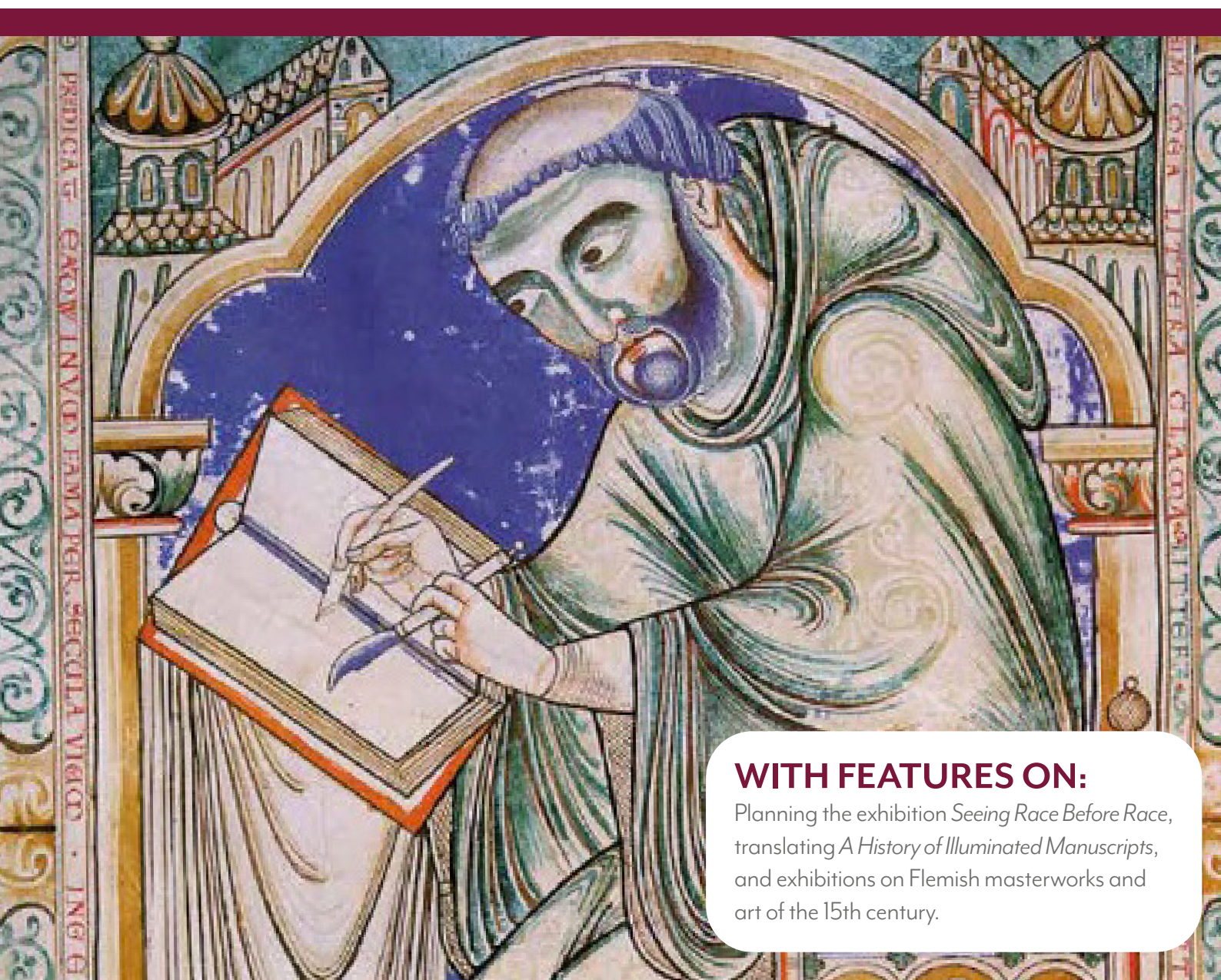


ICMANEWS



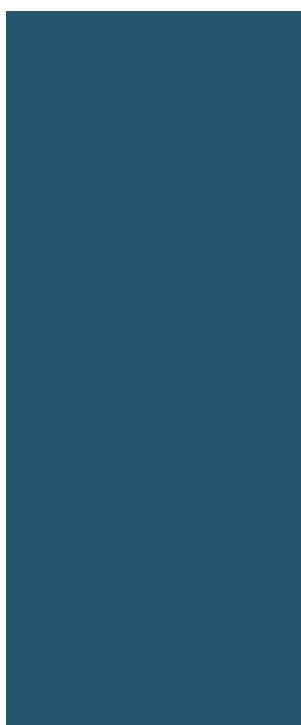
THE ICMA WELCOMES YOU!

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



WITH FEATURES ON:

Planning the exhibition *Seeing Race Before Race*, translating *A History of Illuminated Manuscripts*, and exhibitions on Flemish masterworks and art of the 15th century.



A History of
ILLUMINATED
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的历史

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LETTER FROM THE PRESIDENT, STEPHEN PERKINSON

Fall 2023

To the ICMA Community,

Greetings to you all. I wanted to write a few words reflecting on the activities in which the ICMA has been involved, and the ways I've seen those activities developing in recent months.

