



# ICMA NEWS

...AND MORE

Summer 2022, no. 2

Melanie Hanan, Editor

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

## FROM THE PRESIDENT, NINA ROWE

June 21, 2022

To the ICMA Community,

I hope that this newsletter finds you in circumstances where you are able to enjoy the season's opportunities for travel, research, and leisure activities. In the past few months, it has been wonderful to hear from colleagues pursuing investigations at sites and archives now reopened after pandemic shuttering and to receive reports of various scholarly and social in-person gatherings among those in ICMA circles.

May and June 2022 were particularly active months for the ICMA, with hybrid and virtual programming showcasing a range of themes and methods. We hosted the first installment in an online series on **Digital Approaches to Medieval Art History**, organized by the ICMA Digital Resources Committee, and featuring **Nicola Camerlenghi**, who shared his virtual reality reconstruction of the church of San Paolo Fuori le Mura, Rome. Just days later was the **ICMA at the Courtauld Lecture**, an event that ran in-person for the first time since 2019 and was broadcast live. This year the speaker was our very own ICMA Vice President, **Stephen Perkinson**, delivering a lecture entitled "**Memento Mori Imagery and the Limits of the Self in Late Medieval Europe.**" Soon after, we held another event in a series of special programs organized by the Friends of the ICMA Committee, called "**Medieval Make-Believe: The Middle Ages in Popular Culture,**" and featuring **Matthew Reeve, Wolf Burchard, Larisa Grollemond, and Bryan Keene**. All of these events were recorded and are available on our website under LECTURES, at [Courtauld Lecture](#) and [Special Online Lectures](#).

The ICMA also had a high-profile presence at recent key colloquies of art history and medieval studies, sponsoring sessions at the 2022 conferences of the Association for Art History (London; online, April), the International Congress on Medieval Studies (Kalamazoo; online, May), and the International Medieval Congress (Leeds; July, in-person!). Reports from the Kalamazoo sessions are in the MEMBER NEWS—EVENTS section of this newsletter, and a listing for the Leeds panels are in the EVENTS AND OPPORTUNITIES—SPONSORED BY THE ICMA section. Additionally, I single out a special feature of the Kalamazoo congress, a suite of ICMA-organized **Mining the Collection** events, one held on each day of the conference. These were five live sessions with curators and researchers speaking about and often handling objects behind-the-scenes at: **The Aga Khan Museum, The J. Paul Getty Museum, The Metropolitan Museum of Art, The Dumbarton Oaks Museum, and The Cleveland Museum of Art**. Putting this program together was an organizational feat carried out by **Shirin Fozi** and orchestrated with the support of **Elizabeth Teviotdale**. I express my deep gratitude to Shirin and Liz for conceptualizing and coordinating this series, and I encourage you to make use of the recordings of these Mining the Collection sessions—soon to be posted on our website—in your research and teaching.

## FROM THE PRESIDENT, NINA ROWE

(continued)

Another landmark event of the past few months was our second **Virtual Town Hall** organized by the ICMA **IDEA (Inclusivity, Diversity, Equity, and Accessibility) Committee**. This gathering, held on May 4, was called “**Evaluating 2021: Race, Diversity, and Medieval Art History in the Classroom and the Museum.**” Presentations by **Larisa Grollemond, Anne Heath, Erika Loic, and Michelle Wang** were followed by smaller discussions in Zoom breakout rooms where attendees had an opportunity to talk through experiences, strategies, and aspirations moving forward. We are grateful to the Co-Chairs of the IDEA Committee, **Andrea Achi and Joseph Ackley**, and to our Coordinator for Digital Engagement, **Evan Freeman**, for their meticulous planning of the workshop, ensuring that it was a productive and inspiring event. Insights gathered from the Town Hall will shape the work of the IDEA Committee and other ICMA initiatives going forward.

The current tentative return to in-person gatherings inspires our **ICMA Pop-Ups** program, organized by the **Membership Committee**. You should have received an email reminder of the initiative (the information can be found in the MEMBER NEWS-NEWS BLASTS section of this newsletter). The idea is that individuals organize informal get-togethers with nearby members of the ICMA community. An event could be a museum visit, a walk-through of a historic neighborhood, a picnic, coffee or cocktails, whatever you like. For an example, see MEMBER NEWS-EVENTS in this newsletter for a description of a Pop-Up that took place in Beaune, France, in March. We help with the invitation, targeting ICMA members in your area, and you take it from there! We also already have events in the works for gatherings at Medieval Times restaurants across the US, and we look forward to seeing what else materializes. I am grateful to **Sonja Drimmer**, Chair of the ICMA Membership Committee, for partnering on this initiative.

I am also thrilled to announce the publication of the first volume in the *ICMA Viewpoints* series, ***Destroyed—Disappeared—Lost—Never Were***, a collection of essays edited by **Beate Fricke and Aden Kumler**. Please see the MEMBER NEWS-NEWS BLASTS section of this newsletter for a full table of contents of the book. On August 31st, we will be holding an online book launch celebrating this publication, so please register for that event through [our website](#). *ICMA Viewpoints* is the brainchild of **Elizabeth Sears and Eleanor Goodman**, Executive Editor at Penn State University Press, our publishing partner for the series. I thank Betsy and Ellie for conceptualizing *ICMA Viewpoints* and I encourage ICMA members to contact the current Editor of the series, **Roland Betancourt**, if you have ideas for a volume.

This newsletter marks an important moment of transition for a long-standing ICMA colleague, **Danielle Oteri**. Since 2013, Danielle has worked as the designer for *ICMA News* and she has held the positions of Program Director and ICMA Administrator (2008–13). Throughout the years, Danielle was a steady presence in the ICMA office at The Met Cloisters and contributed important work as we shifted to meet the demands of changing academic, museum, and technological landscapes. I particularly note Danielle’s expert design work on the **Lordship and Commune Project**, housed on the ICMA site. We wish Danielle well as she embarks on a new chapter in her life, and we thank her for her years of service to our organization.

And now I turn to you for support, asking you to reflect on what the ICMA has meant to you during the pandemic era and throughout your career. In recent years, our organization has expanded operations considerably, offering a wide range of digital programming, developing means to be attentive to shifts in the field of medieval art history, honoring the legacy of colleagues who established the terms for research and inquiry, and striving to meet the needs and expectations of new generations of medieval art historians. None of this could happen without funding and without the careful stewardship of our finances by ICMA Treasurer, **Warren Woodfin**, and by our Finance Committee, chaired by **C. Griffith Mann**. Your membership dues help us stay on strong financial footing, and we encourage those who are able to sign-on to a higher-level ICMA membership. As you can see at the **JOIN** tab of our website, one can select Contributor (\$150), Patron (\$300), Sustainer (\$600), or Benefactor (\$1,200) membership levels. The generosity of those who elect to give at these higher rates is recognized in print in the opening pages of each issue of *Gesta*. In the **DONATE** area of the site, there are further opportunities, with mechanisms for making an unrestricted contribution or for donating to funds honoring colleagues who have long supported the ICMA: **The Forsyth Lectureship Fund, The Harvey Stahl Memorial Fund, The Marilyn J. Stokstad Fund, The Elizabeth C. Parker Fund, and The Stephen K. Scher Fund**. Please contribute, if you are able, to ensure a vibrant future for the ICMA!

And we hope to celebrate that future together, in-person at the **2023 ICMA Annual Meeting** to be held in New York City during the College Art Association conference, which runs February 15–18, 2023 (precise date and venue TBD). **Please mark your calendars and plan to come to town!** We could all use a party, and this one promises to be extra fun after several years when we have not been able to gather as a community.

I close with words of praise for the team that keeps the ICMA's operations humming along. **Ryan Frisinger**, Executive Director, manages the ICMA office, administering our ever-expanding endeavors with grace and equanimity. **Evan Freeman**, Coordinator for Digital Engagement, expertly handles the tech side of our activities—the live events and their recordings, our Oral History Project, and beyond. I also express my admiration and appreciation for **Melanie Hanan**, Editor of *ICMA News*, and **Tania Kolarik**, Assistant Editor for Events and Opportunities, a dynamic team that delivers to us thrice yearly the fascinating content and crucial information provided by *ICMA News*. Please also join me in welcoming **Ashley Armitage**, the new Designer for *ICMA News*. The newsletter you are reading now is testament to her talents!

We count on you to keep the ICMA lively and relevant. Please do not hesitate to get in touch if you have ideas for how the ICMA can help the community ([icma@medievalart.org](mailto:icma@medievalart.org)).

Best wishes,



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

## MEMBER NEWS

### NEWS BLASTS

The ICMA is delighted to announce the publication of the first volume in the ICMA Viewpoints series

### *Destroyed—Disappeared—Lost—Never Were* Edited by Beate Fricke and Aden Kumler



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Beate Fricke and Aden Kumler, *Introduction*

Michele Bacci, *Jerusalem's Loca Sancta and Their Perishable Frames*

Claudia Brittenham, *John Lloyd Stephens and the Lost Lintel of Kabab*

Sonja Drimmer, *The Sanguine Art: Four Fragments*

Jaś Elsner, *The Dreamwork of Positivism: Archaeological Art History and the Imaginative Restoration of the Lost*

Danielle B. Joyner, *Finding Delight in Gardens Lost*

Kristopher W. Kersey, *Impermanence, Futurity, and Loss in Twelfth-Century Japan*

Lena Liepe, *Lonely Bones: Relics sans Reliquaries*

Meekyung MacMurdie, *The Manuscript Machine: Assemblages and Divisions in Jazari's Compendium*

Michelle McCoy, *Cave and Camera: Shades of Loss in the Library Cave of Dunhuang*

Peter Geimer, *Mourning the Loss of Works / Praising Their Absence: A Response*

**To order, please visit the PSU site:**

<https://www.psupress.org/books/titles/978-0-271-09328-4.html>

To write about works that cannot be sensually perceived involves considerable strain. Absent the object, art historians must stretch their methods to, or even past, the breaking point. This concise volume addresses the problems inherent in studying medieval works of art, artifacts, and monuments that have disappeared, have been destroyed, or perhaps never existed in the first place.

The contributors to this volume are confronted with the full expanse of what they cannot see, handle, or know. Connecting object histories, the anthropology of images, and historiography, they seek to understand how people have made sense of the past by examining objects, images, and architectural and urban spaces. Intersecting these approaches is a deep current of reflection upon the theorization of historical analysis and the ways in which the past is inscribed into layers of evidence that are only ever revealed in the historian's present tense.

## ICMA-Pop-Ups



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

For about a year the International Center of Medieval Art has been helping members organize informal ICMA-Pop-Up events. These are small, in-person gatherings intended to forge connections among medieval art historians in locales across the US and around the world.

We encourage you to set up a gathering in your area. All ideas are welcome! You could organize a visit to a museum or special exhibition, a picnic at a local park, morning coffee, or evening cocktails. You come up with a plan and we'll help by getting the word out to ICMA members in your region! All we ask is that you take some pics and write a brief blurb about your Pop-Up event for a feature in *ICMA News*. The ICMA can provide funds to help cover costs.

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

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

## Member Awards and Appointments

*If you are a member and your work has garnered a national or international award in the twelve months prior to November 2022, please send your information to Melanie Hanan, [newsletter@medievalart.org](mailto:newsletter@medievalart.org), by **October 15, 2022** (for publication in the autumn issue).*

**Lindsay S. Cook** has been appointed Assistant Teaching Professor of Architectural History at Penn State University.

**Thomas E. A. Dale** (University of Wisconsin-Madison) has been selected to be the Simona and Jerome Chazen Distinguished Chair of Art History for 2022–27. This position will support the completion of his book on race and cultural encounter in medieval Venice, among other research initiatives.

**Jennifer M. Feltman** was awarded tenure and promotion to Associate Professor of Medieval Art and Architecture at The University of Alabama.

**Denva Gallant** (Delaware University) was awarded the Samuel H. Kress Foundation Rome Prize in Medieval Studies for the 2022–2023 academic year to support her project “Illustrating the *Vitae patrum*: The Rise of the Eremitic Ideal in Fourteenth-Century Italy.”

**Elina Gertsman** (Case Western Reserve University) was the professeure invitée at the École des Hautes Études en Sciences Sociales in Paris this summer, completing the first part of the three-year invitation cycle within the framework of the project on *Arts et intelligences du silence*, directed by Vincent Debiais and Deborah Puccio-Den.

**Anne Heath** (Hope College) has received an NEH summer stipend to work on her project entitled “The Holy Tear of Christ: Visual and Performance Culture at the Benedictine Abbey of Trinité, Vendôme, ca. 1150–1550.” She will carry out her research and writing this summer at the Bodleian Library at Oxford, the BnF in Paris, and several sites in France.

**Joseph Kopta** has been appointed Assistant Professor of Instruction in the Art History Department of the Tyler School of Art and Architecture, Temple University.

An **NEH Public Humanities Grant of \$100,000** was awarded to support an exhibition entitled “Bringing the Holy Land Home: The Crusades, Chertsey Abbey, and the Reconstruction of a Medieval Masterpiece” at the College of the Holy Cross, Worcester, MA. Conceived

by **Amanda Luyster**, Assistant Professor in the Visual Arts department, the exhibition will explore the history of the thirteenth-century Chertsey Abbey floor tiles in the context of war and cultural exchange of the Crusades. The exhibition will be co-curated by **Meredith Fluke**, Director of the Cantor Art Gallery. The exhibition will run January 26–April 6, 2023, with a symposium, held in conjunction with the NEMC, on March 25, 2023. For more information, see.: <https://www.holycross.edu/iris-and-b-gerald-cantor-art-gallery/exhibitions/upcoming-exhibitions>

**William R. Levin** (Centre College, emeritus), at the invitation of the Society for Renaissance Art History, gave the Louis L. Martz Plenary Lecture at the 2022 annual meeting of the interdisciplinary South-Central Renaissance Conference, hosted online by the University of Alabama. He presented the writings of St. Francis of Assisi and his eight principal thirteenth-century biographers alongside paintings of that era illustrating Francis's exemplification and encouragement of certain works of charity during the late medieval and early modern eras.

**Sarah Mathiesen** (Florida State University) was awarded the Robert and Janet Lumiansky Dissertation Grant, one of nine Medieval Academy of America Dissertation Grants, to support her project "Yılanlı Kilise: Meaning and Identity in a Rock-Cut Church."

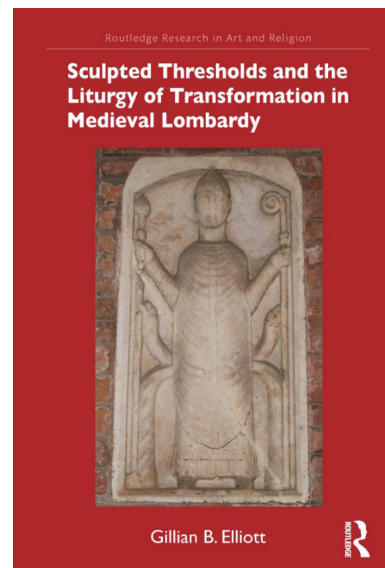
**Zachary Stewart** (Texas A&M University) has received the Founders' Award from the Society of Architectural Historians for his article "One and Many: Parish Church Planning in Late Medieval England," *Journal of the Society of Architectural Historians* 79, no. 3 (2020). More information on the award can be found at: <https://www.sah.org/jobs-and-careers/sah-awards/publication-awards>.

