.

The Throne of Wisdom: Wood Sculptures of the Madonna in Romanesque France (Princeton: Princeton University Press, 1972).

“The Revival of Freestanding Sculpture and the Cult of Relics,” *Kolloquium über spätantike und frühmittelalterliche Skulptur*, III, University of Heidelberg (Mainz: P. von Zabern, 1974), 67–91.

“Children in Early Medieval Art, Ninth through Twelfth Centuries,” *History of Childhood Quarterly: The Journal of Psychohistory* 4 (Summer 1976): 31–70.

“The Ganymede Capital at Vézelay,” *Essays in Honor of Sumner McKnight Crosby, Gesta* 15 (1976): 241–46; correction: *Gesta* 16/2 (1977).

“The Theme of Cockfighting in Burgundian Romanesque Sculpture,” *Speculum: A Journal of Medieval Studies* 53 (April 1978): 252–82.

“The Romanesque Portal of the Church of Saint-Andoche at Saulieu (Côte d’Or) *Gesta* 19/2 (1980): 83–94; correction (missing Fig. 5): *Gesta* 20/2 (1981): 367.

“L’Âne parlante: The Ass of Balaam in Burgundian Romanesque Sculpture,” *Essays in Honor of Harry Bober, Gesta* 20/1 (1981): 59–65.

“The *Vita apostolica* and Romanesque Sculpture: Some Preliminary Observations,” *Studies in Honor of Whitney Snow Stoddard, Gesta* 25/1 (1986): 75–82.

Current Studies on Cluny, co-edited with W. Cahn and W. Clark, special double issue of *Gesta* 27 (1988).

“The Samson Monolith,” in *The Duke University Museum of Art: The Brummer Collection of Medieval Art*, ed. C. Bruzelius (Durham, N.C.: Duke University Press, 1991), 21–55.



Vézelay, La Madeleine, Ganymede capital. Courtesy of the photographer James Austin.

“The Monumental Arts of the Romanesque Period: Recent Research. The Romanesque Cloister,” in *The Cloisters: Studies in Honor of the Fiftieth Anniversary*, ed. E. Parker with M. Shepard (New York: Metropolitan Museum of Art, 1992), 2–25.

The Uses of Art: Medieval Metaphor in the Michigan Law Quadrangle (Ann Arbor: University of Michigan Press, 1993).

“Five Sculptures from a Single Limestone Formation: The Case of Savigny,” *Gesta* 33/1 (1994): 47–52.

“Permutations of Cluny-Paradigms at Savigny: Problems of Historiation in Rhône Valley Sculpture,” in *Studien zur Geschichte der europäischen Skulptur im 12./13. Jahrhunderts*, ed. H. Beck and K. Hengevoss-Dürkop, Schriften des Liebieghauses (Frankfurt am Main: Henrich, 1994), 333–49, pls. 183–95.

“Art with History: The Role of *Spolia* in the Cumulative Work of Art,” in *Byzantine East, Latin West: Art Historical Studies in Honor of Kurt Weitzmann*, ed. C. Moss and K. Kiefer (Princeton: Dept. of Art and Archaeology, Princeton University, 1995), 153–58.

“The Dumbarton Oaks *Agnus Dei*,” in *Catalogue of the Sculpture in the Dumbarton Oaks Collection*, ed. G. Vikan (Washington, D.C.: Dumbarton Oaks, 1995), 115–23.

“Narrative at Moissac: Schapiro’s Legacy,” *Gesta* 41/2 (2002): 71–93.

“Ilene H. Forsyth: Historian of Art” [autobiographical memoir], in *Women Medievalists and the Academy*, ed. J. Chance (Madison: University of Wisconsin Press, 2005), 839–56.

“Word-Play in the Moissac Cloister,” in *Romanesque: Art and Thought in the Twelfth Century*, ed. C. Hourihane (Princeton: Index of Christian Art, 2008), 154–78.

“The Date of the Moissac Portal,” in *Current Directions in Eleventh- and Twelfth-Century Sculpture Studies*, ed. R. A. Maxwell and K. Ambrose (Turnhout: Brepols, 2010), 77–99.

“George H. Forsyth and the Sacred Fortress at Sinai,” *Dumbarton Oaks Papers* 70 (2016): 117–50 (with Elizabeth Sears).

IN BRIEF

New Web System for Members Now Available!

The ICMA has now launched its new member portal. Members can register for a personal account and password on-site and then access account and membership information, *Gesta* articles and newsletters, and a membership directory. www.medievalart.org.

Call for Interest

The ICMA is commencing an Oral History Project to record the reminiscences of ICMA members. Interviews will be published in our new section, “Member Profiles.” Interviewers are needed. If you would like to participate in this project, please contact Heidi Gearhart, at newsletter@medievalart.org.

The Census of Gothic Sculpture

The latest volume of the *Census of Gothic Sculpture* has been reviewed by Gerhard Lutz, in the *Journal für Kunstgeschichte* 22 / 1 (2018): 28–29. <http://www.medievalart.org/books/>

New Galleries for Medieval and Byzantine Art at Yale

A selection of important medieval and Byzantine paintings, sculpture, and functional objects is now on view in the Mimi Gates Study Gallery, on the first floor of the

Old Yale Art Gallery building. The new display features artworks in all media ranging in date from the end of the first millennium to the late 16th century, most of which have not been exhibited for 30 years or more. Byzantine-period highlights include a spectacular silver processional cross with gold ornament and niello inlay, possibly from as early as the 10th century, and two icons from the 15th and 16th centuries—one a disassembled, five-panel folding tabernacle—that have only recently been recognized for their authorship and significance. Also on view is Tino di Camaino’s *Three Princesses* relief, which is among the gallery’s masterpieces of medieval sculpture and incorporates Cosmatesque glass inlay in its background; it is juxtaposed with a recently acquired large marble Cosmatesque panel from Rome. <https://mailchi.mp/yale/upcoming-events-april-203721?e=e08fbe1356>, <https://artgallery.yale.edu/>

From the Desert to the City, the Journey of Late Ancient Textiles opens at the Godwin-Ternbach Museum, Queens College, September 13, 2018.

Curated by Warren T. Woodfin, in collaboration with museum codirectors Elizabeth Hoy and Brita Helgesen, the exhibition highlights textiles from Late Antique Egypt with loans from the Brooklyn Museum, and traces the reception of the textile arts of the Late Ancient world into the 21st century. The catalogue features essays by Jennifer Ball, Glenn Goldberg, Brita Helgesen, Elizabeth Hoy, Thelma Thomas, and Warren Woodfin, along with contributions from Queens College graduate students in Art History.



Warren Woodfin speaks with visitors at the exhibition opening, September 13, 2018.



Examining textiles at From the Desert to the City, the Journey of Late Ancient Textiles at the Godwin-Ternbach Museum, Queens College, September 13, 2018.

Paolo Veneziano Painting Discovered at the Berkeley Art Museum

Two of my colleagues (Virginia Brilliant, Curator-in-Charge of European Paintings at the Fine Arts Museums of San Francisco, and Alan Templeton, Guest Curator at the Berkeley Art Museum and Pacific Film Archive) and I have discovered an important, unpublished, medieval Venetian painting in storage at the Berkeley Art Museum. The work depicts the *Betrayal of Christ* and can be attributed to Paolo Veneziano, the leading Venetian Gothic painter and one of the greatest artists in late medieval Italy. This panel, which was previously classified by the Museum as an anonymous Sienese work, is arguably the finest medieval Venetian painting to have come to light in decades.

The *San Francisco Chronicle* reported our discovery, which was also highlighted in a Berkeley Art Museum press release for the exhibition *Old Masters in a New Light: Rediscovering the European Collection*. The Paolo Veneziano painting is currently featured in this exhibition of late medieval and early modern art, which was curated by Lawrence Rinder and Alan Templeton.

Submitted by Christopher Platts
University of Connecticut

<https://datebook.sfchronicle.com/art-exhibits/rediscovered-work-by-medieval-master-anchors-uc-berkeley-exhibition>

<https://bampfa.org/press/bampfa-unveils-newly-restored-highlights-european-old-masters-collection-old-masters-new-light>



Paolo Veneziano, *The Capture of Christ*, c. 1345. University of California Berkeley Art Museum and Pacific Film Archive (BAMPEA).

Continued on page 14

IN BRIEF

(continued)

NEW EXHIBITION AT CLUNY: *Naissance de la sculpture gothique 1135-1150. Saint-Denis, Paris, Chartres.*

Musée de Cluny – musée national du Moyen Âge, Paris.
10 October – 31 December 2018 Commissaires Damien Berné and Philippe Plagnieux.