The ICMA is of course a truly international organization. At present, we have members in over thirty countries spread across the globe. This fact has been much on my mind as the world continues the slow, and not entirely steady, process of emerging from the depths of the global pandemic. What we've been seeing for the past year in terms of research travel, conference attendance, and so on, should probably only be considered early, incomplete, and potentially misleading data in terms of what it might suggest for the future. But while it would be imprudent to base any conclusions on what one is seeing at the present moment, I've been wondering whether we might be seeing some emerging patterns that suggest that the "new normal" may look quite different from the "old normal."

In particular, while in-person conferences have returned and have drawn healthy attendances, there's reason to think that we may be moving into a future in which our members will be less likely to congregate in the context of large, centralized conferences as regularly as they once did. This suggests that we need to continue to develop other opportunities to gather and nurture our community—both virtually and in smaller, more localized in-person settings. There are reports on many of our recent activities in the pages that follow, but I'd like to highlight three as examples of the spectrum of events we've been fostering.

Our presence at larger conferences continues, of course. In the early July, many of us gathered at the International Medieval Congress at Leeds in the UK for ICMA-sponsored sessions examining "The Concertina-Fold Book Across Pre-Modern Cultures" and the "Social Agency of Goldsmiths' Work in the Late Middle Ages." A session on the first of those topics was organized by Megan McNamee, while Masha Goldin and Hila Manor organized two sessions on the latter topic (see the ICMA EVENTS RECAPS section of this newsletter for a summary of these two sessions). I'm grateful to all involved for their participation and willingness to share their exciting work with the larger community. Our presence at Leeds was bolstered by our reception, organized at a nearby pub by our indefatigable Executive Director, Ryan Frisinger.

In late July, St. Louis was the site of an example of a more localized ICMA event. The Pulitzer Arts Foundation was the host of a very thought-provoking and creative exhibition, *The Nature of Things: Medieval Art and Ecology, 1100–1550* (the exhibition was on view through early August). In conjunction with the exhibition, a group of ICMA members participated in a cluster of activities related to the exhibition. This consisted of: a tour, led generously by the exhibition's curator, Heather Alexis Smith; a lunch, which was kindly provided by the Pulitzer Foundation; and a presentation by Maggie Crosland describing the ongoing project of reinstalling the medieval art collection at the St. Louis Museum of Art.

Finally, we continue to be energetic sponsors of online events. An example of this appeared in the form of the Zoom-based conversation held in mid-October in conjunction with an exhibition at the University Gallery of the Rochester Institute of Technology. Titled, *Medieval Matters: Digital Technologies for Access and Discoverability*, the exhibition introduced visitors to the power of relatively new imaging technologies, and to the ways tools permitting the application of those technologies can be constructed at relatively little cost (see the ICMA EVENT RECAPS section of this newsletter for more information on this conversation). In addition to its physical presence in the RIT galleries (where it was on view through October 28), the exhibition has an online presence that will persist into the future. The Zoom conversation about it was organized with support from members of our New Initiatives Working Group, and was facilitated by Tory Schendel Vyvoda, who led a conversation with the curator, Juilee Decker. This fascinating event was supported as well by our exceptionally capable Coordinator for Digital Engagement, Danica Ramsey-Brimberg. It will soon be available for viewing via the ICMA website.

I want to note that the exhibition at Rochester was supported in part with the help of an ICMA-Kress Exhibition Development Grant. These grants can be used for a whole array of needs that arise in the context of exhibitions: they can assist with research underlying the development of an exhibition's concept, they can help offset the costs of mounting an exhibition, and they can provide funding for the various forms of public outreach that enrich an exhibition once it is on view. I mention this in particular because we'll be inviting applications for the next round of ICMA-Kress Exhibition Development Grants early in 2024.

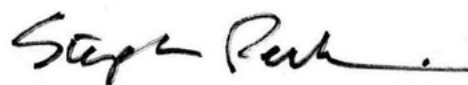
Our publication program likewise gives evidence of great vitality in both traditional and new forms. It's worth noting that *Gesta* is in its 30th year of publication (and I encourage you all to have a look at the first issue, available online via our website and the University of Chicago Press Portal, to gain a sense of its development over the years). We all owe a debt of gratitude to the current editors, Susan Boynton and Diane Reilly, for their excellent work in maintaining the outstanding quality of this, our flagship publication, throughout their term. Meanwhile, we recently published the latest volume in our *Viewpoints* series. As you may know, this series was created to produce short volumes that, in the words of its founding editors, "challenge and expand traditional conceptions of medieval geography or interchange among cultures, help to describe or develop significant theoretical perspectives, and/or demonstrate innovative forms of object- and monument-based research." The latest book to be issued in the series is *Is Byzantine Studies a Colonialist Discipline? Toward a Critical Historiography* (see the SPECIAL ANNOUNCEMENTS section below for more information on the launch of this book). Edited by Benjamin Harrison and Mirela Ivanova, it contains more than a dozen stimulating and thought-provoking essays that explore the challenging question posed in the title from a variety of disciplinary angles. I'm grateful to Roland Betancourt for his energetic leadership as editor of this important publication series, and to Eleanor Goodman for the assistance and guidance she has provided as our liaison as executive editor at the publisher, Penn State University Press.