**Sasha Suda**, who was on the ICMA Board of Directors from 2019–22 and is currently director and chief executive of the National Gallery of Canada, will begin as the director of the Philadelphia Museum of Art in September 2022.

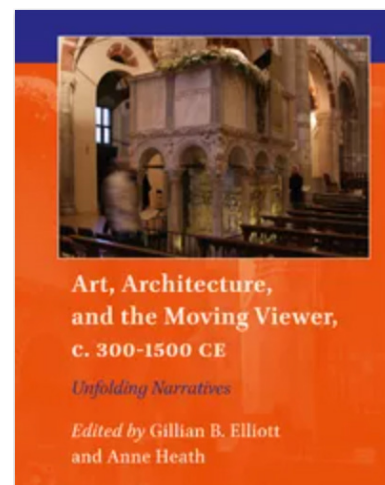
**Megumi Tanabe** (Non-Tenured Research Fellow, Institute of Oriental and Occidental Studies, Kansai University) is launching a project entitled "The Representation of Prosperity Wishes of the Ducal Family of Brittany in the 15th Century," from April 2021 to March 2024 with the support of the Japan Society for the Promotion of Science (21K00103). <https://kaken.nii.ac.jp/ja/grant/KAKENHI-PROJECT-21K00103/>

## Recent Books By Members

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



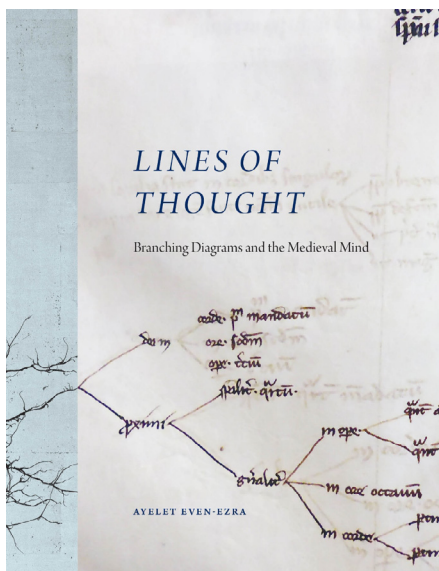
Elliott, Gillian B. *Sculpted Thresholds and the Liturgy of Transformation in Medieval Lombardy*. New York: Routledge, 2022. <https://www.taylorfrancis.com/books/mono/10.4324/9781003222415/sculpted-thresholds-liturgy-transformation-medieval-lombardy-gillian-elliott>



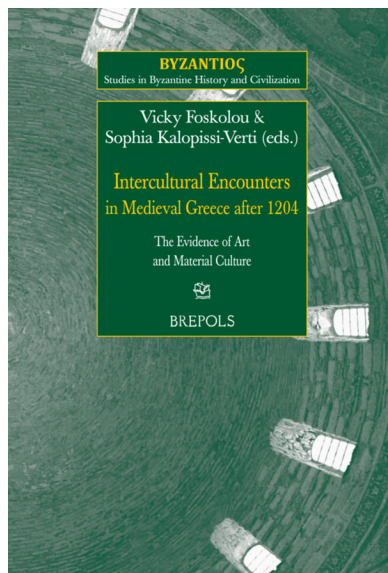
Elliott, Gillian B., and Anne Heath, eds. *Art, Architecture, and the Moving Viewer, c. 300–1500 CE: Unfolding Narratives*. Leiden: Brill, 2022. <https://brill.com/view/title/61648?language=en>

**MEMBER NEWS**

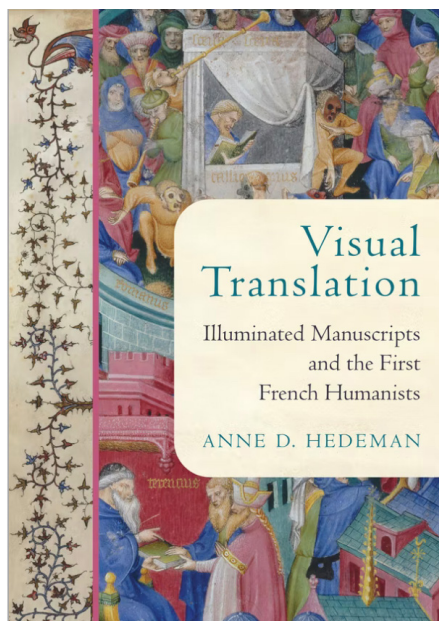
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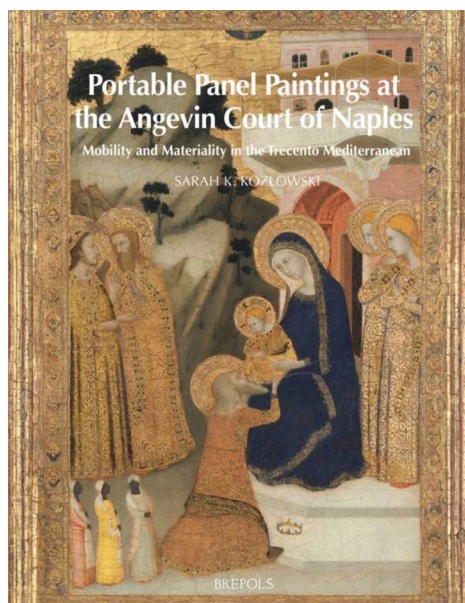
Even-Ezra, Ayelet. *Lines of Thought: Branching Diagrams and the Medieval Mind*. Chicago: University of Chicago Press, 2021. <https://press.uchicago.edu/ucp/books/book/chicago/L/bo63098990.html>



Foskolou, Vicky, and Sophia Kalopissi-Verti, eds. *Intercultural Encounters in Medieval Greece after 1204: The Evidence of Art and Material Culture* (Byzantios. Studies in Byzantine History and Civilization, vol. 19). Turnhout: Brepols, 2022. <https://www.brepols.net/products/IS-9782503598505-1>



Hedeman, Anne D. *Visual Translation: Illuminated Manuscripts and the First French Humanists*. Notre Dame: University of Notre Dame Press, 2022. <https://undpress.nd.edu/9780268202279/visual-translation/>



Kozłowski, Sarah K. *Portable Panel Paintings at the Angevin Court of Naples: Mobility and Materiality in the Trecento Mediterranean*. Turnhout: Brepols, 2022. [http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503596952-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503596952-1)

## MEMBER NEWS

*(continued)*

### Member Events

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

#### **Le Bon, le Téméraire et le Chancelier— Quand flamboyait la Toison d’Or: ICMA Pop-up in Beaune, France (March 19, 2022)**



Four ICMA members gathered in Beaune, France, on a sunny Saturday at the end of March to view “Le Bon, le Téméraire et le Chancelier—Quand flamboyait la Toison d’Or.” The exhibition not only offered a rare glimpse of artworks and objects from the Burgundian court in the fourteenth and fifteenth centuries, but also a one-of-a-kind opportunity to view these objects in three different spaces, of which two were originally founded by key members of the court. Our first stop was the Hôtel

Dieu (Hospices de Beaune), established by chancellor Nicolas Rolin in 1443. Devotional artworks, ecclesiastic and secular furnishings, and manuscripts were exhibited in the different rooms of the hospice that retain some of their functional components such as nursing beds. After a discussion in front of the greatest highlight, the Beaune Altarpiece (Rogier Van der Weyden, 1443–51), we were ready for the next stop: Musée Du Vin De Bourgogne. This second location was attractive not only for its main subject—wine—but also for its structure, which originally served as a hotel for the Burgundian dukes. Thus, while we explored the architecture, we also learned about the surprisingly artful process of manufacturing wine barrels. We then proceeded to the third and last station of the exhibition, the Musée des Beaux-Arts. The walks between the various locations of the exhibition were delightful, for we had a chance to explore the beautiful town of Beaune and even to stop spontaneously at the Collégiale Notre-Dame. In the museum, paintings, sculptures, tapestries, reliquaries, manuscripts, and other objects were spread over four halls. As we expected after reading about the luxurious lifestyle in the Burgundian court, the objects were of the finest quality! We are all grateful for the possibility to see them up close and together, thanks to the exhibition organizers and the ICMA. We concluded this special day with our mutual hope for having further ICMA Pop-Ups, with even more ICMA members and more medieval art.



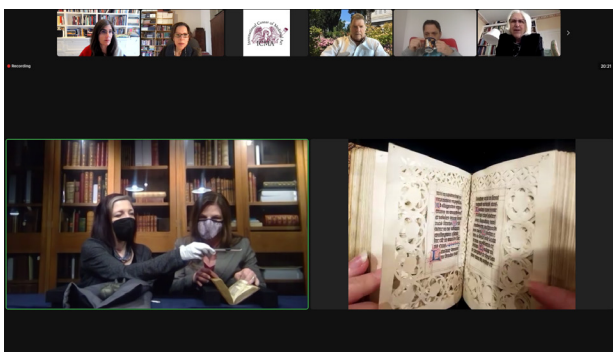
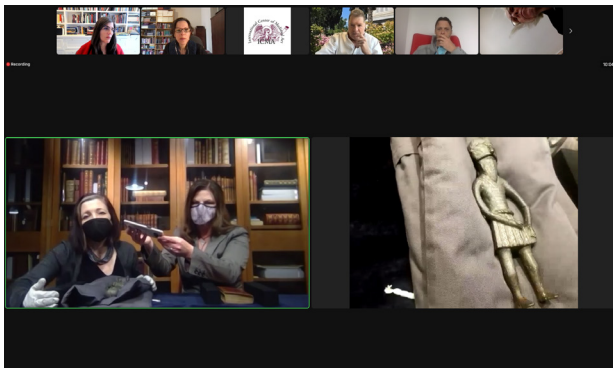
- Submitted by Masha Goldin, ICMA Membership Committee



## MEMBER NEWS

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### Mining the Collection: Lynley Anne Herbert and Christine Sciacca at the Walters Art Museum (March 30, 2022)



Nearly a century after its founding, the Walters Art Museum continues to be a place of remarkable discovery, with tantalizingly strange objects haunting the storage shelves filled with over 2,500 medieval objects and manuscripts. On March 30, Lynley Anne Herbert, Curator of Rare Books and Manuscripts & Curatorial Chair, and Christine Sciacca, Curator of European Art, 300–1400 CE, shared with the ICMA community two mysterious medieval oddities: a bronze figure of unknown origin possibly representing a crusader, and a lace-cut manuscript with no known precedent.

### Mining the Collection: The Kalamazoo Edition (May 9–13, 2022)



When it was first announced that the Medieval Institute at Western Michigan University had made the difficult decision to hold the 57th International Congress on Medieval Studies as an online-only conference, the response on social media was less than enthusiastic. The first year of the pandemic had proven exhausting and isolating, and many medievalists had been hoping for a full return to face-to-face interactions by May 2022. In hindsight, however, it seems clear that the congress organizers were wise to adopt a cautious approach and to seek out ways to enliven the inevitable Zoom format with sessions that encouraged audience participation. This proved a natural fit with the ICMA's *Mining the Collection* format, which had emerged in the early days of the pandemic as a way to facilitate close looking and object study in a time when access to museums had been severely curtailed. Five museums from across North America generously agreed to participate in a special Kalamazoo Mining the Collection series co-sponsored by the Medieval Institute and the ICMA, and this proved an enormous success with anywhere from seventy-five to 100 participants logging into each of the sessions to view an impressive array of objects together.



## MEMBER NEWS

*(continued)*

Across five days, participants were invited to examine highlights from the Aga Khan Museum (Monday), J. Paul Getty Museum (Tuesday), Metropolitan Museum of Art (Wednesday), Dumbarton Oaks Museum (Thursday), and Cleveland Museum of Art (Friday). Each panel was hosted by curators and art handlers who facilitated special access to three carefully selected artworks in a behind-the-scenes study space; each object was introduced by an invited speaker before the floor was opened for discussion. ICMA members were also invited to attend the panels in-person at the museums, creating a hybrid format that allowed for in-person as well as virtual interactions. At the Aga Khan Museum, Michael Chagnon organized a session that included an oliphant introduced by Mariam Rosser-Owen, an albarello introduced by Marcus Milwright, and the base of an incense burner introduced by Ruba Kana'an. The Getty session, organized by Elizabeth Morrison, included the Wenceslaus Psalter introduced by Meredith Cohen, an illustrated copy of excerpts from *Ovid's Heroines* introduced by Cynthia Brown, and a bifolium from the Pink Qur'an introduced by Linda Komaroff. Turning from manuscripts to ivories, the session organized by C. Griffith Mann at the Metropolitan featured discussions of research by current Met fellows: Jacqueline Lombard introduced The Met's Magdeburg Ivory; Nicole Pulichene introduced an enigmatic ivory object, tentatively identified as a mortar; and Scott Miller introduced a set of ivory mirror backs. The Dumbarton Oaks session, organized by Jonathan Shea, focused on Byzantine lead seals in conjunction with the exhibition *Lasting Impressions: People, Power, Piety* (on view through November 2022); these included: the seal of Constantine, Imperial Protospatharios, introduced by Nikos Kontogiannis; the seal of John, Metropolitan of Mytilene, introduced by Eric McGeer; and the Seal of John, a candlemaker, introduced by Alex Magnolia. The week ended with a cross-cultural selection of highlights from Cleveland, organized by Gerhard Lutz; this included: the *Astasāhasrikā Prajñāpāramitā-sūtra* Manuscript, introduced by Reed O'Mara; a fragment of a steatite crucifixion icon, introduced by Elizabeth S. Bolman; and Cleveland's *Death of the Virgin* panel by the Master of Heiligenkreuz, introduced by Elina Gertsman. Each object was greeted with enthusiastic discussion from the many participants who asked questions and contributed comments via Zoom. It was heartening to see robust participation from so many ICMA members as well as many more medievalists that we hope might be enticed to join the ICMA in the future.



The sessions were recorded, and the ICMA is working with the Medieval Institute in the hopes that the recordings might be made available on the ICMA's website by August. As co-organizer and facilitator for the series, I am pleased to note that a similar set of panels may take place as part of next year's Congress, which will be run in a hybrid format. As we slowly transition from a fully virtual era back to face-to-face conferences, it is to be hoped that some of the fresh innovations developed during the pandemic will be preserved, creating new avenues of access and interaction for all. The Mining the Collection series has been a model for such efforts, and deserves to remain a key component of ICMA programming for a long time to come.