This exhibition comprises 135 objects, mostly sculptures but also including manuscripts, stained glass, and drawings. The display is organized in three sections. The first, of antecedents, is presented against light yellow, and comprises sculpture from Sainte-Geneviève, Saint-Martin-des-Champs, Deuil-la-Barre, Saint-Denis, Saint-Maur-des-Fossés coupled with two manuscripts from Saint-Maur-des-Fossés. Next, the core of the exhibition is presented against a red background, and focusses on Saint-Denis and Chartres, with rinceaux fragments in glass from Saint-Denis on loan from the Metropolitan Museum, New York; the Bible of Chartres/Saint-Denis, BnF lat. 55; the Ascension from the Cluny Lectionary; the Sacramentary of Saint-Maur-des-Fossés; and further sculptures from Sainte-Geneviève, Saint-Martin-des-Champs, Saint-Rémi de Reims and Souvigny. Highlights here are the beautifully cleaned and restored statue-columns from Chartres removed in the 1960s and 1970s. Less familiar are the objects in the final section, presented on a blue background, including sculpture from Dreux, Saint-Menoux, Coulombs, Carrières-sur-Seine, Lagny-sur-Marne, Chelles, Sens, Mantes. Three Virgin and Child statues, from Saint-Martin-des-Champs,

Jouy-en-Josas, and Limay close the sequence. The display is exceptionally well structured and strikingly lit so that details like the tiny figures that inhabit the foliate columns can be seen and appreciated at close quarters. The juxtaposition of manuscript painting, glass, and sculpture encourages debate about sources, transmission, and influences: how close are the cross-media comparisons for figures and foliage, really? These questions are addressed in the (somewhat repetitive) essays that precede the skeletal entries in the catalogue. All in all this is a thought-provoking, ‘must-see’ exhibition.

Professor Emerita M. Alison Stones, Ph.D., F.S.A., Chevalier de l’Ordre des Arts et des Lettres, Department of History of Art and Architecture, University of Pittsburgh.

NEW WEB RESOURCES

Fasti Ecclesiae Gallicanae Website Now Online

The new *Fasti Ecclesiae Gallicanae* website is now accessible! Please visit: <https://fasti.huma-num.fr/>

Les *Fasti Ecclesiae Gallicanae* ont pour objectif la constitution d’un répertoire prosopographique des évêques, dignitaires et chanoines des diocèses de la France dans ses frontières actuelles, de 1200 à 1500 : 141 diocèses continentaux et 147 avec les diocèses corses. Les chercheurs associés

FEG FASTI ECCLESIAE GALLICANAE

FEG ACTIVITÉS LA COLLECTION DES FASTI BASE DE DONNÉES OUTILS CARNET

Auzerre
Cité de voute

Présentation

Les *Fasti Ecclesiae Gallicanae* ont pour objectif la constitution d’un répertoire prosopographique des évêques, dignitaires et chanoines des diocèses de la France dans ses frontières actuelles, de 1200 à 1500 : 141 diocèses continentaux et 147 avec les diocèses corses. Les chercheurs associés au programme forment une équipe tenant une journée d’étude annuelle aux Archives nationales, le plus souvent au mois de mars. Chaque diocèse donne lieu à la publication d’un volume dont les responsables alimentent aussi une base de données en ligne. Le premier d’entre eux est paru en 1996. Les *Fasti* alimentent ainsi une collection accueillie par les Éditions Brepols (Turnhout), portant son nom. Ils accueillent les chercheurs et les doctorants intéressés par la prosopographie des clercs et l’histoire des diocèses aux derniers siècles du Moyen Âge.

L’équipe des *Fasti Ecclesiae Gallicanae* existe depuis juin 1990 à l’instigation d’Hélène Millet, assistée de Pierre Desportes à compter de 1993. Elle a revêtu successivement diverses formes institutionnelles. En premier lieu, le GDR 993 entre 1991 et 1993 (associant l’UA 1004 de l’Université Paris I, l’UA 1011 de l’École française de Rome, l’UA 955 du Centre d’Étude d’Histoire juridique, l’ER 52 – Humanisme Français des XIV^e et XV^e

CARNET ACTIVITÉS FEG

→ Journée annuelle des Fasti-vendredi 23 mars 2019-Paris
Lundi, 7 mai 2018

→ Journée annuelle des Fasti-vendredi 23 mars 2018-Paris
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au programme forment une équipe tenant une journée d'étude annuelle aux *Archives nationales*, le plus souvent au mois de mars. Chaque diocèse donne lieu à la publication d'un volume dont les responsables alimentent aussi une base de données en ligne. Le premier d'entre eux est paru en 1996. Les *Fasti* alimentent ainsi une collection accueillie par les Éditions Brepols (Turnhout), portant son nom. Ils accueillent les chercheurs et les doctorants intéressés par la prosopographie des clercs et l'histoire des diocèses aux derniers siècles du Moyen Âge.

Pour en savoir plus, veuillez contacter Thierry Pecout, Professeur, Histoire du Moyen Âge, Directeur du Centre européen de recherches sur les congrégations et les ordres religieux (CERCOR, UMR LEM 8584) thierry.pecout@univ-st-etienne.fr

The Sedes Memoriae Project: Medieval Cathedrals in the North of Spain

Gerardo Boto Varela, University of Girona, Spain, in association with the TEMPLA initiative (<https://sites.google.com/templamedieval.com/templa/templa?authuser=0>) and Vincent Debiais, Centre national de la recherche scientifique (France), and Centre d'études supérieures de civilisation médiévale, University of Poitiers, announce the project *Sedes Memoriae*:

The project *Sedes Memoriae* is founded by the Spanish government and focuses on the relations between medieval cathedrals, both as a building and institution, and their cities in the display of the religious, civic and institutional memory in the territory of the Tarraconense. (For previous results see Gerardo Boto Varela & Justin E.A. Kroesen, eds., *Romanesque Cathedrals in Mediterranean Europe. Architecture, Ritual and Urban Context*, Brepols: Turnhout, 2016; and Gerardo Boto Varela & César García de Castro Valdés, eds., *Materia y Acción en las Catedrales Medievales (s. IX-XIII) / Material and Action in European Cathedrals (9th-13th centuries)*, BAR Publishing, BAR International Series 2853, Oxford: Oxford University Press, 2017).

This project will end in the last months of 2019, and we hope to publish some case studies and a general survey of

the textual and monumental records of the bishop's memory in this space. You can find a general presentation of the project at this url: <https://sites.google.com/templamedieval.com/templa/templa-research/proyecto-iii?authuser=0>

This project has connection with another privately funded project I am leading called Cathedral Cities, which focuses on the legacy of medieval cathedrals in the design and urban identity in European cities: www.cathedralcities.net

Gerardo Boto Varela
Departament d'Història i Història de l'Art
Institut de Recerca Històrica
Facultat de Lletres - Universitat de Girona

TEMPLA - International Research Team
Editor 'Codex Aquilarensis. Revista de Arte Medieval'
<http://www.romanicondigital.com/informacion/revista-codex-aquilarensis.aspxtemplamedieval.com>

A New Web Resource for Teaching!

Life of a Gothic Cathedral: Notre-Dame of Amiens www.learn.columbia.edu/amiens

Life of a Gothic Cathedral is a website intended to change the way we talk about the Gothic Cathedral of Notre-Dame of Amiens. Our project was developed with the Columbia Core Curriculum in mind: instead of dealing with the cathedral purely as an innovative structure, built between "1220 and 1269" and part of the Gothic architectural revolution, the new website focuses upon *builders and users*: lay folk, clergy and artisans over the three-century life of the Gothic cathedral. Working with Susan Boynton and a team of singers led by Benjamin Bagby of the Sorbonne, we hope now to add medieval liturgical music performed in the choir, carrying the acoustic stamp of the spaces of the cathedral, and in this way to build a link between the teaching of medieval music and architecture and to find a much wider audience. <http://projects.mcah.columbia.edu/amiens-arthur/>

Stephen Murray
Columbia University

SPECIAL FEATURES

REFLECTION

“Guide Culture,” Public Scholarship, and the History of Medieval Art

By Sonja Drimmer

I.

Over seven hundred years ago a preacher delivered a sermon to a congregation of countryfolk in or near the city of Amiens. Over the course of his sermon, he warned his audience of the dangers of sin, regaled them with spiritually edifying exempla, invited them to contribute funds to the church of Notre-Dame d’Amiens, and advertised the salvific power of Ecclesia. Enriching this sermon were not only the preacher’s lapses into folksy language and the lively anecdotes he recounted but also the recently completed sculpture of Notre-Dame d’Amiens that provided a compelling mental—perhaps even literal—backdrop to his words.