Because our organization tends to run on a rhythm that is aligned with the cycle of the academic year, we're coming soon to the part of our calendar that will be flush with opportunities for participation. We're in the process of organizing sessions and receptions for the Association for Art History Annual Conference (in Bristol, UK), the Forum Kunst des Mittelalters (in Jena, Germany), and the Annual CAA conference (in Chicago, USA). We're already looking forward as well to events later in the year—the annual gatherings at Kalamazoo and Leeds, of course, as well as an array of more localized events. Many of our calls for proposals for funding support will be released in the weeks ahead as well. Most notably, I want to call attention to the support we offer for students. Prior to the publication of our next newsletter, we'll be issuing calls for applications for support for graduate student research travel and for our student essay contest (and in fact, if you have students whose fall research papers seem particularly exciting, you might consider working with them to submit them to the essay contest). Watch your inbox carefully for announcements and calls for participation in the coming weeks!

These are but a few of the highlights of the things that the ICMA is involved in. Most importantly, as we collectively imagine what this organization needs to do to support its members now and in the future, we're eager to hear from you. Please don't hesitate to be in touch with your questions or ideas. You can reach me and the ICMA staff at icma@medievalart.org.

Many thanks for your support and energy—they are the source of the ICMA's strength. I wish each and every one of our members well as we near the end of 2023 and move forward into what I hope will be a peaceful and prosperous new year.

Best wishes,



Stephen Perkinson
President, ICMA
Professor of Art History
Bowdoin College
sperkins@bowdoin.edu

SPECIAL ANNOUNCEMENTS



ICMA Viewpoints Celebrates New Book Launch



Is Byzantine Studies a Colonialist Discipline? Toward a Critical Historiography Edited by Benjamin Anderson and Mirela Ivanova

On Friday, September 15, 2023, the ICMA hosted a virtual event celebrating the publication of the second volume of the ICMA Viewpoints book series, sponsored by the International Center of Medieval Art and Penn State University Press. Many involved in the book's conception and creation were present, including: Benjamin Anderson, Mirela Ivanova, Roland Betancourt, Eleanor Goodman, Nicholas S. M. Matheou, Elizabeth Dospěl Williams, and Alexandra Vukovich.

Is Byzantine Studies a colonialist discipline? Rather than provide a definitive answer to this question, this book defines the parameters of the debate and proposes ways of thinking about what it would mean to engage seriously with the field's political and intellectual genealogies, hierarchies, and forms of exclusion.

In this volume, scholars of art, history, and literature address the entanglements, past and present, among the academic discipline of Byzantine Studies and the practice and legacies of European colonialism. Starting with the premise that Byzantium and the field of Byzantine studies are simultaneously colonial and colonized, the chapters address topics ranging from the material basis of philological scholarship and its uses in modern politics to the colonial plunder of art and its consequences for curatorial practice in the present. The book concludes with a bibliography that serves as a foundation for a coherent and systematic critical historiography. Bringing together insights from scholars working in different disciplines, regions, and institutions, *Is Byzantine Studies a Colonialist Discipline?* urges practitioners to reckon with the discipline's colonialist, imperialist, and white supremacist history.

In addition to the editors, the contributors to this volume include: Andrea Myers Achi, Nathanael Aschenbrenner, Bahattin Bayram, Averil Cameron, Stephanie R. Caruso, Şebnem Dönbekci, Hugh G. Jeffery, Anthony Kaldellis, Matthew Kinloch, Nicholas S. M. Matheou, Maria Mavroudi, Zeynep Olgun, Arietta Papaconstantinou, Jake Ransohoff, Alexandra Vukovich, Elizabeth Dospěl Williams, and Arielle Winnik.

MEMBER NEWS

ICMA Grants and Awards

Member Awards and Appointments

*If you are a member and your work has garnered a national or international award in the twelve months prior to March 2024, please send your information to Melanie Hanan, newsletter@medievalart.org, by **February 15, 2024** (for publication in the autumn issue).*

Patricia Blessing was appointed Associate Professor of Art and Art History at Stanford University, beginning in July 2023.

Philippe Cordez was appointed Deputy Director of the Museum Studies and Research Support Department, and within it Head of the Research Support Division, at the Musée du Louvre in Paris. This department runs the Dominique-Vivant Denon Research Center.

Jennifer Feltman and co-PIs Alexandre Tokovinine and Jeremiah Stager have been awarded a Level III Collaborative Research Grant (\$249,995) for “Notre Dame in Color: Interpreting the Layers of Polychromy on the Sculptures of the Cathedral of Paris Using 3D Modeling” from the National Endowment for the Humanities (NEH).

<https://art.ua.edu/news/university-of-alabama-professors-awarded-multi-year-neh-collaborative-research-grant/>

Shannah Rose (Ph.D. Candidate, Institute of Fine Arts, New York University) is the recipient of the 2023–24 Samuel H. Kress Predoctoral Fellowship at the Medici Archive Project (MAP) in Florence, Italy.