- Submitted by Shirin Fozji

## MEMBER NEWS

(continued)

### ICMA Sessions at the International Congress on Medieval Studies, Kalamazoo (May 9–14, 2022)

*From Prophet of Israel to Miracle-Working Saint: The Transformations of Elijah's Story in Jewish and Christian Iconographic Traditions*  
(ca. Third–Fifteenth Centuries) (May 9)



Andrei Dumitrescu and Barbara Crostini were pleased to receive ICMA sponsorship for their panel at the 59th International Congress on Medieval Studies at Kalamazoo earlier this spring. Their session, entitled “From Prophet of Israel to Miracle-Working Saint: The transformations of Elijah’s story in Jewish and Christian iconographic traditions,” included an introduction by Barbara Crostini, whose interest in Elijah began with the synagogue cycle at Dura Europos, and featured four complementary papers by Erika Loic on Elijah in Spanish medieval manuscripts, Chana Sacham-Rossby on Elijah in medieval Jewish tradition, Andrei Dumitrescu on Elijah frescoes in the Balkan region, and Vlad Bedros on later fresco programs about Elijah in Slavic countries. Common themes emerged, such as the importance of Elijah in the discourse about the Eucharist, as well as the better-known relation between Elijah and monasticism. We plan to produce a volume about Elijah with these four papers as the core. We thank the ICMA for its support in getting our project off to a promising start.

*-Submitted by Barbara Crostini*

### *Naples and Beyond: World-Wide Cultural Networks* (4 Sessions, May 12)



Francesco Rosselli, *Tavola Strozzi*, 1472–1473,  
Naples, Museo Nazionale di San Martino

At the 57th International Congress on Medieval Studies in May 2022, the ICMA sponsored four sessions under the comprehensive title, “Naples and Beyond: World-Wide Cultural Networks.” Denva Gallant (University of Delaware) and Janis Elliott (Texas Tech University) co-organized, with the help of Gilbert Jones (Kent State University), a suite of three sessions focused on the city and kingdom of Naples under Angevin rule. ICMA Student Committee Co-Chairs Gilbert Jones and Emma Dove (University of Virginia) co-organized a fourth linked session in which students presented papers on the wider Neapolitan Kingdom during the Angevin and Aragonese periods. This stimulating set of panels with a united focus on late-medieval Naples resulted in a rich exchange between students, emerging scholars, and senior scholars.

Building on recent scholarship, the sessions’ participants considered Naples as a world city and center of cultural production whose art, artists, and architecture were not only distinct but also influential beyond the boundaries of the kingdom of Naples to the wider Mediterranean, Europe, and other continents between ca.1250 and ca.1485. The sessions took place online and—fittingly, given the worldwide scope—included scholars representing several countries, such as Italy, the Netherlands, Switzerland, Canada, and the United States.

The Naples-themed extravaganza began with “Within Naples,” a session dedicated to art and architecture within the city. Stefano D’Ovidio (University of Naples) discussed the hospital and charitable functions of Sant’Eligio in relation to urban topography, architectural features, and the surviving imagery in the church. Caroline Bruzelius (Duke University) considered the function of the unusual ribbed dome over the apse of the Cathedral of Naples as potentially having been intended as either

## MEMBER NEWS

(continued)

an Angevin royal necropolis or a shrine for San Gennaro. Paola Vitolo (University of Naples) surveyed medieval tombs in Montevergine to demonstrate the evolution of tomb typologies in Naples during the entire Angevin period. Nicolas Bock (Lausanne University) examined the funerary monument of Ser Gianni Caracciolo in San Giovanni a Carbonara and linked it to northern Italian court and university culture, specifically in Padua and Milan.

The second session, “Beyond Naples I,” engendered rich conversations that demonstrated connections between the city of Naples and its territorial holdings in the *regno*. Jill Caskey (University of Toronto) examined the Church Reliquary of San Nicola in Bari within the context of its materiality, function, and its place in the history of the treasury. Claire Jensen (University of Toronto) investigated the contrast between heaven and hell in the Last Judgment scene in the hospital church of SS. Annunziata in Sant’Agata de’ Goti, shedding light on this scene as an appeal for charitable donations. Maria Harvey (James Madison University) traced the transmission of specific Neapolitan iconography to the Salento periphery in Galatina to bolster Giovannantonio del Balzo Orsini’s claim to the Principality of Taranto and to bolster Maria d’Enghien’s royal status.

The third session, “Beyond Naples II,” focusing exclusively on manuscripts, was chaired by Cathleen Fleck (St. Louis University). Nora Lambert (University of Chicago) gave a fascinating talk about a Latin copy (BnF ms. lat. 6912) of a tenth-century Persian medical treatise, made for Charles I of Naples in 1279, whose opening illuminations record the gifting to Charles of the original manuscript by Hafsid ruler Muhammad I al-Mustansir, and make manifest the multivalent cultural exchanges between the Islamic Mediterranean and Western Europe during the Crusades. Denva Gallant presented new research on the *Vitae Patrum* (Morgan ms. M.626), a manuscript focusing on eremitic ideals that nevertheless features a crypto-portrait of Robert of Anjou that represents him as sacral king and pious ruler in order to promote a larger propagandistic program espoused by the Neapolitan court. Janis Elliott’s paper made a compelling case for the early history of the Hungarian Angevin Legendary (BAV ms. lat. 8451), suggesting that Queen Elizabeth of Hungary played a role in the decorative scheme of the book and likely commissioned it to accompany her son, Prince Andrew of Hungary, to Naples when he was betrothed to his cousin Princess Joanna of Naples at age six in 1333.

The ICMA’s Student Committee sponsored the fourth session called, “New Approaches to the Art and Architecture of Angevin and Aragonese Naples (1265–1458),” to harmonize with the three sessions that occurred earlier in the day. The presenters in this session ranged from early-career MA students to advanced doctoral candidates. Eilis Coughlin (Rice University) discussed the role of women in the Anjou Bible (BnF ms. fr. 9561) in the context of Queen Joanna I of Naples’ contentious reign. Paula van der Zande (University of Amsterdam) connected frescoes in the *Palais des Papes* in Avignon to the royal patronage of Queen Joanna I in Santa Maria dell’Incoronata in Naples. Françoise Keating (University of Victoria) spoke about Francesco Laurana’s portrait medals as precursors of his later busts of the Aragonese rulers. Jake Eisensmith (University of Pittsburgh) considered competition between artists and patrons at a moment when the ruling dynasty in the *mezzogiorno* changed from a French to a Spanish ruling house. Overall, these papers were compelling, well-illustrated, and cohesive in a way that not even the session organizers could envision. The student participants benefited greatly from the expert moderation of discussants Drs. Janis Elliott and Denva Gallant.

The diversity of the papers, the material covered, the presence of scholars at different stages of their respective careers and from diverse geographic locations, as well as rigorous methodological approaches all demonstrated the richness of the study of Naples and its connections. As a result, the four ICMA-sponsored sessions helped broaden the scope of traditional medieval Italian art history. Furthermore, this dynamic group of speakers, papers, and sessions forged connections between the participants and a large international audience. These lively discussions reaffirmed that Naples and Southern Italy continue to offer fertile ground for art historians.

–Submitted by Janis Elliott, Denva Gallant, and Gilbert Jones

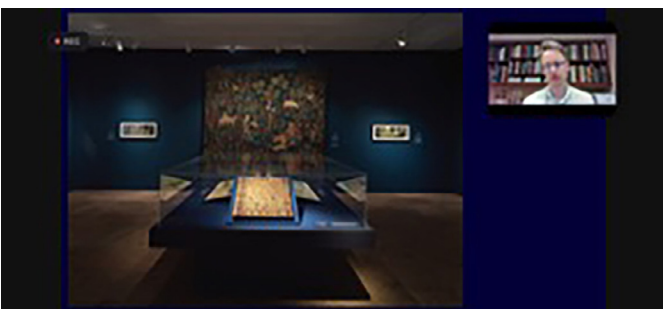
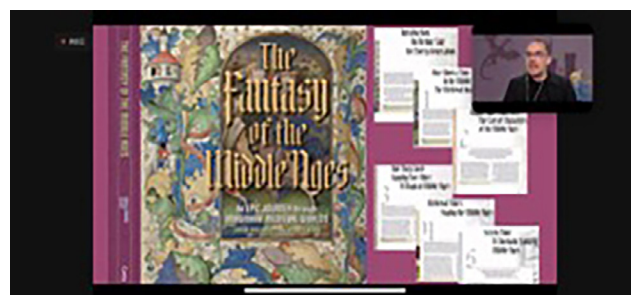
## MEMBER NEWS

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### Medieval Make Believe: The Middle Ages in Popular Culture—An Online Event Presented by Friends of the ICMA (June 1, 2022)



Friends of the ICMA presented the fourth in a series of special online events on Wednesday, June 1, with three panelists: Wolf Burchard, Associate Curator, European Sculpture and Decorative Arts, The Metropolitan Museum of Art; Larisa Grollemond, Assistant Curator of Medieval and Renaissance Manuscripts, J. Paul Getty Museum; and Bryan C. Keene, Assistant Professor of Art History, Riverside City College. Matthew M. Reeve, Associate Professor of Art History at Queen's University, served as the moderator.



Wolf Burchard is the curator of the recent exhibition, “Inspiring Walt Disney: The Animation of French Decorative Arts” at The Metropolitan Museum of Art and the author of its catalog. The exhibition is now on view at the Wallace Collection, London, until October 16, 2022. Larisa Grollemond and Bryan Keene are co-curators and co-authors of the exhibition and its related catalog, “The Fantasy of the Middle Ages: An Epic Journey through Imaginary Medieval Worlds,” from the J. Paul Getty Museum, which is on display from June 21–September 11, 2022. Matthew Reeve is the author of *Gothic Architecture and Sexuality in the Circle of Horace Walpole* (Penn State Press, 2020).

Reeve asked the panelists to speak about Medievalism in broad terms, and how each culture and period has its own relationship to the medieval past. He then opened a discussion about the temporal slipperiness of the Middle Ages. The panelists discussed the influence the Middle Ages has had on literature and films and—in recent years—on social media. Since “Inspiring Walt Disney” had completed its run in New York, Burchard reviewed how people had responded to the exhibition. The discussion demonstrated not only how medieval art, literature, and culture inspire popular culture, but also how medieval-themed popular culture inspires and introduces a wide swath of the public to the Middle Ages. The two exhibitions served as a springboard for a rich conversation that covered topics far beyond the two shows themselves.

The event was attended by around 75 members and friends. It was recorded and is currently available to view online on the ICMA website at: <https://www.medievalart.org/special-online-lectures>.

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

-- Submitted by Doralynn Pines

## IN BRIEF

(continued)

### In The Media

*This feature showcases media appearances by members of the ICMA.*

**Erik Inglis** (Mildred C. Jay Professor of Art, Oberlin College) and **Sonja Drimmer** (Associate Professor, University of Massachusetts Amherst) speak about the appeal of medieval images on Instagram in the Hyperallergic feature “What Makes Medieval Art so Meme-able?” by Alicia Eler.

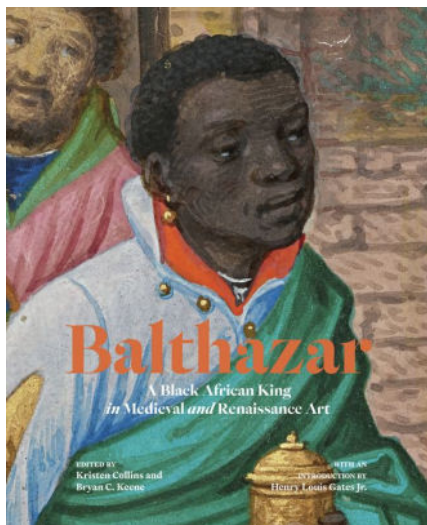
<https://hyperallergic.com/728088/what-makes-medieval-art-so-meme-able/>

**Sasha Suda** (Director and Chief Executive of the National Gallery of Canada, ICMA Board of Directors 2019–22), will begin her tenure as the director of the Philadelphia Museum of Art in September 2022, as announced in the New York Times.

<https://www.nytimes.com/2022/06/07/arts/design/philadelphia-museum-of-art-sasha-suda.html>

## IN BRIEF

### Developing Resources for Teaching the Black Magus Bryan C. Keene (he/él/they/elle), Riverside City College



*Balthazar: A Black African King in Medieval and Renaissance Art*

Edited by Kristen Collins and Bryan C. Keene

With an Introduction by Henry Louis Gates, Jr.

Getty Publications, February 2023

Available for pre-order online

In anticipation of the forthcoming publication from the Getty, *Balthazar: A Black African King in Medieval and Renaissance Art*, I write with a preview of the book’s contents and with news of a digital campaign to develop resources for teaching. Several key web-based repositories exist on the topic of race in the premodern world, including pages for the [Medievalists of Color](#) and the [RaceB4Race convenings](#). While at the Getty, I collaborated with Kristen Collins to write a blog post on the subject of African kingship (now featured as a [Smarthistory essay](#)) and to produce a [Google Arts & Culture virtual exhibition](#) (also available in Spanish by changing your browser’s language settings). Over the last year in my classes at Riverside City College, I workshopped the essays in the *Balthazar* volume with a few of the target audiences: high school and early college-age students and various general audiences of peers and family members. Their input has been vital and I am excited to credit their work in a future online repository of materials. At this stage I would love to hear from fellow ICMA colleagues about what you would like to see accompany the book.

### *Overview of the Publication*

Inspired by the 2019 exhibition of the same name, the publication includes essays by a range of specialists with a particular focus on race and biographies of Black Africans—historical and legendary—in the premodern period. We wanted to respond to as many of the questions and feedback we received, onsite and online, from museum staff and visitors alike. Meeting virtually with the authors to discuss goals, scope, and tone was key early in the process. The lockdowns related to the COVID-19 pandemic necessitated a collaborative writing process online using Google Docs, and I am extremely grateful to all those who rallied to provide us with scans of bibliography that they had readily available.

My co-editor took up the necessary task of summarizing the history of scholarship on the Black magus tradition, and together we compiled textual references to the African origin or Blackness of one of the magi (based largely on the work of Paul Kaplan, with additional notes about the names of the kings in global traditions that I uncovered in various sources). Building upon the themes laid out in *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts* (Getty, 2019), I was excited to continue researching and writing about trade, travel, and the various histories of African presence in premodern Europe. A thesis that I have been thinking

about since my time [as an educator at the Getty](#), and which I wrote for the book, is: “Trade was an essential way people knew the world during the Middle Ages. Merchants traveled widely, often undertaking delicate diplomatic negotiations as well as commercial deals. Most Europeans encountered the outside world through mercantile goods that entered their borders, such as the incense and myrrh used for church rituals or the luxurious silks that graced church altars and costumed members of aristocratic courts.”