This past summer, I thought of that scene—conjured by Stephen Murray—when I heard Friar Jean-Daniel deliver

just such a sermon beneath the great tympanum of Ste-Foy of Conques.¹ In the dimming light and waning heat of dusk, the small forecourt to the church filled with pilgrims and tourists, who listened to Brother Jean-Daniel’s words, laughed at his jokes, and responded in near-unison to his pop quiz on the tympanum’s iconography. But Jean-Daniel was not simply performing the duties of a preacher; he was also exercising the role of the medieval tour guide, an occupation recently brought to wider attention by Conrad Rudolph. These individuals were essential parts of the art-seeing experience, of medieval guide culture, which Rudolph describes as the network of people and texts that “mediate[d] between the work of art and the visiting public.”² Then, as now, to engage with monuments and monumental sculpture was a social and public experience coordinated by learned interlocutors.

When, shortly after my visit to Conques, I tweeted video clips of Jean-Daniel’s address (fig. 1) as well as my own comments on Ste-Foy while standing in front of the

¹ Stephen Murray, *A Gothic Sermon: Making a Contract with the Mother of God, Saint Mary of Amiens* (Berkeley: University of California Press, 2004).

² Conrad Rudolph, “The Tour Guide in the Middle Ages: Guide Culture and the Mediation of Public Art,” *Art Bulletin* 100 (2018): 38.



Sonja Drimmer
@Sonja_Drimmer



It’s not every day you get to experience a sermon among other pilgrims in front of Ste-Foy Conques.



3:25 PM - 30 Jul 2018

Fig. 1: A recent tweet, July 30, 2018.

chevet, I was participating, however modestly, in that same guide culture that stretches back to the sermon of Amiens and beyond. And this guide culture, I'd like to suggest, is one of the greatest outlets the art historian has for public scholarship today.

To refer to my activity as “public scholarship” feels doubly unfortunate. On the one hand, it seems to inflate the most trivial actions (it's called “tweeting,” for goodness' sake). And, on the other hand, it applies a term that itself is not without the negative implications of popularization and dilution—the sort of things no Serious Scholar should do. Yet, to my mind, the benefits of sharing the knowledge that we historians of medieval art have far exceed the effort we put in and the time subtracted from our more traditionally scholarly endeavors.

II.

Among those benefits is the diffusion of our knowledge into public discourse. As any medieval tour guide—that is, medieval public scholar—would have known, the information he or she conveyed would have traveled with its listener to influence their own communities' understandings of history and the present and ultimately enter the public record. In some cases we can even track this process. Medieval visitors to major sites such as Glastonbury or Old St. Paul's Cathedral in London would have found their questions about the churches themselves as well as local and national history answered by detailed texts laid before their eyes. These texts, written on parchment pasted on to large wooden polyptychs referred to as *tabulae*, were

available for inspection by the literate and for aural reception by those unable to read the Latin words. While most original *tabulae* are no longer extant, copies survive in manuscripts that insert their texts into larger narratives. For example, British Library Harley MS 565 (fig. 2) contains a full copy of the abbreviated history of the world that once appeared “hanging next to the tomb of Roger recent bishop of London” in Old St. Paul's Cathedral. Nested within a national chronicle that takes a particular interest in the politics of the near-present, this *tabula* text sets English events within the great span of an ecclesiastically sanctioned account of the past.

Like those *tabulae*, I have tried to shape conversations about current events of national consequence by setting them within a long-range context that extends back to the Middle Ages. In February and June of 2018, I wrote pieces for *The Washington Post* and *The Atlantic*, which aimed to help readers understand, through comparison to medieval precedents, current events that perplexed pundits and commentators. For the former, my co-author and I tackled a statement issued by Vice President Mike Pence on Holocaust Remembrance Day, which seemed to denigrate Jews while honoring them. Comparison to the medieval iconography of *Synagoga* and *Ecclesia*, we argued, reveals these statements as a form of Christian supersessionism that has its roots in the Middle Ages. In the latter piece, I addressed a phenomenon with which numerous news outlets struggled—namely the regularity with which First Lady Melania Trump and Ivanka Trump release statements that oppose President Trump's often cruel policies. Once again, a knowledge of the Middle Ages helps us to understand

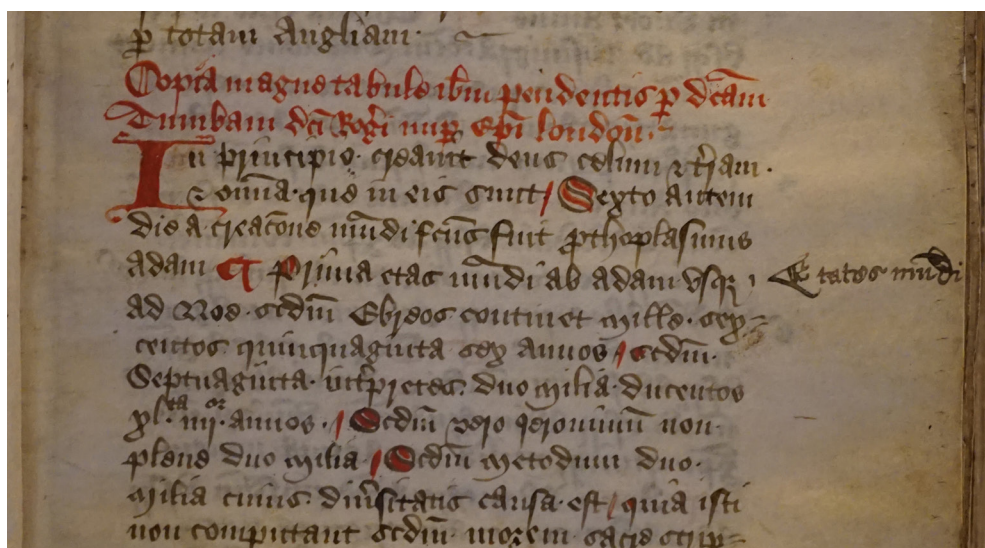


Fig. 2. Brief chronicle of the world, copied from a *tabula* once hanging in Old St. Paul's Cathedral, London. British Library Harley MS 565, fol. 2r. England, after 1442. Photo: author.

Continued on page 18

REFLECTION

(continued)

this apparent contradiction: it was often the duty of the queen to act publicly as an intercessor in order both to assure subjects that the king was sensitive to their pleas (whether he actually heeded them or not) and to alibi whatever self-contradictory positions he might, for political expedience, have to assume. It is up to the reader to decide how these comparisons affect their opinions and behavior; but by offering up historical and art historical precedents to audiences beyond my students and peers, I hope at the very least to have shown that a knowledge of the medieval past enhances our understanding of—and can even demystify—the sometimes confusing present.

III.

As medievalists, we are fortunate to have a large audience already interested in the period we study (just check the current line-up of television shows set in the era or recent catwalks, virtually teeming with medieval inspired fashion). But we are equally unfortunate that some of this interest is misinformed (we all know the stereotypes of the Dark

Ages) and even directed toward hateful ends such as nostalgia for an imagined racially and religiously homogeneous European past. At this moment the channels for public communication are wide open and easy to access. These channels offer us the opportunity to broadcast the complexity, the beauty, and even the audacity of medieval art; and in turn to promote how engagement with these works equips us with the intellectual tools to navigate the world in which we live today. Our preacher of Amiens knew that speaking to the public was vital not only for the health of their souls but also for the health of the Ecclesiastical institution in which he labored. I do not think it is egregious to suggest that, in like manner, when we speak to the public about medieval art we contribute to the health of their minds as well as to the health of medieval studies itself.

Sonja Drimmer is assistant professor of medieval art at the University of Massachusetts, Amherst, and is the author of *The Art of Allusion: Illuminators and the Making of English Literature, 1403-1476* (University of Pennsylvania Press, 2018).

TEACHING MEDIEVAL ART HISTORY

Fragmentology in the Digital Age: Medieval Manuscript Folia at Lawrence University

By Anna Cohen

This past summer I had the opportunity to work on a 10-week research project at Lawrence University that focused on the study, research, and analysis of select manuscript fragments from the university's permanent art collection (fig. 1). My summer project—*(De)Constructing the Medieval Book: Manuscript Folia from the Lawrence University Art Collection*—was designed and supervised by Dr. Alice Isabella Sullivan (Visiting Assistant Professor of Art History, 2017–2018), and funded through the Office of the Provost. I was thrilled to be able to continue working with fragments of medieval manuscript, some of which I had studied the previous year as part of a small project for an English class on “The History of the Book.”