Recent Books by Members

If you are a member who has published a book (or equivalent research project) twelve months prior to March 2024, which has not yet been announced in this newsletter, please send a full citation, digital image of the book cover (minimum 72 dpi, jpeg or png), and hyperlink to Melanie Hanan newsletter@medievalart.org, by **February 15, 2024** (for publication in the spring issue).

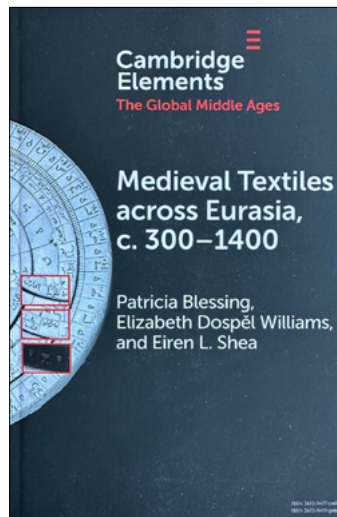
For book descriptions, publisher information, purchasing opportunities, etc., please click the book titles below to link to publisher pages.



Albani, Jenny P., and Ioanna Christoforaki, eds.

Πάντα ῥεῖ: Change in Thirteenth-Century Byzantine Architecture, Art, and Material Culture.

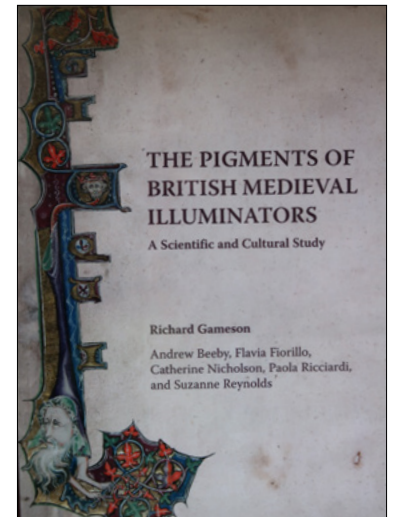
Byzantios, Studies in Byzantine History and Civilization, 20. Turnhout: Brepols, 2023.



Blessing, Patricia, Elizabeth Dospěl Williams, and Eiren L. Shea.

Medieval Textiles Across Eurasia, c. 300–1400.

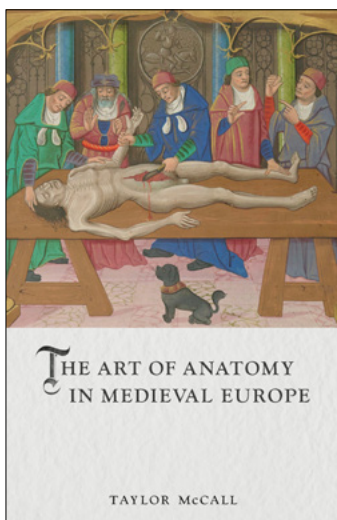
Cambridge: Cambridge University Press, 2023.



Gameson, Richard, Andrew Beeby, Flavia Fiorillo, Catherine Nicholson, Paola Ricciardi, and Suzanne Reynolds.

The Pigments of British Medieval Illuminators: A Scientific and Cultural Study.

London: Archetype Publications, 2023.

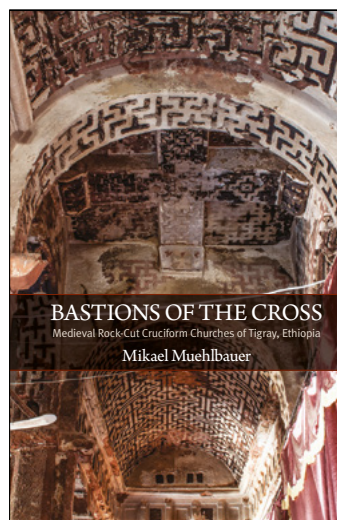


McCall, Taylor.

The Art of Anatomy in Medieval Europe.

London: Reaktion, 2023.

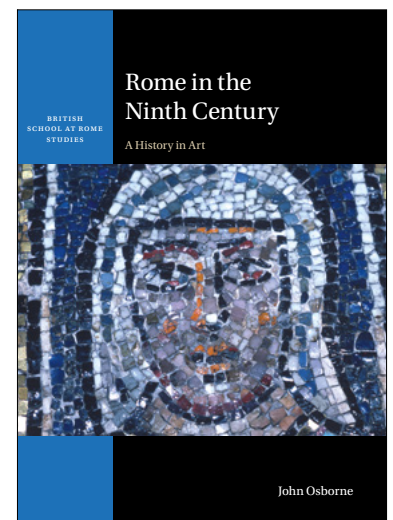
This book received a Kress Publication Grant from the ICMA in 2019.



Muehlbauer, Mikael.

Bastions of the Cross: Medieval Rock-Cut Cruciform Churches of Tigray, Ethiopia.