*Iyoba Idia, Queen Mother Pendant Mask*, Edo artist, Kingdom of Benin, 16th century. The Metropolitan Museum of Art, 1978.412.323

Case studies allowed for focused examination of art from across Europe, Africa, and Western Asia. We are grateful that Henry Louis Gates, Jr., opens the book with an introduction. Kaplan was a key collaborator on this project and offers three texts: on the geographies of the Black magus in Europe, on the inclusion of the same figures on public monuments, and an assessment of the United States context for the Christmas carol

“We Three Kings of Orient Are.” Geraldine Heng asks the question, “Why Black?” through a look at the figures of the Queen of Sheba and Saint Maurice, while Hussein Fancy considers the Iberian context for race in the *Cantigas de Santa Maria*. In a section dedicated to connections between Africa and Europe, Gus Casley-Hayford introduces readers to Mansa Musa and the Kingdom of Mali, as well as the history of rulership in Ethiopia and the Great Zimbabwe. Andrea Achi presents a compelling look at trade goods, including incense and textiles, from Nubia and Egypt. Samantha Kelly discusses the long history of Ethiopian presence in Italy, and Cécile Fromont describes the impact of António Manuel ne Vunda’s presence in Rome with an essay that leads us beyond the Middle Ages and Renaissance. Tyree Boyd-Pates writes powerful reflections about language—the use of the words “Black” and “enslaved vs. slave”—and a vision statement about curating Black history with Black audiences in mind. This dream-team of scholars produces engaging and accessible texts that are filled with a wealth of new ideas.

One section that I advocated for including is, “Encompassing the Globe: Black Africans in the Americas.” I felt it was important to address the transatlantic context and focused on several individuals: the enslaved explorer Esteban in the entourage of Hernán Cortés and Malintzin (called La Malinche) in Mexico, the figure of Balthazar shown as a Tupi Brazilian chief in a painting by Portuguese artist Vasco Fernandez, peoples of the various castes in Quecha nobleman Felipe Guaman Poma de Ayala’s history of Peru, and the Black-Indigenous family of Don Francisco de Arobe in Ecuador. I hope this section will encourage future research for students.

Another theme I was eager to develop was the Black face of Christ, an image of great importance in various Christian traditions from Europe to the Americas. In the exhibition *Traversing the Globe through Illuminated Manuscripts* (Getty, 2016), I displayed an East Anglian manuscript that refashioned a prefatory cycle of images from about 1190–1200 as an illustrated *Vita Christi* around 1480–90. At some point between the two phases (and likely at the time of the fifteenth-century rearrangement), the artist tinted the face of one of the magi with a brown wash in multiple images ([here](#), [here](#), and [here](#)) but left the hands white. The illuminator also inserted an image of Christ’s visage depicted as black, a reference to a relic of the Holy Face, or the so-called Sudarium or Veil

## IN BRIEF

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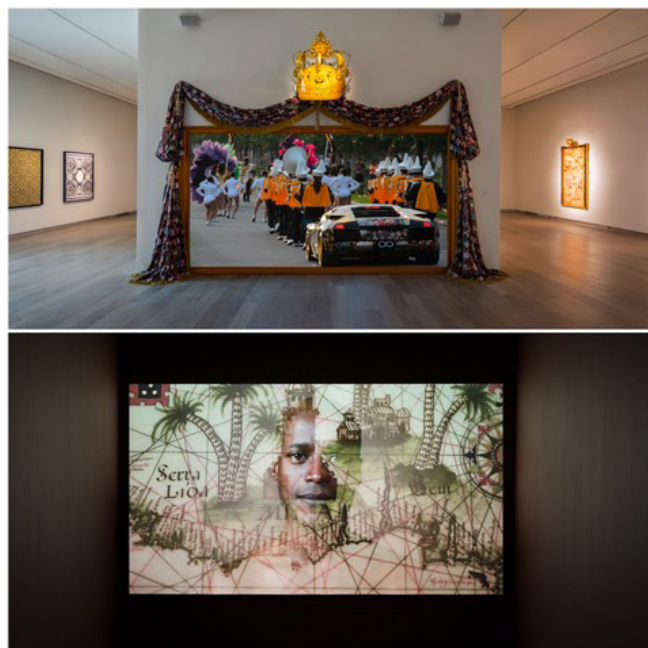
of Veronica. Tradition holds that a woman named Veronica wiped sweat from Jesus's face on the road to the Crucifixion and his likeness was miraculously imprinted on the cloth, described by the text here as "snowy white." Over time the revered Veil may have darkened from exposure to the environment, resulting in the appearance of a black face so often copied in works of art. This phenomenon was witnessed in several other image-relics of Christ, ranging from icons to sculptures (such as the Volto Santo, or Holy Face, in Lucca) to impressions on textiles thought to have wrapped his body (the famous Shroud of Turin, called the Sacra Sindone) or those believed to have appeared miraculously (the Mandylion or Image of Edessa). Such changes to the English manuscript with a Black Balthazar and black face of Christ reveal the evolving interest in representing race and the meanings of blackness more broadly at that period in time.



The Holy Face in an illustrated *Vita Christi* manuscript, East Anglia, ca.1480–90. Getty Museum, Ms. 101 (2008.3), fol. 77

## Contemporary Resonance

The field of art history and museums often consider the ways artists respond to visual traditions from the past, whether in historic or contemporary contexts. Many of the early medieval artists considered in the *Baltazar* book, for example, incorporated the pictorial language of Roman and Late Antique art, like how artists today re-create works by Old Masters. In addition to the premodern biographies in the volume, my co-editor and I were interested in highlighting key artists of color today whose works question traditional narratives of conquest, exploration, and authority and thus actively participate in a process of history-making. As a queer, non-binary scholar, educator, and curator, I also wanted to ensure representation that would support the LGBTQIA2+ community. Here are a few samples of the short pieces I wrote about two such individuals: Rashaad Newsome and Carlos Motta.



Rashaad Newsome, *King of Arms*, 2015; Carlos Motta, *Corpo Fechado*, 2019.

## RASHAAD NEWSOME

The splendor of medieval ceremonies was an inspiration for Rashaad Newsome's *King of Arms*, a mixed-media installation that forms one part of the artist's Heraldry series. Joined by a marching band and line of dancers, Newsome (American, b.1979) was filmed driving a lavishly decorated Lamborghini Murcielago to the New



## IN BRIEF

(continued)

*Orleans Museum of Art. There he presided over his court wearing a gem-studded ball-cap crown and a jacket, both of leather—similar to a historical herald's tabard—adorned with fleurs-de-lis, pairs of G-clef musical notations, griffins, and magnolia flowers. Newsome deploys these symbols of heraldry to reference Louisiana and its status as a music capital and to assert his might and status as a gay Black man today. He reinterprets the pageantry of the medieval past using: Black drumlines; hip-hop music; and the fashion, voguing, and social hierarchy of New York's queer ballroom scene, established largely by and for Black and Latinx LGBTQIA2+ communities (lesbian, gay, bisexual, transgender, queer, intersex, asexual, Two-Spirit, and people of other gender identities and sexualities). His acts and attire critique the power structures displayed in traditional portraits of white European rulers while establishing himself, the contemporary artist, as king.*

*Since the first installation of King of Arms in 2013, Newsome has presented an annual King of Arms Art Ball honoring queer artists of color. Newsome's events, performances, videos, photographs, and collages center BIPOC (Black and biracial, Indigenous, and people of color) and LGBTQIA2+ individuals with both solemnity and celebration.*

### CARLOS MOTTA

*Colombian-born, New York-based artist Carlos Motta (b.1978) examines how intersecting identities of race, gender, and sexuality are mapped onto national policies. In his works, maps are used to reveal painful histories of prejudice and persecution. His video installation Corpo Fechado (Impenetrable Body) tells the true story of Francisco José Pereira (portrayed by Angolan-Portuguese actor Paulo Pascoal, b.1982), who lived in the 1700s in West Africa and was sold into slavery in Brazil. At one point over the course of the twenty-four minute film, a map of Africa from a Portuguese nautical chart is projected onto the body of the narrator-actor playing Pereira. The names of prominent Portuguese strongholds along the African coast appear, including Elmina Castle in Ghana. Motta casts Pereira as the agent of his own story, adding a layer of queer activism to the overall presentation (with same gendered bodies in acts of intimacy and oppression) and giving voice to an otherwise silent figure from the past.*

We also include works by Kara Walker, Peter Brathwaite, and the Marvel film *Black Panther* (2018).

### Resources for Teaching

Africa—with its many kingdoms and peoples—has a central place today in the study of the premodern world (500–1500). This centrality was made poignantly clear in Kathleen Bickford-Berzock's recent exhibition, *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa* (The Block Museum of Art, 2019; The Aga Khan Museum, 2019–20; The National Museum of African Art at the Smithsonian, 2021–22). Each venue presented the themes of the show's title through objects from West Africa together with artworks and archaeological fragments from across the Mediterranean, Europe, Western Asia, and East Asia. The websites for each contain a wealth of teaching resources. As art historians who study the global Middle Ages, scholarship has been pointing in this direction for some time. François-Xavier Fauvelle's *The Golden Rhinoceros: Histories of the African Middle Ages* (Princeton, 2018) is just one example of how case studies aid in telling a more nuanced history of early globalities. Using these materials to teach the history of the Black magus is one step.

With this overview in mind, I will be working with my students to maintain the Instagram account [@Balthazar\\_TheBlackMagus](#) where we will share works of art and stories inspired by the contents and themes of the book. Follow our efforts and feel free to comment and share! A few additional resources recommended by my students include: a timeline of the volume presented as a PowerPoint that can be used in teaching; English translations of the medieval sources about the magi; additional case studies that did not make it into the volume, perhaps presented through a companion website; prompts for writing museum object labels or a proposal template for pitching an exhibition or developing an online exhibition; a playlist of historical and contemporary music inspired by the book's themes (this idea came from Polymode, the group designing the volume; their Spotify playlist is [here](#)); and works by other contemporary artists who are Black, Indigenous, or People of Color (BIPOC).

What else would you like to see? Do you have any recommendations of existing resources? Feel free to e-mail me at [Bryan.Keene@RCC.edu](mailto:Bryan.Keene@RCC.edu).

IN BRIEF

(continued)

Medieval World: Culture & Conflict Alice Isabella Sullivan, Assistant Professor, Tufts University, and Editor, Medieval World: Culture & Conflict editor@medievalworldmagazine.com



**IMPERIAL VISIONS & LOCAL REALITIES** *By Duncan Hardy*  
**THE LATE MEDIEVAL HOLY ROMAN EMPIRE**

For a long time, historians have harshly judged the late medieval Holy Roman Empire because it looked so different to the standard model of a European kingdom. However, new research has shown how sophisticated and dynamic the Empire was in this period. This was a world in which political elites could envision themselves as custodians of the legacy of Rome while fashioning new regional, social, and national identities. Although local political structures tended toward fragmentation and fiefdom, imperial authorities forged new and distinctive institutions that held the Empire together into the Reformation era and beyond.

**“T**he Holy Roman Empire, which was called such until the 1800s, was not a single state, but a collection of many different states, each with its own laws, customs, and political systems. It was a complex and diverse political system that spanned across Central Europe and into the Alps and the North Sea. The Holy Roman Empire was a unique and important part of the medieval world, and its legacy is still felt today.

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**WARFARE AND REFORM IN BOHEMIA** *By Stephen Lohay*  
**THE HUSSITES**

The July heat in Prague can be stifling, and close to the river, the city can feel like a steam bath. On 30 July 1419, the normally cool air of Our Lady of the Snows in Old Town Square was warm even before Father Zelivsky began his sermon. Many pupils in Prague had been local points for someone bitterly condemning the corruption of the clergy. Caddy positions were sold to priests from wealthy families, bishops lived better than dukes and barons, both popes were manipulating kings and emperors to subjugate one another, and the Church was making incredible money selling indulgences to earnest people hoping to get their loved ones out of Purgatory.

**F**our years earlier, Jan Hus, the brother of the Bohemian reform movement, had been executed in Constance, where a Council had been summoned to deal with the moral decay that was spreading across the Church. But Hus was not alone, and the Council's threat was not enough to silence the Bohemian reformers. In 1419, the Bohemian reformers, led by Jan Hus, had been executed in Constance, where a Council had been summoned to deal with the moral decay that was spreading across the Church. But Hus was not alone, and the Council's threat was not enough to silence the Bohemian reformers.

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A new magazine about the Middle Ages—*Medieval World: Culture & Conflict*—launched in May 2022. Published by Karwansaray Publishers, this project features the rich history and material culture of the Middle Ages broadly conceived geographically and temporally. The magazine is published bi-monthly in full color both in print and online.

The articles are written by leading scholars and early career researchers in various fields of study. Each issue centers on a theme that provides detailed coverage of a particular topic from historical, art historical, archaeological, and literary standpoints—among others—as well as special articles on issues of daily life, legends, as well as key figures, events, and monuments from the Middle Ages. Soon the magazine will also include reviews of books and exhibitions.

In addition to the excellent written content, the articles are illustrated with images of sites and objects from collections around the world as well as original maps, drawings, and paintings. Accessibly written and splendidly illustrated, this publication highlights the value of textual and visual records in reconstructing the rich and multifaceted historical and cultural dimensions of the Middle Ages.

The magazine also includes a “News” section in the beginning, highlighting recent discoveries and projects related to the Middle Ages, as well as a “Further Reading” section at the end with key publications related to the theme.

IN THIS ISSUE: THE SPLENDOURS OF MAXIMILIAN I'S COURT AND HIS CONQUEST OF EUROPE (1459-1519)

ISSUE 1

# Medieval World

www.medievalworldmagazine.com | Karwansaray Publishers

CULTURE & CONFLICT



**THE HOLY ROMAN EMPIRE**  
 Power, wealth, and military might

MAY / JUN 2022  
 US \$12.75  
 CAD \$13.99

**THE LAST KNIGHT**  
 The extravagance and masterworks of the Holy Roman Emperor and his court.

**DEFEAT AT DORNACH**  
 How Maximilian I's big failure near a Swiss village put an end to the Swabian War.

**AFRICAN SAMURAI**  
 The story of Yasuke's service to warlord Oda Nobunaga in sixteenth-century Japan.

**MAGICAL RINGS**  
 Protection, Invisibility, and Love – how rings functioned in medieval legends.

The **inaugural issue** focuses on the Holy Roman Empire at the end of the Middle Ages, and includes a critical historical overview, as well as contributions on Emperor Maximilian I and his glamorous court, the Hussites, and the Swiss pikemen, among others. The special features cover the endangered Armenian monuments of the Nagorno-Karabakh Republic, also known as Artsakh, magical rings in medieval legends, Welsh castles, and much more.

In response to current events, I designed the second issue on the history, art, and culture of Kyivan Rus. In addition to a historical overview of the region, other theme articles cover important figures and buildings, like Yaroslav the Wise and his famed cathedral of St. Sophia, the Kyivan Caves Monastery, the coins and writing of early Rus, military saints, and the interactions with the Mongols.

This issue of the magazine emphasizes how expansive and well-connected the region of Kyivan Rus was during the Middle Ages, and how important the contacts with Byzantium, the Mongols, and the wider Europe were in the initial formation and subsequent transformations of the territory. Women particularly played a key role in the religious, cultural, political, and ideological formation of Kyivan Rus. This final subtheme will carry over in issue three of the magazine, which will look at women in the Middle Ages.

You can find more details about this new publication [here](#). If you would like to contribute an article or a news piece, or suggest themes for future issues, please be in touch. Each author who contributes receives an honorarium for their time, effort, and expertise.