My summer work focused on identifying the provenance of select folia, and also thinking seriously about the dismantling of manuscripts and the functions of individual pages as pieces of books. The collection of the Wriston



Fig. 1. Anna Cohen studying medieval manuscript fragments from the Wriston Art Collection at Lawrence University. May 2018.

Art Galleries at Lawrence University contains sixteen manuscript fragments, but of particular interest to my research was a group of seven leaves accessioned into the collection in 2001. These objects lack donor information or provenance in the gallery catalog and also any information about the date or place of their creation. For example, a leaf from a late 15th-century French Book of Hours (folio 2001.044) had previously been misidentified and misdated based on a transcription of the first few words on the page. There are two possibilities for this lack of information. The first is that these objects were all given by a single, unknown donor in the year 2001 and no additional information was recorded, nor was any attention given to researching their origins. The second, and most probable, is that these objects existed within the collection, but were largely ignored or “lost” until their (re)discovery in 2001, when they were given accession numbers and added to the catalog. For me, these manuscript fragments posed several interesting issues about the study of such objects and the dismantling of medieval books, which occurred most often for the sake of profit. My goal was to reveal the origins of the folia and to find other fragments from the same original manuscripts. To do so, I first familiarized myself with my objects of study. I spent a few hours with each of the folia, making detailed notes of their formal features. Then, I consulted secondary literature about the history of manuscript dismantling, studied different kinds of manuscript decorations and script types for comparison, and delved into the holdings of other collections with manuscript fragments in efforts to reconstruct the history of my objects of study.

Halfway through my ten weeks of research, I got an extra boost from attending a workshop at Yale University organized jointly by the Beinecke Rare Book and Manuscript Library and the Medieval Academy of America entitled “Mirador for Medievalists: IIIF, Shared Canvas, and Digital Images” (fig. 2). The workshop brought together scholars from around the world, all at different stages of their careers, who engage with medieval manuscripts in their study and research. During the three days of the workshop, we learned about the origins and special features of the International Image Interoperability Framework (IIIF) and Mirador. We learned how to create manifests for the objects we study and how to add them to the code of Mirador for viewing, as well as how to set up private image servers. My favorite part of the workshop came on the final day when all of the participants offered short presentations on how they plan to use the technology in their research. Each presentation seemed to highlight a different feature of Mirador, even some I had not known existed! The presentations ranged from comparing multispectral images and

Continued on page 20

TEACHING MEDIEVAL ART HISTORY

(continued)



Fig. 2. Workshop participants at the digital humanities workshop organized by The Medieval Academy of America and the Beinecke Rare Book and Manuscript Library at Yale University, July 10–12, 2018.

text length in different versions of *La Bible Moralisée*, to creating music from centuries-old psalters. For my presentation, I focused on two manuscript fragments and outlined the use of Mirador for reconstructing the manuscripts I was researching and for annotating objects for the study of their iconographic and formal motifs. Using the annotation feature in Mirador, I highlighted and annotated a number of iconographically significant aspects of a painted motif, and offered an analysis. The more I work with Mirador and IIF, the more uses I can find for these digital tools, not only as a researcher, but as a student. I am excited to discover new ways to use this technology for my own research, now and in the future.

My research revealed interesting and useful information about the production of manuscripts and their dismantling, and subsequent sale, throughout much of the 19th and 20th centuries. The reason I was so excited about conducting this summer research was because I believed that the Wriston Art Collection contained a fragment from a manuscript dismantled by Otto F. Ege—the famed biblioclast—and sold as part of his *Fifty Original Leaves from Medieval Manuscripts* portfolios. There were several features of the Lawrence folio that made for a compelling argument that this leaf was from the same manuscript as the others identified as “Leaf 46” (fig. 3). After collecting images of “Leaf 46” from different museums, libraries, and universities, it became clear to me that there were small details consistent within the known Ege leaves that were unfortunately absent in Lawrence’s 2001.049. Although this was a disappointing discovery, it encouraged me to think deeply about the production of manuscripts. Most examples I had



Fig. 3. Folio, recto, late 15th century French Book of Hours, Wriston Art Collection, Lawrence University, 2001.049.

studied in courses were highly individualized examples like *The Book of Kells* or *The Ebbo Gospels*. I realized that I had not considered carefully workshop practices and the fact that medieval scriptoria sometimes worked with a set decorative program that could have been altered for each object produced.

As a young art historian, I was initially intimidated by the case of 2001.048, a folio with little decoration (fig. 4). The leaf had a distinct rubrication style, and Lombard initials, but otherwise seemed difficult to research. Luckily, I came across two leaves held at the Haggerty Museum at Marquette University (Milwaukee, WI), to be included in an upcoming exhibition I am assisting with at the Milwaukee Art Museum. The two fragments, both from a 14th century English version of the *Aurora* by Petrus Rigas, had near identical rubrications and decorated initials. Intrigued by this fortuitous discovery, I delved a little deeper. Soon, I discovered more fragments from the same medieval manuscript: one in a private collection in the U.K. and another at the University of South Carolina. According to the private collector, the manuscript had been bought at auction by a bookseller who had the “damaged” leaves removed and sold individually; the rest of the manuscript was ostensibly sold as a “complete” volume.” It is unknown (as of yet) how many “damaged” folia were removed or the location of the remaining manuscript.

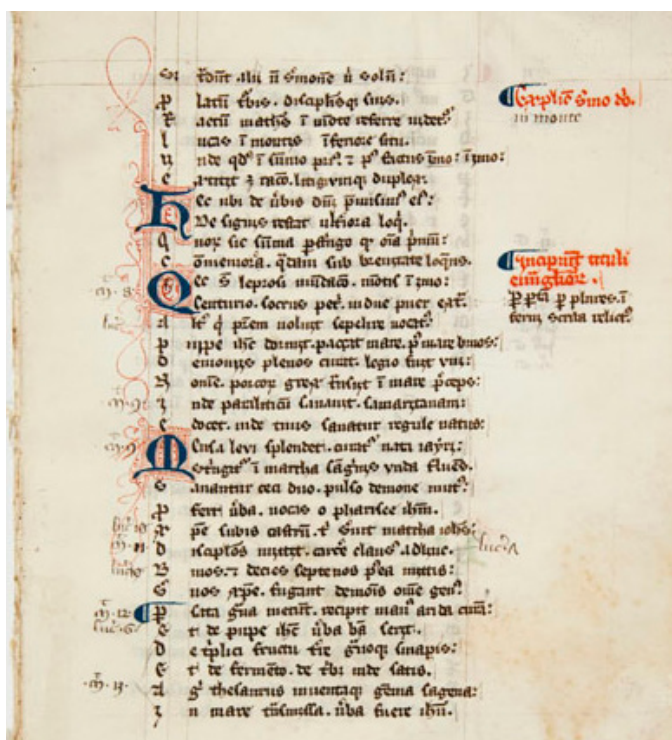


Fig. 4. Folio, recto, 14th century English Aurora, Wriston Art Collection, Lawrence University, 2001.048.



Fig. 5. Folio, recto, mid-15th century French Missal in the Wriston Art Collection, Lawrence University, 2001.047.

My last case study, another folio that I was not quite sure initially how best to approach given the fact that it lacks any decoration aside from some ornate initials, turned up almost nothing in the first few weeks of my research (fig. 5). Also attending the digital humanities workshop at Yale University, Dr. Lisa Fagin Davis brought to my attention a fragment she owns that belonged to the same manuscript as Lawrence’s 2001.047. She had bought the folio because it was still in its original mat, the distinctive Otto F. Ege mat with red linear framing devices and complete with his handwriting. After studying and comparing both leaves, I can state without a doubt that they once belonged to the same manuscript. While at the moment I am not entirely sure which of Ege’s manuscripts these folia originate from, I am hopeful that with the use of newly emerging technology like IIF and the further digitization of museum and university collections, this will not be a mystery for much longer.

A final goal of my summer work was to digitally reconstruct a manuscript, pairing the skills I had learned at the workshop with my own research and discoveries. This goal proved to be much loftier than anticipated and was never fully realized. But I did complete a substantial research paper, contributed new information to the object

files of these manuscript fragments from the Wriston Art Collection, and drafted wall texts for some of these folia for an upcoming exhibition on medieval manuscripts that will open at Lawrence during the 2018–2019 academic year. I learned a lot this summer, and I look forward to continuing my work with these manuscript fragments from Lawrence and other similar projects in the future. As more collections become available for study online, and new technologies are further developed and improved, my future work, and that of other researchers, will become much more manageable and will likely yield new and interesting discoveries.