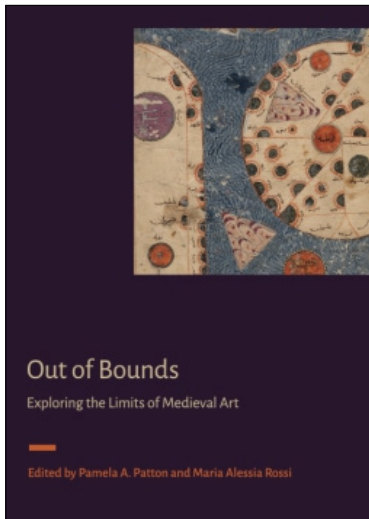
Washington, D.C.: Dumbarton Oaks, 2023.



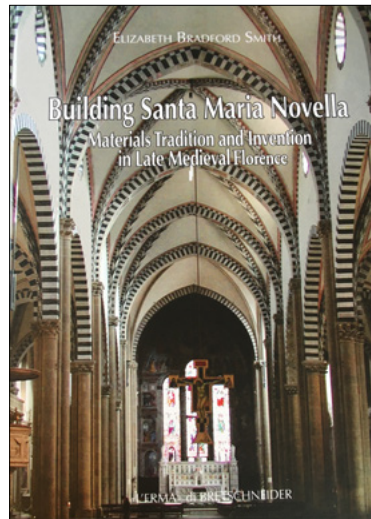
Osborne, John.

Rome in the Ninth Century: A History in Art.

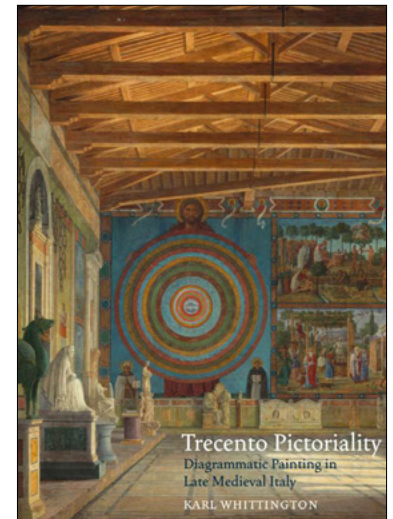
Cambridge: Cambridge University Press, 2023.



Patton, Pamela A., and Maria Alessia Rossi, eds.
Out of Bounds: Exploring the Limits of Medieval Art.
 University Park: Pennsylvania State University Press, 2023.



Smith, Elizabeth Bradford.
Building Santa Maria Novella: Materials Tradition and Invention in Late Medieval Florence.
 trans. Rome: L'Erma di Bretschneider, 2022.



Whittington, Karl.
Trecento Pictoriality: Diagrammatic Painting in Late Medieval Italy.
 London: Brepols, 2023.

In the Media

Mariam Rosser-Owen recently published a short lecture and handling session on “Ivories from Islamic Spain” on the *Khamseen: Islamic Art History Online* platform. This website was created during the pandemic to facilitate the online teaching of Islamic art. Its short-form contributions by worldwide scholars of Islamic art history are targeted especially at undergraduates, but also anyone with an interest in the subject. Mariam’s contribution focuses on the Andalusi ivories in the collection of the Victoria and Albert Museum in London and can be found [here](#).

Mariam Rosser-Owen recorded a podcast episode for the series Art Informant called “Al-Andalus and the V&A with Mariam Rosser-Owen,” which can be listened to [here](#).

ICMA EVENT RECAPS

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

ICMA at IMC Leeds | “Social Agency of Secular Goldsmiths’ Work in the Late Middle Ages” (July 6, 2023)



What kinds of social networks did medieval goldsmiths’ work consolidate outside religious institutions? Inspired by the 2023 annual theme of the International Medieval Congress, “Entanglements,” we decided to gather researchers, curators, and graduate students to address this and other questions regarding the elusive category of “secular goldsmiths’ work.” Our goal was to establish a framework for discussing individual case studies and drawing new conclusions concerning the centrality of secular goldsmiths’ work in the later Middle Ages, along with its manifestations across different contexts, such as domestic, civic, courtly, diplomatic, etc. We also sought to challenge the secular/sacred dichotomy in relation to late medieval goldsmithery. Luckily, an excellent group of eight ICMA members agreed to join us, and with the generous sponsorship of the ICMA, we organized a double session dedicated to the theme of “Social Agency of Secular Goldsmiths’ Work in the Late Middle Ages,” scheduled for the last day of the Congress in Leeds (July 6, 2023).

The discussion was divided thematically into a session on the production of secular goldsmiths’ work and a second session on how these goldsmithery objects were used. Jack Ogden’s (Independent Scholar, London) paper, “A Late Medieval Goldsmith’s Workshop,” was followed by Alison Wright’s (Department of History of Art, University College London) paper, “Made with the gold that the Londoners gave to the King.” By analyzing passages, first from the fifteenth-century will of the goldsmith John Colan, and then from the Treasure Roll of Richard II (ca. 1398), we observed that even before the completion of the goldsmith’s workshop’s products—during the stage of planning, selecting materials, shaping with specialized tools—a complex web of people became intertwined. The contract for the shrine of St. Simeon (1380) and its iconographic program, examined by Mandy Telle (Ruprecht-Karls-Universität, Heidelberg) in her paper, “Secular and Sacral Entanglements: The Shrine of St. Simeon in Zadar as a Mirror of Late Medieval Society,”

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further demonstrated the “political agency of gold”—a concept introduced by Wright—by showing how the marvelous shrine became a medium for communication between Queen Elisabeth of Hungary and the city of Zadar, with goldsmiths as key players in the middle.