I also encourage you to share details about this publication with your students and colleagues, as well as institutional and public libraries. In line with my broader scholarly efforts, this project aims to bring excellent scholarship about the Middle Ages to broad audiences.

*-Submitted by Alice Isabella Sullivan*



## IN BRIEF

(continued)

### Photographic Collection of the Demotte Gallery Available Now Online



CORPUS

LOUVRE

RECONSTITUTION DU CATALOGUE DES VENTES DES ANTIQUAIRES DEMOTTE

ACCUEIL A PROPOS LE FONDS ET LES ENDEUX LIÉS À SON ÉTUDE CATALOGUE OUTILS

La galerie Demotte est une galerie d'antiquaires active dans le premier tiers du XX<sup>e</sup> siècle à Paris et à New York. Elle est fondée par Georges Joseph Demotte (1877-1923) à qui succédera son fils Lucien Demotte (1906-1934) à la mort de ce dernier. L'épouse de Georges Joseph Demotte, Lucie Sehma Demotte (1876-1936), fille et sœur d'antiquaires aura également un rôle important dans la galerie. Celle-ci se spécialise dès sa création dans deux catégories d'œuvres qui la distinguent des autres galeries contemporaines, l'art persan et la sculpture médiévale française.

CATALOGUE

The Department of Sculpture of the Musée du Louvre announces the online publication of the photographic collection of the Demotte Gallery on the museum's research website.

This collection was donated to the Louvre in 1978. It consists of 5,338 photographs, most of which reproduce works offered for sale in the dealers' two galleries in Paris and New York, but also photographs illustrating their various activities as well as a few family portraits. They are a precious and unique testimony of the company's activity, as very few other archives of the gallery have been preserved.

The Demotte Gallery is well known to medievalists. Active in the first third of the twentieth century, it commercialized numerous French medieval sculptures, many of which have since enriched the collections of North American museums.

Consultation of this collection is possible in two ways:

For photographs only:

[Demotte - Fonds photographiques · Corpus · Corpus - Musée du Louvre](#)

Each of the photographs in the collection is reproduced here.

For the catalog of works in the gallery:

<https://corpus.louvre.fr/s/galeries-demotte/page/accueil>

The catalog lists the works offered for sale by Demotte antique dealers, whether or not they are reproduced in the photographic collection.

For further information, contact Christine Vivet-Peclat (responsible for this project) at:

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-Submitted by Christine Vivet-Peclat

## SPECIAL FEATURES

### FIELD REPORT

#### Ukraine's Cultural Heritage under the Hundred Days Onslaught

By Nazar Kozak

If we look at the ongoing Russian invasion of Ukraine through the fate of Ukraine's cultural heritage, we may discover that in the shadow of the mainstream narrative about the inter-state conflict is a grassroots story of activist efforts to protect the historical community from colonial erasure.



Workers on a crane securing a stained-glass window in the apse of the Dormition Church (1591–1629) in Lviv on February 28, 2022.  
Photograph by Iryna Horban.



Dormition Church (1591–1629) in Lviv.  
View from the southwest with protective shields on windows.  
Photograph by Vasyl Petryk.

On February 26, 2022, on the Saturday of Souls, a day when Orthodox Christians commemorate the dead, Iryna Horban—a curator and museum scholar—attended a morning service at the Dormition Church located on the intersection of Rus'ka and Pidvalna Streets in Lviv. This Renaissance temple was built after a master plan by the Italian architect Paolo Dominici Romanus and with funds that the local Stavropigion Brotherhood had been raising all around the post-Byzantine world. Initiated in 1591, the project took four decades to complete with the church being consecrated only in 1631. Part of the reason behind the delay was the fierce religious controversy caused by the decision of the Council of Brest (1596) to submit the Kyivan Orthodox Metropolitanate to the power of the Pope. Since Lviv's Eparchy refused to obey, it faced repercussions that postponed the construction of the Dormition Church. But no matter the costs, the church's congregation—then called Ruthenians—held onto its faith and eventually re-established the Kyivan Orthodox Metropolitanate, thereby completing the work. Roughly four hundred years later, these people—now called Ukrainians—have to stand their ground again—this time against an unprovoked and unjust military aggression coming from the Russian Federation.

## FIELD REPORT

*(continued)*



Iryna Horban documenting the protection of St. Paraskevi Church (14th century, rebuilt 1623–44) in Lviv on April 6, 2022. Photograph by Ruslana Herman.

Horban's body was "on-site" in the church, but her thoughts were "off-site" on the frontline where the battle was taking place. Forty-eight hours into Russia's full-scale invasion (which started on February 24), no one could predict for how long Ukraine would survive. Horban's sight wandered around the church's semi-dark interior until she locked in on a window decorated with the Virgin Orans's image. The sun shone in Horban's eyes, and her inner voice spoke: "The stained glass!" Designed by Petro Cholodny the Younger, a Ukrainian artist of Byzantine modernism, this stained glass has adorned the church since 1928. Now it could be destroyed by a single blast. Horban realized she needed to save it.



Latin Cathedral (begun in the 15th century) in Lviv. View from the northeast with protective shields on windows and metal fences around sculptures. Photograph by the author.

After the service, Horban rushed to discuss a plan with local cultural heritage activists and authorities. "I understand that military efforts and human life are the top priority right now, but we have to save the monuments too. The people who lived before us preserved them for us and we need to preserve them for the generations to come." With this irrefutable argument, Horban gained manpower and resources. In the next forty-eight hours, the windows in the Dormition Church were covered with special shields capable of protecting them from destruction. In the following days and weeks, all the other most valuable stained-glass windows in the city also gained protective shields. Free-standing sculptures were wrapped and boxed. Museum exhibitions were dismantled and art objects brought into underground storage, including the medieval icon collection at the Andrei Sheptytsky National Museum. Following Lviv's examples, other Ukrainian cities—if the military situation allowed—began similar work, protecting their cultural heritage in all ways possible.



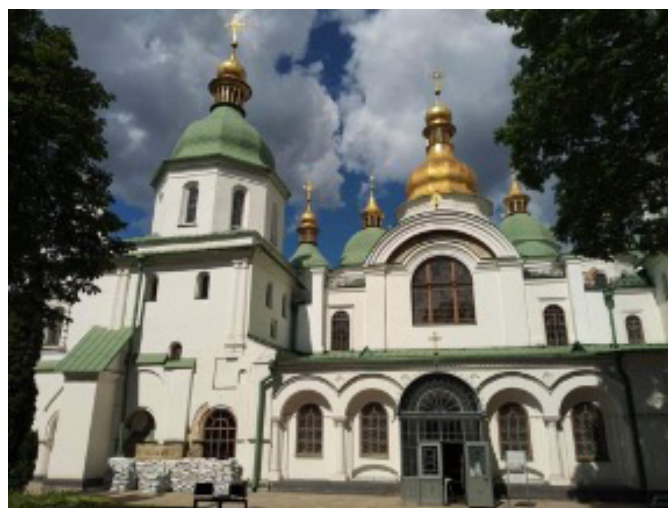
Workers disassembling the Bohorodchanskyi Iconostasis (1698–1705) by Iov Kondzelevych at the Andrei Sheptytsky National Museum in Lviv on March 3, 2022. Photograph by Roman Zilinko.

It became a mass movement. Restorers, architects, artists, art historians, curators, museum workers, collectors, NGOs, cultural foundations, and state authorities collaborate across borders and divides toward a common goal. I asked Kateryna Chueva—an art historian who, before Crimea was occupied, studied Byzantine wall paintings there and currently works as Deputy Minister of Culture and Informational Politics of Ukraine—to name the most active participants. She offered an enormous list that I could not cite here for the lack of space. It includes both Ukrainian activist groups such as the Museum Crisis Center, which organized a fundraiser and distributed money among the museum workers in need, and foreign institutions such as the Polonia Institute, which collected and provided the necessary protection materials and equipment. Chueva's voice, however, shows ongoing concern because—despite the tremendous international effort—the cultural catastrophe has gained momentum with the ongoing Russian invasion.

In some cases, the damage caused by the attacks on the cultural heritage sites is extremely severe. For instance, during the Russian missile attack in the Kharkiv region, the Museum of Gregory Skovoroda, an eighteenth-century philosopher, caught fire and burned down completely, with multiple artifacts being lost forever. The Ministry of Culture established a website (<https://culturecrimes.mkp.gov.ua>) where activists can document culture-related war crimes committed by Russian troops. After the first hundred days of the war, the website registered 368 verified cases. A week later, as I am writing this essay, the count reached 388. But this is only a rough estimate. Chueva points out that the information from the occupied territories is rather limited, especially on the looting of museum collections and destruction of archeological sites. She mentions as an example the medieval Shestovitsky hillfort and cemetery in the Chernihiv region where, according to preliminary reports, the Russian troops dug trenches. Here I also recall photographs of the multiple bodies of civilians killed by Russian troops in settlements such as Bucha and Irpin to the north of Kyiv. The discovery of these atrocities became possible only after the Russian troops retreated from the area. Similarly, the complete audit of the cultural damage will become possible only after the whole of Ukraine's territory is liberated. Currently, however, this is not the case.

Putin's empire has not yet given up its aspiration for the “final solution” to the “Ukrainian question.” It strives to carry out materially what it has done so many times discursively: to erase Ukraine from the face of the Earth. Timothy Snyder identified Vladimir Putin's ruminations

that “Ukrainians are not a people” and “Ukraine is not a real state” as a colonial argument, similar to the imperial rhetoric of European conquerors towards non-European societies, whom they called “tribes” and whom they treated “as incapable of governing themselves.” A similar strain of colonial ideology infected even seemingly neutral art historical writings. For decades, Russian scholarship used the medieval monuments located in Ukraine as building blocks for the creation of a construct of Russian medieval art, linearly progressive in its evolution. All the complexities and contradictions these monuments pose in that construct have been disregarded or even ignored. At times, not only the text but even the captions under the illustrations of Ukraine's medieval sites in Russian scholarship fail to mention the name “Ukraine.” This ideology hates any nuance that disturbs its coherence. It opts for a monolithic grand narrative, boring but effective in justifying aggressive war and genocide.



St. Sophia Cathedral (1030s, with later renovations) in Kyiv.  
View from the west with fortification sandbags.  
Photograph by Tymur Bobrovskiy.

Let me, however, ask a cynical question here. Given the importance of Ukraine's medieval monuments for the Russian colonial ideology, could it be possible for Putin's war machine to spare them? Vasyl Petryk, an archeologist and a historian of medieval architecture who currently heads the Department for the Protection of Cultural Heritage in Lviv's region thinks that it will not: “We do remember the threats of the Kremlin spokesmen that they were going to launch missile strikes on the downtown Kyiv, which is a direct threat to St. Sophia Cathedral and other medieval monuments located in the historic heart of

## FIELD REPORT

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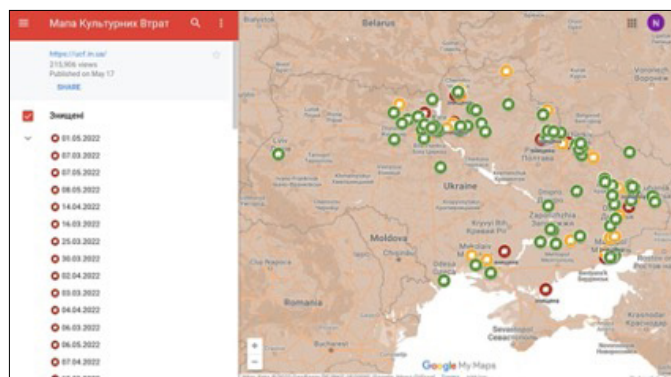
the city.” His fears are grounded both in history and the present. In 1937, the Russian colonial authorities of Soviet Ukraine demolished the early-twelfth century cathedral of St. Michael’s Golden-Domed Monastery in Kyiv. And during the 2022 attack, Russian troops shelled the center of Chernihiv, another important political and cultural center of Kyivan Rus’, damaging the old churches located there. Tymur Bobrovskiy, an archeologist specializing in medieval architecture, details the Chernihiv incidents: “A missile landed some 50 meters from the eleventh-century Savior Transfiguration Cathedral. The interior was left intact, but exterior plaster suffered some damage at the southwestern corner. A similar thing happened also at the Yeletsky Monastery, where the blast wave damaged exterior plaster and blew out all the windows in the twelfth-century church.” Bobrovskiy is concerned about the possibility that another rocket can hit the building directly. All my interviewees spoke in unison that in such a case, nothing can save the building from destruction. Currently, the only protection from this scenario is the Ukrainian anti-missile systems which, despite all the efforts of military personnel, have managed to strike down only a fraction of the incoming attacks. In the first hundred days of the war, Ukrainian historic cities have been shelled multiple times and, with each new air alarm, no one can predict where another missile will land.



Savior Transfiguration Cathedral (1030s, with later renovations) in Chernihiv. View from the west with the damage visible on the southwest tower. Photograph by Anatolii Pobelian.

As I was researching this essay, I gained access to a unique document—an activist-written manual for cultural heritage survival adapted to the challenges of the current war. Oksana Sadova, an art historian and a restorer who worked on the restoration of the fifteenth-century wall paintings at Luzhany in the Chernivtsi region, told

me how she, together with her experienced colleague-restorer Oleh Rishniak, had drafted the initial text on a laptop while hiding during an air raid in an underground bomb shelter. Later, other experts suggested edits and extensions expanding this activist project further. They addressed it to the communities that have no access to professional expertise but needed to act immediately to save their cultural treasures. The manual ends with a section on what to do when the frontline approaches a local church. The authors recommend removing every item from the building that can be removed and writing down what exactly and to whom it was transferred for safekeeping and evacuation. As the enemy approaches, the artworks must become refugees to avoid destruction.



An interactive map of cultural losses, created by the Ukrainian Cultural Foundation. Accessed at <https://uaculture.org/culture-loss-en/>.

One may hope that it will never happen to the cultural heritage under their custody. But after February 24, wishful thinking is not an option in Ukraine anymore. To hope means not just to wish, but to work toward the preferred future despite the outcome being uncertain. That is what the cultural heritage activists did during the first hundred days of the Russian invasion: they practiced hope as action, protecting what they had to protect no matter the cost. They continue still do so.

*Nazır Kozak is a Senior Research Scholar at the Department of Art History, Ethnology Institute, National Academy of Sciences, Ukraine.*



*Activist organizations you can support to help Ukraine's  
cultural heritage preservation*

**Museum Crisis Center**

[www.facebook.com/Museum-Crisis-Center-105862425394603/](https://www.facebook.com/Museum-Crisis-Center-105862425394603/)

Contact: Olha Honchar ([olha.honchar@gmail.com](mailto:olha.honchar@gmail.com))

Lviv's initiative provides livelihood funds to museum specialists involved in cultural heritage preservation.

**The Center for Rescue Ukraine's Cultural Heritage**

[www.facebook.com/105398202092888/](https://www.facebook.com/105398202092888/)

Contact: Olha Honchar ([taljaf@gmail.com](mailto:taljaf@gmail.com))

Lviv's activist group supplies collection storage materials to museums.