Anna Cohen is an Art History major at Lawrence University and will be graduating in June 2019.

REPORT FROM NEW YORK

ARMENIA! at the Met

By Dustin S. Aaron

In 2008 the Met secured a loan from the State History Museum of Armenia in Yerevan for a monumental *khachkar* (an Armenian stone cross), the first ever to be displayed in an American museum. Shortly after, the few Armenian objects in the Met's Department of Medieval Art were brought out to join the cross in the galleries. Many hoped these additions foretold exciting new frontiers for the department, and after ten years of waiting, an exhibition focused on the often-marginalized Christian kingdom of Armenia has finally come. Given the name of the show, the Met itself seems to express nothing but excitement at this new direction.

Upon entering the exhibition the visitor is greeted with the exclamatory title carved into a darkly painted wall. Framed below is a stela with a haloed saint and the Virgin and Child, attesting to the early conversion of the Armenians under King Tiridates the Great in the fourth century. This makes Armenia the very first Christian kingdom and, in the language of the exhibition, marks the beginning of their Middle Ages. The Armenian Middle Ages are here bookended by Christianization and the popularization of moveable type in the sixteenth century, but the exhibition is otherwise concerned with the global political and

mercantile connections Armenians made in this period. These connections inform many of the display choices in the exhibition, and it is often through these more familiar other cultures that the viewer is introduced to the history of Armenia.

The power of the Met's encyclopedic collection is put on full display in order to demonstrate the global standing of Armenian art. While few Armenian objects hail from the Met's own collection (the State History Museum in Yerevan alone has loaned dozens of objects to the exhibition), the museum deploys its vast holdings in adjacent geographic and temporal realms to connect Armenian artworks to better-known art historical narratives. A tenth-century canon table from Armenia is displayed alongside a fourteenth-century Ethiopian example; their depictions of *tholoi*, or circular domed buildings, are remarkably similar despite their temporal and geographic distance. Nearby, a twelfth-century Seljuk white ware bowl, itself inspired by Chinese porcelain, is paired with an example from the citadel of Dvin, demonstrating Armenia's place in exchange



Fig. 1. Four-Sided Stela. Monastery of Kharaba (Kharabavank'), southern slope of Aragats, Ashtarak, 4th–5th century. Tuff. 69 11/16 × 15 3/4 × 15 3/4 in. (177 × 40 × 40 cm). History Museum of Armenia, Yerevan (830).



Fig. 2. Khachkar. Lori Berd, 12th–13th century. Basalt. 72 × 38 3/4 × 9 in. (182.9 × 98.4 × 22.9 cm). History Museum of Armenia, Yerevan. Photo: Hrair Hawk Khatcherian and Lilit Khachatryan.



Fig. 3. Altar Frontal. New Julfa, 1741. Gold, silver, and silk threads on silk. 26 9/16 × 38 3/8 in. (67.5 × 97.5 cm). Mother See of Holy Etchmiadzin, Armenia (626). Photo: Hrair Hawk Khatchberian and Lilit Khachatryan.

and influence across the Eurasian continent. From the very first gallery the message is clear: Armenia is part of a global art history.

The second gallery, “Armenian Architecture,” is given over mostly to sculpture. *Khachkars*, in their multiple forms and uses, are championed as a distinctly Armenian art form, alongside miniature stone models used to adorn the gables and roofs of the churches they depict. A pair of carved wooden doors from the church of Saint Karapet in Mush are particularly breathtaking in their intricacy and use of *girib*-like patterning.

Bibliophiles in attendance will rejoice. As appropriate to a period defined by its manuscript culture, the exhibition brings together an overwhelming abundance of richly illuminated codices from within and beyond Armenia. The core of the exhibition is composed of three galleries lined with cases of manuscripts, including illuminated Bibles, Alexander romances, and illustrated chronicles. Even some printed books are included in the last two galleries. Groupings contextualize Armenian production within neighboring cultures, and, as a result, specialists in adjacent fields will also appreciate a rare opportunity to see an eleventh-century Byzantine Gospel, Rashid al-Din’s fourteenth-century *Jami’ al-Tawarikh*, and the London third of the Oxford-Paris-London Moralized Bible. These sections also highlight artists (scribes and illuminators) whose names and biographies are traced through various works on display. The thirteenth-century illuminator T’oros Roslin is particularly lauded as a heroic representative of the Armenian artistic spirit.

The final two galleries bring the exhibition into the early modern period. A late seventeenth-century map of Armenia is said to mark this transition by its “realistic detail,” in contrast to the map from Matthew Paris’s *Chronica Majora* at the beginning of the show. While prints like Peter Damiann and Adriaan Schoonebeek’s world map with Armenian titles are the focus of the last two galleries, the textiles are the highlight. An altar frontal from New Julfa, the Armenian suburb of Isfahan, serves as the exhibition’s cover-image, not only for the enchanting quality of its sumptuous metallic threads and deep blue-dyed silk, but for its uniquely Armenian iconography: Christ descends from heaven with a hammer to strike the divinely sanctioned site of the cathedral of Holy Etchmiadzin. It is in moments like this, when the object is allowed to stand without European, Islamic, or South Asian interlocutors, that the exhibition is at its finest.

A seventeenth-century painted and dyed *kalamkari* textile from the Met’s collection closes the show. Represented in architectural niches are foreign visitors to the seventeenth-century Deccani court. Armenian textile merchants are identifiable by their costume, comparable to their contemporaneous display in the nearby costume book of Cesare Vecellio. In locating an Armenian presence in southern Asia, Safavid Iran, and Mediterranean courts, the exhibition rounds off its mission to place Armenian art at the center of the global art historical canon.

Even though the exhibition takes place in the smallest of the Met’s three large temporary exhibition spaces, it feels vast



Fig. 4. Manuscripts on display in Armenia! The Metropolitan Museum of Art, New York.

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REPORT FROM NEW YORK

(continued)

and thorough, in part through the impressive loans realized by the curatorial team. A handsome catalogue accompanies the exhibition, adding helpful details on important sites and further situating the art and architecture of Armenia in transcultural discourse. For those who have been counting the days since the arrival of the *khabkhar* a decade ago, the exhibition is well worth the wait. The ICMA's own Helen Evans has truly brought Yerevan to New York.

The exhibition is on view through January 13 of next year.

Dustin S. Aaron is a PhD student at the Institute of Fine Arts under the supervision of Robert A. Maxwell. His work focuses on early monumental sculpture in Central and East-Central Europe.

REPORT FROM STELLENBOSCH, SOUTH AFRICA

SASMARS 2018

By Carin Marais

The 24th Biennial International Conference of the Southern African Society of Medieval and Renaissance Studies (SASMARS) took place from 23 to 26 August 2018 at Mont Fleur, Stellenbosch, in South Africa. This year's conference theme was "Ancestry and Memory in Medieval and Early Modern Worlds."

Attracting both local and international scholars, it has been described as one of the friendliest academic conferences, seeing even international scholars returning to the conference again and again (of course, the magnificent setting also helps).

The keynote, given by Alexandra Walsham, "The Reformation of the Generations: Age, Ancestry and



Fig. 1. Mountain Hike, Mount Fleur.



Fig. 2. Mont Fleur, Stellenbosch, South Africa.

Memory in Early Modern England", was a fascinating opening and set the tone for the rest of the conference.

The six sessions that the conference was split into proved to be as interesting as they were varied. From research about lineage in Shakespeare and North American indigenous literature (Wallace Cleaves) to the unpublished fourth book of *Ragionamenti* by Giovanni Maria Memmo (Luigi Robuschi) and the literary works of Snorri Sturluson (Carin Marais) and JRR Tolkien (Julie Pridmore), the papers proved to be interesting to all present.

The larger dialogue in Medieval and Renaissance studies – including diversity and inclusivity within the field



Fig. 3. Alexandra Walsham presents the keynote address. SASMARS 2018.

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REPORT FROM STELLENBOSCH, SOUTH AFRICA

(continued)

– were not left by the wayside. Victor Houliston and Idette Noome both considered the ways in which Medieval and Renaissance studies can be broadened to be more inclusive of the students – especially of South Africa – and the changes which could be made to curriculums to better reflect the diverse cultures and backgrounds of the people of South Africa.

Some other highlights of the conference included a reading of Chaucer in Middle English by the legendary Brian Lee and a hike up one of the mountains, guided by Mont Fleur.

The next conference – to be held in 2020 – will be the 25th and will also be the 50-year anniversary of SASMARS. We look forward to welcoming scholars from around the world once more.