The next stage in the objects’ lives—namely, their handling and function of mirroring the dynamics between various members of late medieval societies—was explored in the second session of our mini-conference. Rowanne Dean’s (Department of Art History, University of Chicago) paper, “Richard II and the Coronation Regalia: A Case of Duplicated ‘Object-Conversion,’” traced the history and meanings of a no longer extant ring, supposedly a profane piece of jewelry, donated by the king in the late fourteenth century to the sacred custody of monks from the Abbey of Westminster. The following paper by Maria Stürzebecher (Museum Alte Synagoge, Erfurt), “14th-Century Nested Beakers from a Jewish Context: Profane Drinking Vessels or Ritual Objects?,” also presented a case study in which the verge between religious and secular functions of a group of objects remains vague.

We had the honor of having John Cherry (Independent Scholar, Ludlow) responding to the papers and tying them together. Cherry, who worked in the British Museum for almost forty years before retiring in 2002 as keeper of Medieval and Modern European art, has authored numerous publications on medieval secular goldsmithery. It was therefore particularly moving to conclude the sessions with Cherry, agreeing that medieval objects of goldsmith’s work, whether religious or secular, could have multiple functions and connotations; an avenue of research of which we will certainly learn more soon from the ongoing research projects of the sessions’ participants!

*- Submitted by Hila Manor
(Hebrew University of Jerusalem)
and Masha Goldin (University of Basel)*



ICMA Online Event | Medieval Matters: Digital Technologies for Access and Discoverability (October 20, 2023)



In conjunction with the exhibition *Illuminating the Medieval and the Modern through Cultural Heritage Imaging: A Brief History of Innovation and Collaboration* at Rochester Institute of Technology (RIT), an ICMA online event on Friday, October 20th—co-sponsored with the Museum Studies Program and the Chester F. Carlson Center for Imaging Science at RIT—offered examples and cases of low barrier-to-entry technology to facilitate access and discoverability for research, exhibition development, and visitor engagement. Facilitator Tory Schendel-Vyvoda, Visiting Professor of Art History and Museum Studies at Harlaxton College, and Juilee Decker, Professor of Museum Studies, discussed innovative practices developed at RIT—working in collaboration with humanities scholars and museum practitioners—that can foster new knowledge about cultural heritage collections, including medieval manuscripts.

Particular attention was drawn to the involvement of undergraduate students in the museum studies program at RIT, who have been working on the development of a low-cost, multispectral imaging system. After a brief demo of the system, attendees learned how they can access this technology for use in their own collections. In the second part of the session, attention turned to the use of technology for digital access such as

3D capture to develop interactive, digital exhibitions using freely available tools. In the final third of the session, the audience joined the conversation and engaged with brainstorming about what digital methods ICMA members are using to advance access to collections and to provide opportunities for greater discoverability.

For more information about the exhibition, which was on view in Rochester, NY, until October 28, 2023, see: <https://www.rit.edu/universitygallery/exhibitions/current-exhibitions>. A recording of this online event on the Rochester exhibition will also be available soon on the ICMA website.

BRIEFS FROM THE FIELD

Studies in Iconography Expands Title and Mission

The editors and board of the journal *Studies in Iconography* are pleased to share that as of the publication of volume 45 (2024), the journal will carry the expanded title *Studies in Iconography: A Journal of Medieval Visual Cultures*. The new title seeks to accomplish two goals. It indicates a continued commitment to the brand, a journal on medieval art that has been recognized by readers, indexes, and databases for 45 years. At the same time, it signals a fresh investment by the editors and board in a more expansive representation of the visual cultures of the medieval world and our aim to publish articles across a widened range of regions, cultures, and visual traditions as well as to welcome new methodologies, including those that challenge or revise “iconographic studies” as traditionally defined. Such work has already begun to appear in recent volumes of the journal. The new title is meant to recognize this and to encourage future submission of similarly forward-thinking scholarship.

Recent volumes of the journal have been able to reproduce most images in color, and a modest subsidy is available to support authors who lack institutional funds to acquire images for illustration. All submissions undergo blind peer review; those selected are published both in print and online by our partner Medieval Institute Publication and indexed by such widely known providers as JSTOR, EBSCOhost, and KB+. We encourage ICMA members, especially those who are emerging and early-career scholars, to consider submitting their scholarship, and we would appreciate your sharing this encouragement with colleagues and students beyond our organization as well.

Should you have any questions about publishing with *Studies in Iconography*, please do not hesitate to contact co-editors Pamela Patton (ppatton@princeton.edu) and Dilia Angelova (angelova@berkeley.edu). We look forward to working with you as the journal advances its expanded mission.

-Submitted by Pamela Patton

COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to March 2024, and which has not yet been announced in this newsletter, please send a 200–500 word obituary and, if possible, an accompanying photo to Melanie Hanan, newsletter@medievalart.org, by February 15, 2024 (for publication in the spring issue).