**Heritage Emergency Response Initiative**

[www.facebook.com/109558158344811](https://www.facebook.com/109558158344811)

Contact: Ihor Poshyvailo ([ihorua@ukr.net](mailto:ihorua@ukr.net); [saveheritageinua2022@gmail.com](mailto:saveheritageinua2022@gmail.com))

Kyiv's activist group helps to protect and evacuate museum collections.

**Saving Ukrainian Cultural Heritage Online (SUCHO)**

[www.sucho.org](http://www.sucho.org)

Contact: Quinn Dombrowski ([qad@stanford.edu](mailto:qad@stanford.edu))

The international initiative preserves Ukrainian cultural institutions' websites, digital artworks, and documents.

## PROJECT REPORT

### The VR Cathedral App

By Jennifer M. Feltman

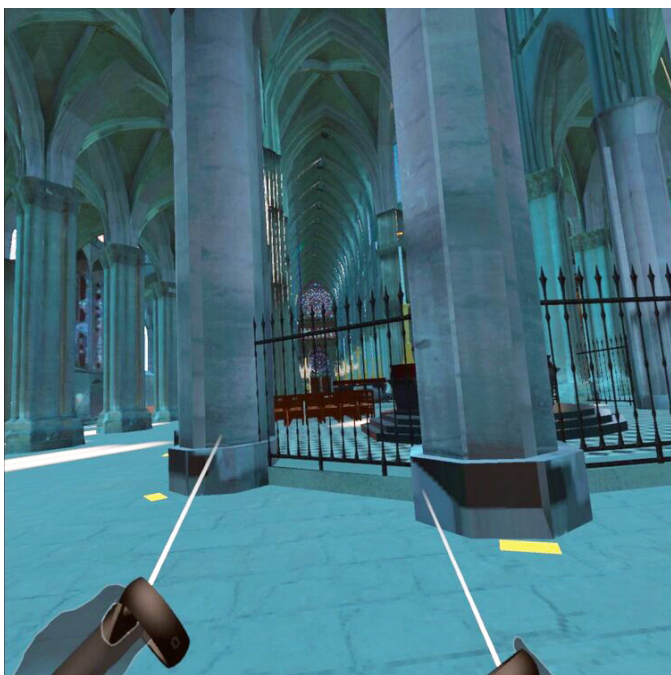


Fig. 1: Inside VR app for Oculus Quest, western view from chevet, Reims Cathedral

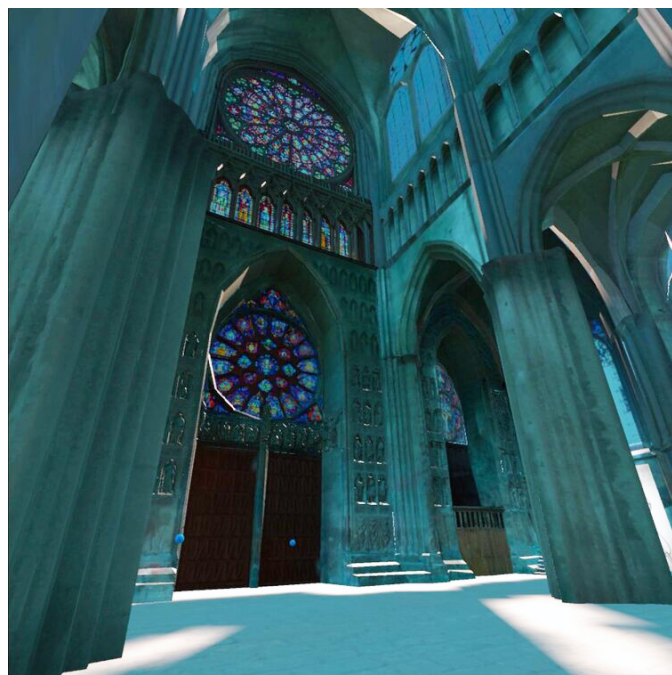


Fig. 2: Inside VR app for Oculus Quest, view of reverse façade of Reims Cathedral

The VR Cathedral is a virtual reality (VR) app for the Meta/Oculus Quest, designed to allow a person to experience what it feels like to walk through a real Gothic cathedral and to learn about Gothic architecture through exploration. I have been directing this project since 2020, when it was awarded a Whiting Foundation Public Engagement Seed Grant after being nominated by the ICMA.

The larger project, *Experiencing Gothic: A VR Cathedral for Middle-School Students*, is aimed at introducing Gothic architecture to eighth grade students in the State of Alabama and has been piloted at Tuscaloosa Magnet School–Middle in Alabama (Figs. 1–2). The following report describes the project's goals, my collaborators, what we were able to accomplish so far, and the future planned for this digital, public humanities project.

Gothic is an architecture of light, space, and dramatic scale. These concepts are best understood through embodied experience, but this is difficult to convey in the classroom where we often rely on 2D projections and videos to teach architecture. Furthermore, history (let alone art history) before the year 1500 is seldom included in the K–12 curriculum. Many of the crises we face in our field arise from the fact that medieval art and architecture is not valued in the public square. In part, I think this is because individuals are not exposed to these works of art at a young age. For better or worse, popular imagination about the Middle Ages largely comes from the entertainment industry.

With the above issues in mind, I asked myself if it would be possible to develop a virtual reality (VR) experience of a Gothic cathedral based on an existing laser scan. I was interested in creating a 1:1 digital model that would allow one to walk around inside, see, and explore the building, much

## PROJECT REPORT

(continued)

as one does in real life. Numerous laser scanning surveys of French Gothic buildings have been conducted, but for the most part, this data has not been used outside of academic research or conservation studies. It seemed to me that VR models could be built from this data, thereby expanding their pedagogical and public value. The process for making the VR app could also provide practical experience and training for college students preparing to work in a variety of fields. Collaborative work such as this can forge professional networks that bridge the fields of art history, computer science, education, and entertainment. I would like to imagine a future in which collaborative work across the humanities and sciences can both enrich public life and be valued in the public square. It was this idea that set me on the path to develop Networks of Gothic, a collaborative working group interested in using 3D technologies in research, teaching, and public humanities work.

The *VR Cathedral* is the first project to come out of these collaborations. As Principal Investigator for the Whiting Public Engagement Seed Grant, I acted as project manager and worked with individuals in K–12 education, higher ed, legal, computer science, and in private and public sectors of the entertainment industry. Key collaborators include Gothic architecture specialist, Robert Bork (U. of Iowa) whose team (Drew Hutchinson, Adam Skibbe, Rebecca Smith, and Michelle Wienhold) and partner at the University of Liège (Pierre Hallot) conducted a LiDAR survey of Reims Cathedral in 2018. To develop the VR app, I contracted a technical supervisor, Tom Mikota (FSU, Film School). After working on films such as *Avatar*, *King Kong*, and *District 9*, Mikota started his own company—CG Lumberjack—and was hired as Filmmaker in Residence at Florida State University where he directs The Forge/Torchlight Center, an innovation lab at FSU that employs students to develop creative digital media projects such as the *VR Cathedral*. The prototype VR app was designed by FSU computer science students Alec Tremblay and Dylan Dalal, under Mikota's supervision. To develop my partnership with Tuscaloosa City Schools, I met with City of Tuscaloosa Schools Arts Director Jeffrey Shultz, who facilitated a relationship with the principal of Tuscaloosa Magnet School–Middle, Constance Pewee-Jones, and Arts Instructor, Jessica Buckley.

I was awarded the project in February of 2020 at the beginning of the COVID-19 pandemic. It was indeed a strange and challenging time to do public engagement. Whiting extended the term of all 2020 grants through 2021, so with persistence, we were able to realize most of our projected outcomes. These include the development of a prototype VR app for the Meta/Oculus Quest 2, the development of a process for

creating VR experiences of architectural spaces, a relationship with the FSU/Forge, and importantly, the initiation of a new partnership with Tuscaloosa City Schools and Tuscaloosa Magnet Middle School.

The greatest challenge was dealing with legal agreements across multiple institutions but, after a year-long process, we finalized an agreement that allows the University of Alabama to use the LiDAR data to create and distribute a non-profit educational VR app for the Meta/Oculus Quest 2. We chose this platform because of its relatively low cost (\$299 per headset) and its widespread adoption by the public.



Fig. 3: Feltman testing app with FSU computer science students at FSU Forge Innovation Lab

Throughout the entire project, I have consulted with Tom Mikota and his computer science student-employees in the development of the app. In May of 2021, I visited FSU to try it for the first time (Fig. 3) and immediately saw the potential to use this in classroom teaching. The headset can be worn by the instructor, and a video feed can be displayed in the classroom so that an instructor can walkthrough and point out elements of architecture in real time.

## PROJECT REPORT

(continued)



Fig. 4: Eighth-grade students using VR app at Tuscaloosa Magnet School–Middle

Once we had a prototype app optimized for the Meta/Oculus headset, it was able to be loaded into the Oculus developer's portal. From here I could download it onto my headsets and take it to the students at Tuscaloosa Magnet School–Middle. Although there were delays due to the Delta variant, it was possible for me to pilot the VR app with eighty-four eighth graders in Mrs. Buckley's art and design classes at Tuscaloosa Magnet School–Middle in late November and early December 2021, just before the Omicron variant became a concern. I visited the school four different times to enable all the students to “walk through” the cathedral (Fig. 4). Mrs. Buckley and I developed a lesson plan on the design process for VR and the differences between 3D and 2D representations of buildings. The students also made creative drawings, inspired by 2D designs of the west façade of Reims (Fig. 5).

The demo period allowed me to gather important user feedback. This crucial part of software development will allow us to refine the app for release on [Oculus.com](https://www.oculus.com). Tuscaloosa Magnet School–Middle Principal Constance Pewee-Childs said, “This is a lifetime experience for many of our students. The students were exposed to architecture, design elements, history, art and so much more while working on this collaboration with Dr. Feltman and Mrs. Buckley. The experience alone can spark a career path or the love of architecture. The experience was priceless. I enjoyed it as well!”



Fig. 5: Student artwork inspired by the Cathedral of Reims

For me, the takeaway is something we all know intuitively: scale is more compelling when it is felt. One of the most exciting things about the VR Cathedral app is that it allows anyone to be able to feel what it is like to stand inside a Gothic cathedral. It can make architecture come alive for students who may not understand the significance of scale by simply looking at elevation drawings, photographs, and video.

In Fall 2022, I will demonstrate the app at Morehead University in Kentucky with the support of their Buckner & Sally S. Hinkle Endowment for Humanities. I am excited that even at the prototype phase, the project is generating interest in Gothic architecture. My ultimate goal is to release the app to [Oculus.com](https://www.oculus.com) where it will be available as a free download, and anyone with an Oculus headset can play it. In 2021, 8.7 million headsets were purchased worldwide. Once the app is released to [Oculus.com](https://www.oculus.com), it will instantly have a potential audience of millions. I have hopes that we will be able to do this soon. Grant applications are pending, but if one of them is successful, we could release the app by early 2023. More information and a demo reel can be found at <http://vrcathedral.org/>.

*Jennifer M. Feltman is Associate Professor of Medieval Art and Architecture at The University of Alabama.*

***In partnership with the National Humanities Alliance, the VR Cathedral was one of four Whiting Foundation funded projects chosen to participate in an impact research study in 2022-2023.***

## EXHIBITION REPORTS

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

By Kelin Michael



Fig. 1: Image of the opening gallery of Painted Prophecy

The exhibition *Painted Prophecy: The Hebrew Bible through Christian Eyes* (The J. Paul Getty Museum, March 8–May 29, 2022) opens with a striking juxtaposition of objects: the Jewish Rothschild Pentateuch (Ms. 116, fol. 23, 2018.43.23), made in 1296; and the Christian Abbey Bible (Ms. 107, fol. 4, 2011.23.4), also from the late-13th century (Fig. 1). To the center-left of the gallery, the Rothschild Pentateuch—the impetus for the show—is open to a lavishly decorated text page with commentary in the form of beautiful micrography (Fig. 2). The Abbey Bible, to the center-right, is open to a page containing roundels with scenes from Creation and the life of Christ (Fig. 3). At first glance, these objects might look as though they have nothing to do with one another, yet both objects display images and text from the book of Genesis. Curator Larisa Grollemond organized the exhibition to highlight and explore the different ways in which Jews and Christians interpreted this text. Pulled almost entirely from the J. Paul Getty Museum’s permanent collection, the exhibition is divided into four sections, each designed to address how different understandings of the Hebrew Bible affected Jewish and Christian populations in the Middle Ages.

## PROJECT REPORT

(continued)



Fig. 2: Rothschild Pentateuch  
(Ms. 116, fol. 23, 2018.43.23), made in 1296



Fig. 3: Christian Abbey Bible  
(Ms. 107, fol. 4, 2011.23.4)

The first section of the exhibition explores how Christians visually interpreted Hebrew scripture. A key object in this section is an early 13th ca. French Psalter (Ms. 66, fol. 70v, 99.MK.48.70v), which is sumptuously decorated. Opened to an illuminated initial S, the scene depicts David, an Old Testament figure, kneeling in prayer and reaching up toward the figure of Christ, who appears in the top half of the “S.” In this section, the goal is to demonstrate how Christians understood events and figures (like David) from the Old Testament as foreshadowing those in the New Testament (like Christ).

A second thematic section moves beyond scripture and investigates how the differences in understanding of the Old Testament affected real-world Jewish and Christian communities. The section highlights the presence of anti-Semitism in the medieval era and how positively viewed Old Testament figures, such as Samson (Ms. Ludwig XV 3, fol. 67, 83.MR.173.67), did not stop Christians from treating their Jewish neighbors with contempt. The Middle Ages saw forced conversions and expulsions of Jews, and although there was a vibrant Jewish intellectual community, not nearly as many Jewish objects survive as Christian ones. The exhibition highlights this fact by displaying two

examples of early-printed Hebrew texts (L.2019.140 and L.2019.141, from UCLA’s Charles E. Young Research Library), created by Jewish printers in Portugal and Italy, two areas that saw an influx of Jews after expulsions from Spain and elsewhere in Europe.

How deeply embedded the Old Testament became in Christian understandings of historical events is the focus of the third section. Two incredibly rich manuscripts, the Weltchronik (World Chronicle) (Ms. 33, 88.MP.70.64) (Fig. 4) and the Miroir Historial (Mirror of History) (Ms. Ludwig XIII 5, v1, 83.MP.141.1.141), both show the ways in which events from the Old Testament, such as Moses being placed in the river by his mother and the destruction of Jerusalem, became part of historical narratives. Manuscripts like these were almost encyclopedic and combined many sources, including biblical and classical, sometimes to show how God’s plan for Christian salvation could be understood through foreshadowing the present in the Old Testament, other times to offer compelling stories composed to amuse as much as to teach.