The full list of papers given at the conference can be found at the SASMARS website – <https://sasmars.wordpress.com/>

For Brian Lee’s reading of Chaucer see <https://www.youtube.com/watch?v=8yQCEA8AYeI&t=13s>

Be sure to check out SASMARS on Facebook – www.facebook.com/SasmarsSA

Carin Marais is a language practitioner who completed her studies at the University of Johannesburg, South Africa. She has a keen interest in the Middle Ages, mythology, and folklore and has given three papers at SASMARS Conferences since 2012 focusing on Norse sagas and mythology.



Fig. 4. Victor Houliston welcomes the audience at the opening of SASMARS 2018.

A NOTICE FROM THE PUBLICATIONS COMMITTEE

ICMA Publications Committee Statement on Article Sharing

For several years, the Publications Committee and the Digital Resources Committee of the ICMA have been discussing the challenges of digital open-access and online article sharing for academic publications. This is a complex issue in which at least three parties have differing interests: individual scholars, ICMA members as a whole, and commercial platforms like Academia.edu. Individual scholars may benefit from their scholarship being better known and thereby disseminated through all available platforms, both open-access and commercial (including Academia.edu). ICMA members as a whole, however, are beginning to feel the consequences of these actions by individuals, in that subscriptions and access to *Gesta* have dropped over the past six years, as an increasing number of scholars have made their work available publicly online, sometimes in contradiction to signed author's rights statements. When access numbers to *Gesta's* official site (through University of Chicago Press) drop, libraries may decide to discontinue subscriptions to *Gesta*, and ICMA loses income from subscriptions. Despite falling subscription numbers, *Gesta's* press and editors have to do the same amount of work to produce a high-quality journal, which means our costs remain somewhat fixed. The situation is complicated by the role played by Academia.edu, which attempts to monetize individual scholars' work. In the long term, this is not a tenable situation. We need to find some way to balance the needs of individual scholars and ICMA as an organization (including our intellectual and financial investment in *Gesta*). Finally, many of our members are also committed to open-access scholarship as a concept, meaning that colleagues in all areas of the world can access scholarship without financial barriers.

Gordon Rudy, of University of Chicago Press, pointed out that many ICMA authors contributing to *Gesta* were in violation of the terms of UCP's current author's agreement, specifically: "You may not post a copy of your article on social media or article-sharing platforms including, but not limited to, Facebook, Twitter, LinkedIn, Academia.edu, and ResearchGate. You may post the article citation, with a link to the published article on the journal website, and the abstract if one is available."

The issue was brought to our attention by Gordon Rudy, of University of Chicago Press, who pointed out that many ICMA authors contributing to *Gesta* were in violation of the terms of UCP's current author's agreement, specifically: "You may not post a copy of your article on social media or article-sharing platforms including, but not limited to, Facebook, Twitter, LinkedIn, Academia.edu, and ResearchGate. You may post the article citation, with a link to the published article on the journal website, and the abstract if one is available." There had been some confusion over this in the past, and Gordon wished to clarify the situation.

A full account of author's rights for UCP journal authors is available here: https://www.journals.uchicago.edu/journals/ges/jrnl_rights. Some key points include the following:

Authors can reuse and share their articles online without cost *ONLY* after the 12-month embargo period stipulated in the contract they signed. Appropriate credit should be given (such as a full bibliographic citation).

Authors can reuse and share their articles online on non-commercial platforms such as a personal webpage, a departmental or institutional website, an institutional repository, or Humanities Commons. Whenever possible, provide a link to the UCP/*Gesta* version of the article on the publisher's website instead of posting a downloaded PDF.

UK authors may comply with RCUK Green Open Access policy.

In general, pre-print versions of the work should not be publicly available, to avoid confusion.

Although these are the specific guidelines of UCP, they are not unlike those of other presses with which ICMA members may be publishing. Authors should always read the author's rights statement carefully, and keep this in mind as they disseminate their work.

Many scholars are curious about the rationale for the (quite standard) twelve-month embargo and the ban on commercial platforms. From the publisher's perspective (both the press and ICMA as an organization), the embargo protects our financial investment in *Gesta*. While the intellectual property remains that of the author, the press and ICMA have expended considerable resources for the publication version of the work, including, but not limited to marketing, editorial, and production costs. When non-subscribers

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A NOTICE FROM THE PUBLICATIONS COMMITTEE

(continued)

access recent articles freely, subscription rates go down and we lose money on the publication (data over the last six years from the press demonstrate this).

The ICMA Publications Committee encourages members to use CAA Commons/Humanities Commons to disseminate their work. <https://caa.hcommons.org>.

Sharing the content of articles that have been published in *Gesta* on commercial platforms such as ResearchGate and Academia.edu is also problematic. These companies acquire, disseminate, and monetize user data in similar ways to social-media platforms like Facebook; there is a total lack of transparency. Furthermore, these sites, which make money off scholars' willingness to abrogate their author agreements with presses and share pre-print versions of their work in order to raise their academic profile, are frequently operating in direct infringement of copyright law, and share neither the usage data they collect, nor their business models, openly. They are not true Open Access platforms.

Fortunately, academic institutions and professional associations have invested heavily in creating true Open Access tools over the past decade. Such institutional repositories as Digital Commons (<https://www.bepress.com/products/digital-commons>) enable the press as well as the institution to track usage data on publications, which can be quite powerful in the context of tenure and promotion, not to mention helpful to librarians seeking to determine which journal subscriptions to renew. Furthermore, CAA recently opened its own sub-site of Humanities Commons (<https://caa.hcommons.org>), a true Open Access platform where authors can not only share their scholarly work and track data on its usage, but also join topical discussion communities, share syllabi and teaching materials, and access digital tools and resources developed by colleagues. Going forward, ICMA will continue working on solutions to provide free access to academic knowledge for all, while respecting authors' and organizations' stakeholder status in intellectual property.

Another thing to keep in mind is that when authors originally obtained permission to reproduce images from rights-holders, the permission was usually quite specific to that journal and its distribution platforms. Posting an article with images to a social media or commercial site (such as Academia.edu) may violate the terms of the agreement with the rights-holders for those images. In some cases, this might also be true of institutional repositories.

Some frequently-asked questions about digital dissemination of scholarly work and of scholarly work and Open Access are as follows.

- What if I want to share a recently-published (within the last twelve months) article with a colleague who does not have a subscription or institutional access to *Gesta*?

UCP does not prohibit the private sharing of your published material with a colleague. If you are sharing another scholar's work privately, it would be appropriate and polite to ask their permission first. Also, please see the note below about using Academia.edu to publicize your work without violating your author agreement – the press is willing to give you a link specific to your article that will work for a limited number of requests.

- Similarly, what if I want to use a recently-published article (my own, or another's) in teaching?

If teaching at an institution that has a subscription to *Gesta*, one can give students the UCP link to the published article. Students can retrieve the article through the institutional subscription. If no institutional subscription exists, UCP's policy states, "You may use your article for teaching purposes in your classes, including making multiple copies for each student, either individually or as part of a printed course pack, provided such course pack will be used solely for classes you teach and provided that such classes are academic and non-commercial in nature (for example, CME courses run by a for-profit organization would not be covered)." If you are teaching a very large class at an institution without a subscription, the press can provide access tokens to the electronic material free of charge. Simply contact UCP.

- How can I reach a wide scholarly audience without being on Academia.edu?

Network—be an active and engaged user of truly open-access platforms such as CAA Commons/Humanities Commons and your own institutional repository, if such exists. In terms of people finding your work, Google Scholar is currently the most heavily-used open-access search engine for scholarly work in the world. Experts on search-engine optimization (SEO) suggest that prior to publication, you think carefully about how you title your work and compose your abstract and/or keywords to achieve maximum accessibility. Note that Google Scholar indexes (draws its citations from) most major OA repositories (including institutional repositories) but NOT Academia.edu.

- What if I am already on Academia.edu, and wish to both publicize my own recently published (within twelve months) work to my followers and to remain compliant with *Gesta's*/other journals' author agreements?

You can post on Academia.edu the citation and abstract of your article, and include a link to the full article on *Gesta*/UCP's website. If you are concerned that some of your followers may lack institutional access to *Gesta*/UCP, you can also include a short note stating that anyone without institutional access can email you to request a personal copy. If you wish to track such requests for your personal profile, UCP can provide a link specific to your article that will work for a limited number of requests.

- Aren't I the copyright owner of my own scholarly work?

In most cases, yes. HOWEVER, this may not be the case universally. Some institutions claim copyright over work produced by a scholar as part of the execution of their employment contract. Some journals demand that the author surrender copyright of the published work. Read your contractual agreements carefully.