IN MEMORIAM

MICHAEL KAUFFMANN (1931–2023)

One day in March 1938, my father, Michael Kauffmann, a boy of seven living in Frankfurt am Main, was told by his parents that he would be travelling to England to stay with relatives. His aunt and uncle had arrived in England the previous year and had set up a factory in Lancashire making grinding wheels. His parents soon followed, but they settled in London, and with the onset of war and the bombing of London, Michael stayed where he was and went to school in Burnley and Clitheroe. Though they continued to speak German to each other,

the family was grateful to have found a new home in Britain, and in later years Michael fiercely resisted the use of the term “exile” to describe the new life of refugees like himself.

At the age of 13, Michael went to the public (that is, private) school of St. Paul’s, which during the war had been evacuated to the home counties countryside in Berkshire. The High Master of the school was Walter Oakeshott, the medievalist whose spell teaching at Winchester had sparked his intimate acquaintance with the Winchester Bible; but there is no evidence that Oakeshott spoke especially to the new pupil about medieval manuscripts. What Michael did remember was the excitement of his history teacher, Philip Whitting, producing Byzantine coins from his pocket.

After military service, Michael arrived in 1950 at Merton College, Oxford, to study History. At Oxford he made three discoveries. The first was Dorothea Hill, who was studying Classics. She shared his background, though Michael liked to point out that her family, the Cassirers of Berlin, were much grander than his own. The couple married after leaving university and had two sons. The second discovery was the Socialist Club; Michael was to become a lifelong member of the Labour Party. The third was the Middle Ages, taught by Michael Wallace-Hadrill. Michael was also developing his art historical interests beyond the curriculum: he attended classes given by two refugee scholars, William Cohn (on Chinese art) and Otto Pächt (on medieval illuminated manuscripts).

For his doctoral work, Michael went in 1953 to the Warburg Institute, by then part of the University of London but still housed in a wing of the imposing Imperial Institute building in South Kensington. The initial idea was that he would work with Ernst Gombrich on the Angevin royal tombs in Naples. When he arrived to study

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them, however, he found that they had been bombed to bits in the war, a fact that might surprise the modern tourists who see them today in their reconstituted form. Staying near Naples but turning to manuscripts, Michael wrote a thesis under the supervision of Hugo Buchthal on the illustrations to the poem by Peter of Eboli on the Baths of Pozzuoli, the medicinal fame of which stretched back to Antiquity. The central concern was iconographical: from where did the artists derive their compositions of the bathers, each pointing to the part of the body for which a cure was intended?

Forever afterwards Michael considered the Warburg his academic family and he published his first substantial article (on the Bury Bible) in the *Journal of the Warburg and Courtauld Institutes*. But he was clear that he did not want to be a university teacher. And although his father Arthur had worked in Germany as an auctioneer and had set up as an art dealer on arriving in London, Michael was equally sure that he did not want to follow his father into the trade. Instead, he wanted to be a museum curator, as close as possible to the works of art and at the service of a wider audience. This decision meant that Michael was to pursue two separate but parallel careers, one as a medievalist specializing in illuminated manuscripts and the other as a museum curator. Only at the beginning did the two careers really coincide; his first job took him to the City Art Gallery in Manchester where he curated an exhibition on Romanesque art from collections in Great Britain and Eire. This was the first loan exhibition of Romanesque art to be held in the U.K., a precocious achievement for a curator still in his 20s.

By 1960, Michael was back in London as a curator of paintings at the Victoria and Albert Museum. He catalogued the museum's foreign paintings and was a strong defender of their place in a museum that some considered should be devoted solely to the decorative arts. He wrote articles and museum booklets on some of the earliest paintings in the collection, such as the altarpiece of the Apocalypse from the workshop of Master Bertram in Hamburg and the altarpiece of St. George from Valencia.

Though not responsible for the medieval collections in other media, Michael got to know them and their display well; he would remark that the caption to one item, which consisted of three words—"Aquamanile; Mosan; Romanesque"—though perfectly accurate, was unlikely to prove completely satisfying to the ordinary visitor. His knowledge of the workings of the museum as a whole was enhanced by his appointment as assistant to the director, Trenchard Cox, whom Michael regarded as a model of the leader who seeks to nurture not only their institution but also the people working within it.

In 1975, Michael was appointed Keeper of Prints & Drawings and Paintings (and Photographs, when the first curator was appointed), and ran a notably happy and purposeful department for the next decade. In the same year, his book *Romanesque Manuscripts 1066–1190* appeared, the first volume in the landmark series "A Survey of Illuminated Manuscripts in the British Isles," published by Harvey Miller. Michael remembered discussing the format of the series with its general editor, Jonathan Alexander. At first the idea was to produce much briefer descriptions along the lines of Pächt and Jonathan Alexander's catalogue of the illuminated manuscripts in the Bodleian Library in Oxford, but gradually the conception developed, and each manuscript received a more detailed individual treatment. Jonathan and Michael also shared responsibility for the manuscripts in the great exhibition of English Romanesque art at the Hayward Gallery in 1984.