Fig. 4: Weltchronik (World Chronicle) (Ms. 33, fol. 64, 88.MP.70.64)

The fourth and final section of the exhibition highlights heroic figures in the Old and New Testament, centering largely on women. The figures of Esther (MS. Ludwig XIII 1, fol. 219, 83.MP.144.219), Judith (Ms. Ludwig I 13, fol. 165v, 83.MA.62.165v), Eve (Ms. Ludwig XI 10, fol. 31v, 83.MN.129.31v), and Mary (Ms. 10, fol. 35, 85.ML.80.35) (Fig. 5) are displayed, with a large focus on how the figure of Mary, the mother of the Messiah (Christ) from the Christian New Testament, was meant to atone for the original sin of Eve. Despite Eve being a figure from the Hebrew Bible, she does not figure prominently in the Jewish visual tradition. An illuminated miniature in the gallery represents the scene in the garden when Eve encourages Adam to eat the forbidden fruit. However, in this image, the face of the snake is also portrayed as a woman, revealing the underlying misogyny in the artist's understanding of the scene.

Although *Painted Prophecy* closed on May 29, 2022, you can still explore its content on the exhibition's webpage by visiting [https://www.getty.edu/art/exhibitions/painted\\_prophecy/](https://www.getty.edu/art/exhibitions/painted_prophecy/) where one can easily view key images from the show, as well as take a video tour of the gallery with curator Larisa Grollemond.



Fig. 5: Adam and Eve, (Ms. Ludwig XI 10, fol. 31v, 83.MN.129.31v)

*Kelin Michael is a doctoral candidate in Medieval Art History at Emory University. She currently works as the graduate curatorial intern in the Manuscripts Department at the J. Paul Getty Museum.*

## EXHIBITION REPORTS

(continued)

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

By Gigi Leung



Fig. 1: Exhibition space. The shape of an introductory panel on the far left echoes the arched form of a miniature, with the section on “Patrons” to its right.

From September 8, 2021, to June 26, 2022, *Fragmented Illuminations: Medieval and Renaissance Manuscript Cuttings at the V&A* lights up the Paintings, Prints & Drawings galleries (Rooms 88A & 90) at the Victoria and Albert Museum, London. *Fragmented Illuminations* presents a choice selection out of the over 2,000 manuscript-cuttings collection of the V&A—one of the largest in the world. Brilliantly put together by Dr. Catherine Yvard, Collections Curator at the National Art Library of the V&A, the exhibition showcases the manuscript cuttings from the V&A collection.

At the threshold to the exhibition (Fig 1), visitors come face to face with two brightly colored rooms: one in a brilliant red that evokes vermillion and the other in a rich blue that recalls ultramarine, both premium pigments used in medieval and Renaissance illuminated manuscripts. The use of colors thus echoes the jewel tones in the manuscript cuttings on display, even as it turns the exhibition space into a bifolium of sorts that tells the story in two parts. An introductory panel—decorated with golden initials—acts as an incipit to each room and helpfully sets the scene for visitors by outlining the original context for the creation of illuminated books, and later their dispersal in the wake of the dissolution of many religious institutions. The blue room (Room 90) covers the original medieval and Renaissance context and supplies background information about different kinds of illuminated manuscripts and their functions, while the red room (Room 88A) follows their afterlives when they were cut up, bought and sold, copied, even stolen and forged, and when these fragments entered the V&A collections in the nineteenth century.





Fig. 2: Upper: Coronation of the Virgin, from a printed book of hours, Paris, France, ca.1500–30 (accession no. 8122A). Lower: Leaf from a missal commissioned by Cardinal Jean Rolin (d. 1483), Paris, France, ca. 1455 (accession no. 8122).]



Fig. 3: Presentation in the Temple, from the Hours of Louis Quarré (Oxford, Bodleian Library, MS Douce 311), attributed to the circle of Master of the First Prayer Book of Maximilian, Ghent, Flanders (now Belgium), ca.1495 (accession no. 4101).

The red room, which deals with the nineteenth-century context, is divided into two sections. The first section, “The Collectors, The Curator and The Thief,” displays nine cuttings or groups of cuttings that introduce visitors to the previous owners, all of whom were influential collectors in the nineteenth century, including: Sir John Charles Robinson (1824–1913), the first curator of the V&A;<sup>1</sup> famous art critic John Ruskin (1819-1900); and avid collector George Salting (1835-1909). Sir Robinson, for instance, bought the cut-out decorated initials (accession numbers 4013, 4014, 4017, 4018, 4020, 4021) and border ornaments (accession numbers 4918:1-9) from choir books for circulation in art schools as part of the museum’s educational scheme. Some such introductions take an amusing turn, as in the case of a missal leaf (Fig. 2) that was possibly a victim of theft by Guglielmo Libri (1802–69) from a parent manuscript that is still in the Autun library in France today. The museum bought the leaf in London in 1876, interestingly with a colored woodcut (depicting the Coronation of the Virgin) replacing the missing miniature (a Resurrection scene). From here, visitors turn to the second section in this room, “Copyists, Restorers and Forgers.” Unfurling

above this section is a quote from Henry Shaw (1800–73), antiquary and professional illuminator: “For the purpose of instruction, these copies may, in many cases, be considered more satisfactory than the original drawings.” This quote neatly encapsulates the reason why there seem to be as many copies and facsimiles as there are original manuscripts and manuscript cuttings in the V&A collections. Shaw’s own copies are displayed directly below the originals. This part of the exhibition also shows copies by Reverend Charles Thynne (1813–94), the Arundel Society (1848–97), George Ashdown Audsley (1838–1925), Caleb Wing (1801–75), and a French artist active from the 1890s to 1920s known today as the “Spanish Forger,” as well as a miniature from the *Gilllingen Psalter* (attributed to Georg Beck, d. ca.1512) that was later heavily restored. Drawing this section to a close is a leaf from a book of hours, previously believed to be a copy by Caleb Wing but today recognized as genuine (accession number D.302-1899). Its didactic label, aptly titled “From Copy to Original,” perfectly bridges this room and the blue room.

<sup>1</sup>At the beginning of Robinson’s tenure (1853-63), the V&A was actually called the Museum of Ornamental Art; its name changed to the South Kensington Museum in 1857, and then again to the Victoria and Albert Museum in 1899.

## EXHIBITION REPORTS

*(continued)*

The blue room, which covers the original medieval and Renaissance context, opens with the sections “Patrons” and “Artists,” showing cuttings from manuscripts commissioned by some of the most common patrons, such as the Cistercians and the Benedictines, and made by or attributed to some of the big-name illuminators of the time, including: Don Silvestro dei Gherarducci (1339–99); Girolamo dai Libri (1475–ca.1555); and Girolamo da Cremona (active 1460–83). A cut-out historiated initial “M” from an antiphony (accession number 817-1894) even contains the signature “Ieronimus.” This room includes four sections introducing different kinds of medieval and Renaissance books and their functions: “Books for the Church,” of which there are the greatest number in the museum’s collections; “The Bible and Its Study;” “Private Devotions;” and, in lesser quantity, “Law, Medicine and Literature.” “Books for the Church” features cuttings from graduals, antiphonaries, and psalters. “The Bible and Its Study” shows cuttings from manuscripts that had mostly been for monastic use, including illuminated exegetic texts and two delightful leaves from the *Tentonic Knights Bible* with miniature monkeys in the margins (accession numbers 9036E and 9036 X). The star objects, however, are tucked away rather understatedly in the last two sections: one in the “Private Devotions” section and the other in “Law, Medicine and Literature.” “Private Devotions” features cuttings from books of hours made in small scale for intimate use by lay audiences. The last of these cuttings is captioned “A Rediscovered Miniature,” and depicts the scene of the Presentation of Christ in the Temple inside a beautifully detailed peacock-feather border (Fig. 3). This miniature had been considered a copy since 1906, but Dr. Yvard has been able to determine that it belongs to the late fifteenth-century *Hours of Louis Quarre*, now in the Bodleian Library. The next and the last section, “Law, Medicine and Literature,” displays cuttings from illuminated legal textbooks, medical treatises, French romances, and a miniature portrait of the ancient Greek artist Irene (Fig. 4). Here, Dr. Yvard has also ascertained that this miniature portrait of Irene is in fact a missing miniature from a French manuscript of Giovanni Boccaccio’s *On Famous Women*, now in the New York Public Library.

The exhibition treats the original medieval and Renaissance context of the cuttings and their nineteenth-century afterlives as two complementary pieces of the same jigsaw puzzle. If visitors begin the story from the blue room, they quite naturally follow the chronological narrative of these fragmented manuscripts. However, if visitors travel in the other direction, they follow the story from the nascency and growth of the V&A manuscript cuttings collection (red room) to present-day research findings that uncover more about the original context of manuscript cuttings (blue room). At the center of each of the rooms, there are additional glass cases with complete,

bound illuminated books inside, resting open on their spines; these displays bring to life the fragmented manuscripts that are hanging flat on walls. Standing at the crossroad to the Paintings, Silver, Stained Glass & Sacred Silver, Portrait Miniatures, and Jewelry galleries, the cuttings on display—whether in terms of their medium, their scale, or their use of rich jewel-tone colors and gilding—each has something that echoes objects in the surrounding galleries. In this light, *Fragmented Illuminations* not only tells a story of medieval and Renaissance manuscript cuttings at the V&A, but also of the founding of the museum and its collections at large as well.



Fig. 4: Irene, from Giovanni Boccaccio (1313–75), *Des cleres et nobles femmes* (On Famous Women) (New York, New York Public Library, Spencer MS 33), attributed to the circle of François Le Barbier (documented 1455–1512), Paris, France, ca.1460–70 (accession no. 4280).

Curator Dr. Catherine Yvard delivered a [very informative lecture on the exhibition](#) as part of The Courtauld’s “Medieval Work in Progress” lecture series. As part of the programming for the exhibition, Dr. Yvard will also be holding [an online symposium](#) over two afternoons on the 7th and 8th of July.

*Gigi Leung graduated from The Courtauld Institute of Art with a Masters in the History of Art in 2021.*

## EVENTS AND OPPORTUNITIES

### Tania Kolarik, Assistant Editor for Events and Opportunities

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

### SPONSORED BY THE ICMA

#### ICMA Sessions at the Leeds International Medieval Congress, July 4–7, 2022

##### Metaimages, I: Threshold Effects and Micro-Architectures

July 4, 2022 | 2:15 PM BST

*Organizers:*

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

*Moderator:*

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

*Speakers:*

Alison Locke Perchuk (California State University Channel Islands)  
“Micro-Architecture in 12th-Century Roman Painting: History, Typology, and Function”

Livia Lupi (University of Warwick)  
“Performative Structures: Meta-Architecture in Italian Painting”

Anita Paolicchi (Università di Pisa)  
“Micro-Architectures and Micro-Landscapes in the Post-Byzantine World: Function, Meaning, and Symbolic Implications”

##### Metaimages, II: Beyond the Frame of the Enshrined Icon

July 4, 2022 | 4:30 PM BST

*Organizers:*

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

*Moderator:*

Livia Lupi (University of Warwick)

*Speakers:*

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

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

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

##### Crossing Borders and More

July 5, 2022 | 4:30 PM BST

*Organizers:*

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

*Moderators:*

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

*Speakers:*

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

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

## SPONSORED BY THE ICMA

*(continued)*

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

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

## Volunteer for the ICMA Oral History Project

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

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

If you are interested please fill out the form at this link:  
<https://docs.google.com/forms/d/e/1FAIpQLSfioXnhEz3W83WPLLeEfxJn3exWloQxF3fHQaj24zaRheNfckQ/viewform>

## ICMA Mentoring Initiative

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

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

Please contact [icma@medievalart.org](mailto:icma@medievalart.org).

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

## Resources for Teaching a Global Middle Ages

Many art historians wish to retool and expand their medieval art history courses to address the wide diversity of artistic expression that characterized a global Middle Ages. This work includes considering how race and racism intersect with the ways in which we teach the deeper past and reflecting on how the fields of art history and medieval studies were developed in the nineteenth and twentieth centuries. This resource is intended to support those who aim to teach a history of medieval art that more fully explores, as the ICMA Mission Statement puts it, “every corner of the medieval world.” For this resource, please visit: <https://www.medievalart.org/teaching-a-global-middle-ages-art-history>.

## Resources for Online Teaching

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

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

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

## ICMA Image Database

We have created an image database that pools member images and allows others to use them free of charge and without restriction. The images in the archive were taken by ICMA members. By placing images in the database, members agree that the images can be used by other members without restriction. As all of the photographers

responsible for these images are named, it is hoped that anyone who uses them for publication will credit the source (ICMA) as well as the photographer.

To access and submit to the database, please see:  
<https://www.medievalart.org/image-database>.

## The Limestone Sculpture Provenance Project

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

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

For the project's website, please see:  
<http://www.limestonesculptureanalysis.com/>.

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

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

You come up with the idea! We'll give you the email addresses of ICMA members in your area and help you plan! All we ask is that you take some pics and

write a brief blurb of your Pop-Up event for a feature in ICMA News.

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

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

## OTHER EVENTS AND OPPORTUNITIES

(continued)

### FUNDING OPPORTUNITIES FOR ICMA MEMBERS

#### ICMA Kress Grants for Virtual Conference Registration Fees

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

#### ICMA Kress Travel Grants

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

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

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

#### Reimbursable expenses include:

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

#### ICMA does not reimburse:

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

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

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

## OTHER EVENTS AND OPPORTUNITIES

*If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to [EventsExhibitions@medievalart.org](mailto:EventsExhibitions@medievalart.org). Submissions must be received by **October 15, 2022** for inclusion in the Autumn 2022 newsletter.*

#### Dorothy F. Glass ICMS Travel Award

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

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

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

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

## OTHER EVENTS AND OPPORTUNITIES

(continued)

### Dumbarton Oaks Virtual Object Sessions

Elizabeth Dospel Williams is continuing to offer virtual object sessions in the Byzantine Collection at Dumbarton Oaks in the academic year 2022–23. These sessions are available on an as-available basis to university groups over Zoom and can be tailored to suit your courses. If you are interested in a session in Fall 2022, please fill in the form online here (<https://forms.office.com/r/GCA9pwZwPm>) by August 10.

### Online Exhibitions

#### *Ancient Art at Dumbarton Oaks*

Dumbarton Oaks, Washington, D.C.

Online exhibition:

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

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

National Museum of the American Indian

Online exhibition:

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

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

Dumbarton Oaks, Washington, D.C.