- What if I need to give my promotion/tenure committee access to my work inside the embargo period?

This falls under the legitimate uses as defined by the UCP Author's Rights statement, but for other presses, make sure you understand the terms of your author agreement.

- How can I best keep track of usage data, including citations and downloads, for my published works?

There are a variety of means by which you can track your impact. If you have an institutional repository, such as Digital Commons, you may receive weekly or monthly reports of activity. If you don't have an institutional repository (or even if you do and you want to increase your visibility on line), Humanities Commons/CAA Commons offers a library-quality open-access commons called Commons Open Repository Exchange (CORE) which provides similar data-tracking. Alternately, Google Scholar can be somewhat unreliable, but it does offer you a profile in which you can track your citations, your h-index, and your i10-index (but these will be very "low" because they don't discriminate between humanities and STEM, and our patterns of publication are so different to theirs). Journals like *Gesta* can also be tracked via the publisher, which collects data from

a variety of sources, including JSTOR, Project MUSE, EBSCO Host, etc. Downloads and views on Academia.edu are not reflected in this data.

- What is Open Access, exactly, and why should I care?

A generally agreed-upon definition of OA is "The free, immediate, online availability of research articles combined with the rights to use these articles fully in the digital environment." Not-for-profit organizations such as PLOS and SPARC advocate for a totally open-access climate for scholarly work, on the basis that since public monies support the vast majority of research activities by scholars, their publications should be in the public commons. However, because there remain costs associated with the production of quality, peer-reviewed digital and print scholarship, restrictions on access may exist for established journals associated with scholarly presses and scholarly associations. The impetus for OA came from the STEM fields, where immediate availability of research could change the landscape very rapidly -- in the humanities, our slower, more ruminative process (and the fact that many of us self-finance or are supported by private foundations) makes the economic argument about access less urgent, but one might still consider the moral argument that knowledge belongs to all humanity and should be openly shared irrespective of a person's economic status, geographic location, or institutional relationships. ICMA is committed to increasing access to scholarship through all legal and ethical means possible.

- Why isn't *Gesta* a "Gold Open Access" journal?

Gesta, and many other journals in which medievalists publish, is a Green Open Access journal. In Green OA, sometimes referred to as "self-archiving" -- the author can make their content available (after an embargo in many cases) in OA repositories such as a Digital Commons, a personal webpage, or an institutional webpage. In the "Gold" model, also called "author-pays publication," authors are allowed to make the electronic version of their article freely available on the journal website, in perpetuity, for a fee, which may be paid by the author directly or by an institution or funding body. Essentially, what is happening with Gold OA is that the costs associated with publication are borne by the author, instead of the publisher and/or subscriber or purchaser of the content. "Gold" isn't "better" than "Green," it's just a different model. Some UCP journals do offer the "Gold" option, but ALL offer the "Green" model.

EVENTS AND OPPORTUNITIES

Allison McCann, Assistant Editor for Events and Opportunities

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ICMA Annual Meeting at CAA

Save the date for the ICMA annual meeting, **Thursday, February 14, 2019, 7:00–9:00 pm**, in New York City (location TBD). Linda Safran and Adam Cohen (outgoing editors of *Gesta*), George Spera (counsel), and Fronia Simpson (longtime *Gesta* copyeditor) will all be honored.

Tours and Receptions for ICMA Members

Recent Tours:

Agents of Faith, Votive Objects in Time and Place, special tour led by Ittai Weinryb. Bard Graduate Center Gallery, Recent 8, 2018.

From the Desert to the City, the Journey of Late Ancient Textiles, special tour by Warren Woodfin. Godwin-Ternbach Museum, Queens College, Recent 15, 2018.

Upcoming Tours and Receptions:

Holy Hoaxes: A Beautiful Deception - Celebrating William Voelke's Collecting

Les Enluminures, 23 East 73rd St., 7th floor Penthouse
17 January - 2 February, 2019
Opening Reception 16 January 2019, 6:00–8:00 pm

ICMA members are invited to an opening reception for the exhibition *Holy Hoaxes: A Beautiful Deception—A Celebration of William Voelke's Collecting*, at Les Enluminures, New York. Please join us in celebrating all that William Voelke has done for the ICMA!

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

Block Museum of Art, Northwestern University, Evanston, IL, 13 May 2019.

On Monday, May 13, ICMA members are invited to a study day at the Block Museum of Art in connection with the NEH-funded exhibition *Caravans of Gold, Fragments in Time*. This will be the first major exhibition focused on the material culture of early trans-Saharan trade and the central but little-recognized role Africa played in medieval history. More than 100 artworks and archeological fragments drawn from African, American, and European collections attest to the shared history of West Africa, the Middle East, North Africa and Europe during the critical epoch of the eighth through sixteenth centuries, when West African gold fueled a global economy and was the impetus for the movement of things, people, and ideas across the Sahara Desert to Europe, the Middle East and beyond. After its Block Museum presentation (26 Jan.–21 July 2019), *Caravans* will travel to the Aga Khan Museum in Toronto (21 Sept. 2019–23 Feb. 2020) and the National Museum of African Art, Smithsonian Institute (4 April–29 Nov. 2020).

The ICMA visit will include a private viewing of the exhibition led by its chief curator, Kathleen Bickford Berzock, as well as discussion of some of the technical analysis used to help reconstruct medieval sub-Saharan metalworking techniques with Marc Walton, senior research scientist and codirector of NU-ACCESS. The ICMA will be sending out a notice for applications to join in November and December; any questions about the event can be directed to its organizer, Christina Normore, at c-normore@northwestern.edu.

New Opportunity!

ICMA to Nominate Projects for the Whiting Foundation 2020–21 Public Engagement Grants

The ICMA is pleased to announce that we will serve as a nominating body for the Whiting Foundation's programs supporting public-facing scholarship in the 2020–21 competition cycle. We are eligible to nominate **one or two early-career, full-time faculty at accredited US institutions**

of higher learning. Nominees may apply to either of the Whiting's funding programs, depending on the stage of development of their project:

- A *Fellowship* of \$50,000 for projects far enough into development or execution to present specific, compelling evidence that they will successfully engage the intended public.
- A *Seed Grant* of up to \$10,000 for projects at a somewhat earlier stage of development, where more modest resources are needed to test or pilot a project or to collaborate with partners to finalize the planning for a larger project and begin work.

Guidelines and eligibility criteria for the two programs are available online at <https://www.whiting.org/scholars/public-engagement-programs/about>. A formal call for proposals will follow in the New Year; our internal deadline will be **April 15, 2019**. Project proposals will be reviewed by representatives of the ICMA Advocacy and Grants & Awards Committees. If you have questions at any time, please contact Beatrice Kitzinger (bkitzinger@princeton.edu) and Nina Rowe (nrowe@fordham.edu).

Upcoming ICMA-Sponsored Sessions

ICMA at CAA (New York, 13–16 February 2019)

“Familiar Objects: Taking Another Look at Medieval Art,” organized by Lynn Jones (Florida State University).

ICMA at ICMS (Kalamazoo, 9–12 May 2019)

“The Other Half of Heaven: Visualizing Female Sanctity in East and West (ca. 1200–1500),” organized by Ioanna Christoforaki (Academy of Athens).

ICMA at St. Louis Symposium on Medieval and Renaissance Studies (St. Louis, 17–19 June 2019)

Call for sessions from the ICMA Programs & Lectures Committee will be circulated soon.

ICMA at IMC (Leeds, 1–4 July 2019)

“Sacred Remains, Material Concerns: Relics and Their Contexts, ca. 800–1270,” organized by Sarah C. Luginbill (University of Colorado, Boulder).

ICMA at V. Forum Kunst des Mittelalters (Bern, 18–21 September 2019)

“Walter Benjamin and the Middle Ages,” organized by Christopher Lakey (Johns Hopkins) and William Diebold (Reed College).

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

ICMA-Sponsored Symposium

“Eclecticism at the Edges: Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres c. 1300–c. 1550”

Princeton University, April 5–6, 2019

Organizers: Dr. Maria Alessia Rossi (Index of Medieval Art, Princeton University) and Dr. Alice Isabella Sullivan (University of Michigan)

This two-day symposium—cosponsored by the International Center of Medieval Art, the Princeton Institute for International and Regional Studies, the Department of Art & Archaeology at Princeton University, the Index of Medieval Art, and the Society of Historians of East European, Eurasian, and Russian Art and Architecture—focuses on the art, history, and culture of Eastern Europe between the 14th and the 16th centuries.