Online exhibition:

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

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

The Schoenberg Institute for Manuscript Studies

Online exhibition:

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

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

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

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

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

Belvedere, Vienna

Online exhibition:

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

### Exhibitions

#### BELGIUM

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

Gruuthusemuseum, Bruges

December 9, 2021–October 27, 2023

#### CANADA

##### *Meditation and the Medieval Mind*

Art Gallery of Ontario, Toronto

Ongoing

#### FRANCE

##### *Les arts à Toulouse au 14e siècle*

Musée de Cluny, Paris

Fall 2022

#### GERMANY

##### *Mittelalter*

Badisches Landesmuseum, Karlsruhe

Ongoing

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

Germanisches Nationalmuseum, Nürnberg

July 7, 2022–October 1, 2023

##### *Der Untergang des Römischen Reiches*

Landesausstellung, Trier

June 25–November 27, 2022

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

Historisches Museum der Pfalz, Speyer

October 16, 2022–April 16, 2023

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

##### *Die Normannen / The Normans*

Reiss-Engelhorn-Museen, Mannheim

September 18, 2022–February 26, 2023

## OTHER EVENTS AND OPPORTUNITIES

(continued)

### *Islam in Europa, 1000–1250*

Dommmuseum, Hildesheim

September 7, 2022–February 12, 2023

### ISRAEL

#### *In and Out, Between and Beyond:*

#### *Jewish Daily Life in Medieval Europe*

The Max and Iris Stern Gallery, Mount Scopus

Campus of The Hebrew University of Jerusalem

June 2021–September 2022

### SPAIN

#### *Borrassà and the Cathedral of Barcelona:*

#### *New Acquisitions for the Gothic Art Collection*

Museu Nacional d'Art de Catalunya

December 20, 2022–May 21, 2023

### SWEDEN

#### *In Service of the Church*

Historisches Museum, Stockholm

Ongoing

### UK

#### *Gold*

The British Library, London

May 20–October 2, 2022

### USA

#### *Bodhisattvas of Wisdom, Compassion, and Power*

The Met Fifth Avenue, New York

March 27–October 30, 2022

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

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

Ongoing

#### *The Fantasy of the Middle Ages*

The Getty Center, Los Angeles

June 21–September 11, 2022

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

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

The Met Fifth Avenue, New York

May 24, 2021–May 7, 2023

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

National Museum of the American Indian, New York

Ongoing

#### *J.R.R. Tolkien: The Art of the Manuscript*

Haggerty Museum of Art, Marquette University, Milwaukee

August 19–December 12, 2022

#### *Knights in Armor*

Frist Art Museum, Nashville

July 1–October 10, 2022

*Knights in Armor* showcases stunning examples of European arms and armor from the renowned collection of the Museo Stibbert in Florence, Italy. More than one hundred rare objects—including full suits of armor, mounted equestrian figures, helmets, swords, and other weaponry—tell the tale of the European knight from the Middle Ages and Renaissance through to the medieval revival of the nineteenth century. The exhibition explains the historical and functional contexts of arms and armor of this period while also highlighting the undeniable beauty and artistic appeal of these works.

#### *Life of Christ and Saints*

Nelson-Atkins Museum of Art, Kansas City

December 16, 2021–December 11, 2023

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

The Cleveland Museum of Art, Cleveland

August 26, 2022–July 30, 2023

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

Philadelphia Museum of Art, Philadelphia

June 25, 2022–Fall 2023

#### *Mind Over Matter: Zen in Medieval Japan*

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

March 5–July 24, 2022

This exhibition showcases the breadth of the museum's medieval Zen collections, highlighting rare and striking works from Japan and China to illustrate the visual, spiritual, and philosophical power of Zen. Rooted in the culture of medieval Japan, the lessons of Zen have become an important part of contemporary American life, as applicable today as they were in premodern times.



## OTHER EVENTS AND OPPORTUNITIES

(continued)

### *Spirit Lodge: Mississippian Art from Spiro*

Dallas Museum of Art, Dallas

March 13–August 7, 2022

### *Text and Image in Southern Asia*

The Cleveland Museum of Art, Cleveland

August 26, 2022–March 5, 2023

The Cleveland Museum of Art is home to a collection of illuminated Buddhist and Jain manuscript pages, many of which were recently identified and dated by Phyllis Granoff, Lex Hixon Professor Emerita of World Religions at Yale University. This exhibition is dedicated to her work for the museum and is in celebration of her recent retirement. On view are palm-leaf manuscript pages reunited after having been separated, many with colophons providing new information about when and for whom they were made. The installation includes Buddhist manuscripts from the 1100s and shows the development of Jain manuscript painting from the 1200s to 1500s, alongside paintings of how they were used and vintage photographs of sites where they were kept. Small-scale sculptures in stone and gold from the same regions and periods are three-dimensional versions of imagery painted in miniature on the manuscript pages. Illuminated with narrative scenes, depictions of monks, donors, celestials, and enlightened or liberated beings, the exquisite works from India, Sri Lanka, Nepal, and Myanmar (Burma) reveal a surprising diversity of literary sources. The exhibition explores the relationship between the images and the content of the text, adding to a broader understanding of medieval South Asian manuscripts.

### *The World in Maps, 1400–1600*

Beinecke Rare Book & Manuscript Library, New Haven

July 22, 2022–January 8, 2023

## Conferences, Lectures, Symposia, etc. (by date)

### *From Kyivan Rus' to Modern Ukraine* |

#### *Virtual Lecture Series*

Dumbarton Oaks, North of Byzantium, and Connected Central European Worlds

April 22–December 15, 2022

To receive updates and registration links, see:

[https://docs.google.com/forms/d/e/1FAIpQLSeTu428maf75sSXom3Hkx9y9vHePx2CbMX9WmkC92\\_w6OV6g/viewform](https://docs.google.com/forms/d/e/1FAIpQLSeTu428maf75sSXom3Hkx9y9vHePx2CbMX9WmkC92_w6OV6g/viewform)

### *Golden Books* | *Hybrid Lecture*

British Library

July 12, 2022

For more information, see:

<https://www.bl.uk/events/golden-books>

### *Tracing the Past: Investigating the Partially Built Vaults at St Mary's Church, Nantwich* | *Virtual Lecture*

The Society for Church Archaeology

July 13, 2022

For more information, see:

[https://www.eventbrite.com/e/dr-nick-webb-dr-alex-buchanan-tracing-the-past-tickets-317913777667?aff=erelpanelorg&keep\\_tld=1](https://www.eventbrite.com/e/dr-nick-webb-dr-alex-buchanan-tracing-the-past-tickets-317913777667?aff=erelpanelorg&keep_tld=1)

### *Textiles in Libraries: Context & Conservation Series* | *Virtual Lecture*

Bodleian Libraries

July 19, 2022

For more information, see:

<https://visit.bodleian.ox.ac.uk/event/textiles-in-libraries-series>

### *Košice: Medieval Art and Architecture in Eastern Slovakia* | *Conference*

British Archaeological Association Annual Conference

July 20–25, 2022

For more information, see:

<https://thebaa.org/event/košice-medieval-art-and-architecture-in-eastern-slovakia/>

### *Femina: A New History of the Middle Ages* | *Hybrid Lecture*

British Museum

July 25, 2022

For more information, see:

<https://www.britishmuseum.org/events/members-exclusive/femina-new-history-middle-ages>

### *A Job in Ruins: Caring for the English Heritage Estate* | *Virtual Lecture*

The Society for Church Archaeology

August 2, 2022

For more information, see:

[https://www.eventbrite.com/e/alex-holton-a-job-in-ruins-caring-for-the-english-heritage-estate-tickets-335135839317?aff=erelpanelorg&keep\\_tld=1](https://www.eventbrite.com/e/alex-holton-a-job-in-ruins-caring-for-the-english-heritage-estate-tickets-335135839317?aff=erelpanelorg&keep_tld=1)

## OTHER EVENTS AND OPPORTUNITIES

(continued)

### *Death and Dying* | Symposium

2022 Harlaxton Medieval Symposium

August 15–18, 2022

For more information, see:

<https://harlaxton.org.uk/>

### *[Re]Integration* | Conference

European Association of Archaeologists (EAA), Budapest

August 31–September 3, 2022

For more information, see:

<https://eaa.klinkhamergroup.com/eaa2022/>

### *Reading the Room: What Historic Graffiti Tells Us* | Virtual Lecture

The Society for Church Archaeology

September 6, 2022

For more information, see:

[https://www.eventbrite.com/e/crystal-hollis-reading-the-room-what-historic-graffiti-tells-us-tickets-317913867937?aff=ebdssbonlinesearch&kcep\\_tld=1](https://www.eventbrite.com/e/crystal-hollis-reading-the-room-what-historic-graffiti-tells-us-tickets-317913867937?aff=ebdssbonlinesearch&kcep_tld=1)

### *Travelling Matters: Rereading, Reshaping, Reusing Objects Across the Mediterranean* | Conference

University of Haifa, Israel

September 8, 2022

For more information, see:

<https://maryjahariscenter.org/blog/travelling-matters>

### *Mythical Pasts, Fantasy Futures: The Middle Ages in Modern Visual Culture* | Virtual Symposium

J. Paul Getty Museum and the Haggerty Museum of Art

September 8–9, 2022

For more information, see:

[https://www.getty.edu/visit/cal/events/ev\\_3528.html](https://www.getty.edu/visit/cal/events/ev_3528.html)

### *The Public Curatorship of the Medieval Past* | Symposium

University of Lincoln, United Kingdom

September 15, 2022

For more information, see:

<https://publiccuratorshipofthemedievalpast.wordpress.com/>

### *Book Ornament and Luxury Critique* | Conference

Institute of Art History, University of Zurich

September 15–17, 2022

For more information, see:

<https://textures-of-scripture.ch/2022/02/08/conferences/>

### *International Perspectives on Church Archaeology* | Conference

The Society for Church Archaeology

September 17, 2022

For more information, see:

[https://www.eventbrite.com/e/society-for-church-archaeology-annual-conference-2022-tickets-365317643907?aff=erelpanelorg&kcep\\_tld=1](https://www.eventbrite.com/e/society-for-church-archaeology-annual-conference-2022-tickets-365317643907?aff=erelpanelorg&kcep_tld=1)

### *Experiencing the Sacred: The Role of the Senses in Medieval Liturgies and Rituals* | Conference

ERC SenSArt, Padova

September 21–23, 2022

For more information, see:

<https://arthist.net/archive/36016>

### *Sinne/Senses* | Conference

Kunstgeschichtlichen Institut,

University Frankfurt am Main

September 28–October 1, 2022

For more information, see:

<https://www.dvfk-berlin.de/en/forum-2-2/>

### *The Cloisters in the Mediterranean Area* | Conference *Isola di Lipari*

October 7–9, 2022

For more information, see:

<https://arthist.net/archive/36219>

### *Fashioning the Middle Ages* | Conference

Mid-America Medieval Association,

University of Arkansas

October 8, 2022

For more information, see:

<https://info.umkc.edu/mama/conference/>

### *CRUX TRIUMPHALIS: Calvaries and Rood Beams between the Middle Ages and the Council of Trent* | Conference

University of Cádiz

October 13–15, 2022

For more information, see:

<https://medievalartresearch.com/2022/02/01/cfp-crux-triumphalis-calvaries-and-rood-beams-between-the-middle-ages-and-the-council-of-trent-deadline-31st-march-2022/>

## OTHER EVENTS AND OPPORTUNITIES

(continued)

### *Intersexuality in Pictures: Illuminated Manuscripts* | *Virtual Conference*

University of Connecticut/University of Zurich  
October 14, 2022

For more information, see:

<https://arthist.net/archive/36102>

### *Mechanisms and Trajectories of Ethno-Religious* *Interaction in Fourteenth-Century Iberia* | *Conference*

CMRS Center for Early Global Studies, UCLA  
October 14, 2022

For more information, see:

<https://cmrs.ucla.edu/event/mechanisms-and-trajectories-of-ethno-religious-interaction-in-fourteenth-century-iberia/>

### *Gothic Ivories between Luxury and Crisis* | *Conference*

University of Bern  
October 27–28, 2022

For more information, see:

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

### *Sculptures polymatérielles, 1200–1500* | *Conference*

Université de Picardie, Amiens  
November 10, 2022

For more information, see:

<https://arthist.net/archive/36056>

### *Translating Science* | *Conference*

Lawrence J. Schoenberg Symposium on Manuscript  
Studies in the Digital Age  
November 10–12, 2022

For more information, see:

<https://www.library.upenn.edu/about/exhibits-events/translating-science>

### *British Archaeological Association Post-Graduate* *Online Conference* | *Virtual Conference*

British Archaeological Association  
November 23–24, 2022

For more information, see:

<https://thebaa.org/postgraduate-conference/>

## Call for Papers

### *British Archaeological Association Post-Graduate* *Online Conference*

British Archaeological Association

Deadline: August 12, 2022

For more information, see:

<https://medievalartresearch.com/2022/06/15/cfp-british-archaeological-association-post-graduate-online-conference-2022/>

### *Cosmic Ecologies / Animalities in Medieval Jewish Art*

Newberry Library

Deadline: August 15, 2022

For more information, see:

<https://arthistory.case.edu/2022/04/cosmic-ecologies-animalities-in-medieval-jewish-art-the-newberry-library-may-14-15-2024/>

### *Special Issue: Medieval Christian Religion and Art*

Religions Journal

Deadline: September 15, 2022

For more information, see:

[https://www.mdpi.com/journal/religions/special\\_issues/Religion\\_art](https://www.mdpi.com/journal/religions/special_issues/Religion_art)

### *Metamorphoses and Uses of the Same Past and* *Formation of Identities in Europe from the 14th* *Century to the 1980s*

AGRELITA International Conference

Deadline: September 15, 2022

For more information, see:

<https://medievalartresearch.com/2022/05/24/call-for-papers-international-conference-metamorphoses-and-uses-of-the-same-past-and-formation-of-identities-in-europe-from-the-14th-century-to-the-1980s-shared-in-competition-or-antagonistic-me/>

### *Artificial Light in Medieval Churches* *between Byzantium and the West*

Tufts University & Accademia di architettura di Mendrisio

Deadline: September 1, 2022

For more information, see:

<https://www.sah.org/jobs-and-careers/opportunities/recent-opportunities/2022/06/30/default-calendar/cfp-artificial-light-in-medieval-churches-between-byzantium-and-the-west>

## OTHER EVENTS AND OPPORTUNITIES

(continued)

### *Belvedere Research Journal*

Heidelberg University Library

Deadline: September 30, 2022

For more information, see:

<https://journals.ub.uni-heidelberg.de/index.php/brj/about/submissions>

### *Diachronic Artistic and Spatial Convergences and Divergences in the Mediterranean*

Hellenic Open University, Athens

Deadline: September 30, 2022

For more information, see:

[https://www.researchgate.net/publication/361152026\\_FIRST\\_CALL\\_FOR\\_PAPERS\\_FOR\\_THE\\_INTERNATIONAL\\_CONFERENCE\\_Diachronic\\_Artistic\\_and\\_Spatial\\_Convergences\\_and\\_Divergences\\_in\\_the\\_Mediterranean\\_Athens\\_Call](https://www.researchgate.net/publication/361152026_FIRST_CALL_FOR_PAPERS_FOR_THE_INTERNATIONAL_CONFERENCE_Diachronic_Artistic_and_Spatial_Convergences_and_Divergences_in_the_Mediterranean_Athens_Call)

### *Hagio-Scape!*

Norwegian Institute in Rome

Deadline: October 15, 2022

For more information, see:

<https://www.hf.uio.no/dnir/english/research/news-and-events/news/2022/hagio.html>

### *22nd Vagantes Conference on Medieval Studies*

Harvard University, Cambridge

Deadline: November 28th, 2022

For more information, see:

<http://vagantesconference.org/call-for-papers/>

## CONTRIBUTORS

### With many thanks to:

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