In response to the global turn in art history and medieval studies, “Eclecticism at the Edges” explores the temporal and geographic parameters of the study of medieval art, seeking to challenge the ways in which we think about the artistic production of Eastern Europe from the fourteenth through the sixteenth centuries. This event will serve as a long-awaited platform to examine, discuss, and focus on the eclectic visual cultures of the Balkan Peninsula and the Carpathian Mountains, the specificities, but also the shared cultural heritage, of these regions. It will raise issues of cultural contact, transmission, and appropriation of western medieval and Byzantine artistic and cultural traditions in eastern European centers and consider how this heritage was deployed to shape notions of identity and visual rhetoric in these regions that formed a cultural landscape beyond medieval, Byzantine, and modern borders.

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(continued)

Keynote Lectures:

Dr. Jelena Erdeljan (University of Belgrade): “Cross-Cultural Entanglement and Visual Culture in Eastern Europe c. 1300–1550.”

Dr. Michalis Olympios (University of Cyprus): “‘Eclecticism,’ ‘Hybridity,’ and ‘Transculturality’ in Late Medieval Art: A View from the Eastern Mediterranean.”

Symposium Speakers:

Dr. Vlad Bedros (National University of Arts, Bucharest): “A Hybrid Iconography: The Lamb of God in Moldavian Wall Paintings.”

Dr. Elena Boeck (DePaul University): “A Timeless Ideal: Constantinople in the Slavonic Imagination of the 14th–16th Centuries.”

Dr. Gianvito Campobasso (University of Fribourg): “Eclecticism Among Multiple Identities: The Visual Culture of Albania in the Late Middle Ages.”

Krisztina Ilko (Ph.D. Candidate, Metropolitan Museum of Art Fellow): “The Dormition of the Virgin: Artistic Exchange and Innovation in Medieval Wall Paintings from Slovakia.”

Dr. Nazar Kozak (National Academy of Sciences of Ukraine): “Post-Byzantine Art as a Network: Mobility Trajectories of the Akathistos Cycle in the Balkans, the Carpathians, and Beyond.”

Dr. Dragoş Gh. Năstăsoiu (Centre for Medieval Studies, National Research University, Moscow): “Appropriation, Adaptation, and Transformation – Painters of Byzantine Tradition Working for Catholic Patrons in 14th- and 15th-century Transylvania.”

Dr. Ovidiu Olar (Nicolae Iorga Institute of History of the Romanian Academy, Bucharest): “A Murderer Among the Seraphim: Prince Lăpuşneanu’s Transfiguration Embroideries for Slatina Monastery.”

Dr. Ida Sinkević (Lafayette College): “Serbian Royal Mausolea: A Reflection of Cultural Identity?”

Dr. Christos Stavrakos (University of Ioannina/Greece): “Donors, Patrons and Benefactors in Medieval Epirus between the Great Empires: A Society in Change or a Continuity?”

The symposium is free, but registration is required to guarantee seating. Please check in early January 2019 for a detailed program and registration form. For any queries, please contact the organizers at eclecticism.symposium@gmail.com.

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 February 15, 2019, for inclusion in the March newsletter.

Exhibitions

****New on View** Gallery of Medieval and Byzantine Art**

Mimi Gates Study Gallery, Yale University Art Gallery, New Haven

From the Desert to the City: The Journey of Late Ancient Textiles

Godwin-Ternbach Museum, Queens College, Flushing, NY
Until 13 December 2018

Naissance de la sculpture gothique, Saint-Denis, Paris, Chartres 1135–1150

Musée de Cluny, Paris
Until end of December 2018

(see write-up by Alison Stones in this newsletter)

Agents of Faith: Votive Objects in Time and Place

Bard Graduate Center Gallery, New York
Until 6 January 2019

Resplendent Illuminations: Books of Hours from the 13th to the 16th Century in Quebec Collections

Musée des beaux-arts, Montreal
Until 6 January 2019

The Samson-Master and His Age: Romanesque Sculpture in the Rhineland

Museum Schnütgen, Cologne
Until 6 January 2019

Armenia!

Metropolitan Museum of Art, New York
Until 13 January 2019

Der Paderborner Dom und die Baukultur des 13. Jahrhunderts in Europa

Diözesanmuseum, Paderborn
Until 13 January 2019

Two Camels and a Saint: The Antique Pilgrimage Site of Abu Mina in Egypt

Bode-Museum, Berlin
Until 31 January 2019

Holy Hoaxes: A Beautiful Deception - Celebrating William Voelkle's Collecting

Les Enluminures, 23 East 73rd St., 7th floor Penthouse
New York, NY 10021
17 January–2 February 2019

Art of Three Faiths: A Torah, a Bible, and a Qur'an

Getty Center, Los Angeles
Until 3 February 2019

Magiques licornes

Musée de Cluny, Paris
Until 25 February 2019

Artful Words: Calligraphy in Illuminated Manuscripts

Getty Center, Los Angeles
18 December 2018–7 April 2019

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

Block Museum of Art, Northwestern University, Evanston, IL
26 January–21 July 2019

Beyond Compare: Art from Africa in the Bode-Museum

Bode-Museum, Berlin
Until 2 June 2019

Conferences, Lectures, Symposia, Etc.

Conference: Madonne. Reframing, Coronation and Re-Installation of Marian Images in Early Modern Spaces

Institut für Kunstgeschichte, LMU/Zentralinstitut für Kunstgeschichte, Munich
7–8 December 2018

Conference: Moving Violence: Transgressing the Boundaries of Experience in Medieval Imagery

Tel Aviv University, Tel Aviv
11–13 December 2018

Colloquium: Exchanges et confrontations entre Chrétiens et Musulmans à l'époque du Vicomte de Béarn Gaston IV et du Roi d'Aragon Alphonse Ier (1090-1134)

Salle du Conseil Municipal, Marie d'Oloron Sainte-Marie, France
Friday, 14 December 2018, 10:15 am–6:30 pm
Saturday, 15 December 2018, 10:00 am–7:00 pm

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OTHER EVENTS AND OPPORTUNITIES

(continued)

Conference: *Negotiating the Past: Islamic Heritage in Italy and Spain*

Università Iuav di Venezia, Venice
1–2 February 2019

Colloquium: *Scaling the Middle Ages: Size and Scale in Medieval Art; Annual Medieval Postgraduate Colloquium*

Courtauld Institute of Art, London
8 February 2019, 9:30 am–6:30 pm

Study day: *XVIIth Study Day Medieval Art Oliba episcopus*

Museu Episcopal de Vic, Barcelona
9–10 February 2019
Email studentag@mittelalterkongress.de to register

Conference: *Spaces of Initiation: Objects, Images, and Rituals in the Middle Ages*

Hans Belting Library, Brno, Czech Republic
11–13 March 2019

Lecture Series: *Material Culture in Byzantium and the Medieval West*

Leipzig University, Leipzig, organized by Armin Bergmeier

4 December 2018, 7:00 pm, Art History Department, room 5.15, Dominik Heher (Wien/Mainz), “Byanz in der Vitrine: Einblicke in die Konzeption und Umsetzung der Ausstellung ‘Byzanz & der Westen: 1000 vergessene Jahre.’”

29 January 2019, 7:00 pm, GWZO, lecture room, Neslihan Asutay-Effenberger (Bochum), “Die Umwandlung einer Stadt—von Konstantinopel zu Konstantiniyye.”

30 January 2019, 9:00–11:00 am, Art History Department, room 5.14, Konstantin Klein (Bamberg), “‘Nur des Anblicks wegen (θέας ἕνεκα μόνον)’—Italienische Künstler, griechische Bücher und ein Renaissancefürst am Bosphorus?”

Lecture Series: *Medieval Art Forum*

Institute of Fine Arts, New York University, The James B. Duke House, New York

17 October 2018, 6:30 pm, Leslie Bussis Tait (Educator for Museum Teaching, Metropolitan Museum of Art, New York), “Romanesque Art in the United States: Collecting, Display, Reception.”

13 November 2018, 6:30 pm, Michele Tomasi (Professor of Medieval Art, Université de Lausanne) “Cultural Transfer and Artistic Emulation: Rinaldino di Francia, the Lupi Chapel (Padua), and Sculpted Altarpieces in Trecento Italy.”

29 January 2019, 6:30 pm, Alison Locke Perchuk (Assistant Professor of Art History, California State University, & Fellow, Institute for Advanced Study, Princeton), “Landscape Sanctified: Topographic Miracles in the Art of Medieval Italy.”

18 April 2019, 6:30 pm, The Restoration of Chartres Cathedral, Round Table
Discussion with art historians, conservators, restoration specialists (details TBD)

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/>

CONTRIBUTORS

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