Somewhat to his own surprise, in 1985, Michael was appointed Director of the Courtauld Institute and Professor of the History of Art. While he had enjoyed teaching a semester at the University of Chicago in 1969, he had declined further offers of teaching positions in the United States. It was a new challenge, and in retrospect he perhaps avoided sharing the fate of his fellow departmental Keepers at the V&A who were to be so brutally purged a few years later. The great achievement of his directorship was moving the Institute from its original home—the beautiful Robert Adam house in Portman Square, which had

belonged to Samuel Courtauld himself—to the former Royal Academy rooms in the north wing of Somerset House, and thus uniting the Institute with the Courtauld Gallery, which had until then occupied separate quarters next to the Warburg.

In retirement Michael carried on, remaining active through his 80s. He served on public bodies as (among others): a trustee of the National Museums and Galleries on Merseyside; a member of the museums and archives advisory committee of English Heritage; and chair of the Corpus Vitrearum for Great Britain. And now he had time to resume his writing as a medievalist, producing articles on manuscripts, often in *Festschrift* volumes for friends and colleagues. Some of these were about manuscripts never previously treated in detail (an illustrated verse *Life of Christ*, for Lucy Sandler); some were reassessments of manuscripts Michael had studied before (the “Shaftesbury Psalter” made not for a nun of Shaftesbury but for a noble laywoman, for George Henderson); others were thematic explorations (of the relation of uncanonical imagery to popular culture in the *Holkham Bible Picture Book*, for Peter Lasko). His book on biblical imagery in medieval England was based on courses he had taught at the Courtauld.

Though his education and career took place in England, in his intellectual formation Michael Kauffmann may be counted as one of the last of the scholars who came as refugees from Nazi Germany to the English-speaking world. He served a number of institutions with loyalty and dedication, but always remained completely himself; his memorable laugh burst out as much at work as it did at home. On Michael’s retirement from the V&A in 1966, Trenchard Cox wrote a testimonial for Michael’s personal file about his service as assistant to the Director. In it, Cox explained why he had chosen Michael for the role despite his previous lack of administrative experience: “I did this not only because I liked his reticent manner and liberal outlook, but also because I felt he possessed certain qualities of personality which I considered essential for this job—chief among them being what I can best describe as a wisdom of the heart.”

Martin Kauffmann is Head of Early and Rare Collections at the Bodleian Library at the University of Oxford.



IN MEMORIAM

OTTO KARL WERCKMEISTER
 (1934–2023)

Otto Karl Werckmeister was born in Berlin on April 26, 1934, and died in the same city on June 7, 2023, after a distinguished art-historical career spent mostly in the United States. In the field of Art History, he was a *rara avis* of sorts: while he maintained his interest in medieval art history throughout his life, in the latter decades of his career he primarily published work on modern art, culture, and politics. His father, also Karl, was an art dealer who died when he was young. An only child, Otto Karl thus grew up with his mother, Rose Petzold, an artist who taught at the Berlin Reimann Schule. Together they lived through the National Socialist period in Germany and experienced the destructive bombing of the city as well as the partitioning of Berlin by the Allies. After the end of the war, in his late teens, he was able to attend university at the Freie Universität in West Berlin. There Karl studied philosophy, modern German literature, and medieval art history, writing his dissertation on the metalwork cover of the Codex Aureus of St. Emmeram, a late Carolingian manuscript, with the support of the *Studienstiftung des deutschen Volkes*. He received his doctorate in 1958, having worked with Edwin Redslob,

Walter Loeschcke, Alfred Neumeyer, and Hans Kauffmann, who had himself studied with a towering giant of medieval art history, Adolph Goldschmidt (1863–1944), a lineage that Karl was later proud to claim for his students.



A Young Otto Karl Werckmeister (left) already taking the lead with an unidentified friend around 1954.

From 1958–61, Karl studied at the Warburg Institute as the first postwar *Deutsche Forschungsgemeinschaft* grant recipient (the Warburg director at the time was Ernst Gombrich), where he wrote on Irish-Northumbrian painting (*Irish-northumbrische Buchmalerei des 8. Jahrhunderts und monastische Spiritualität*, 1967). In 1962, Karl continued his postdoctoral research at the German Archaeological Institute in Madrid, where he studied Spanish illustrated bibles (one publication from this period is “Die Bilder der drei Propheten in der *Biblia Hispalense*,” *Madriider Mitteilungen* 4, 1963). It was during this time that he met his future wife, Maria Eugenia Lacarra (1944–2023). In 1965, the couple moved to Los Angeles, where Karl began teaching medieval art with a three-year contract as assistant professor at the University of California. He would go on to become a tenured full professor there, and together he and Maria would have three children.

At UCLA, Karl was a powerful force in the art history area of the art department, bringing in other faculty who were interested in the social history of art, the Marxist approach, or at least open to progressive approaches to the changing field. In 1974 he was joined by T. J. Clark for two years, and then he championed the successful candidacy of David Kunzle when Clark left. Karl was also instrumental in hiring Albert Boime, a UCLA alumnus, in 1979, as well as visiting professor Nicos Hadjinicoulau, among others. Together with T. J. Clark, Karl helped found the Marxist Caucus for Art of the College Art Association in 1976, with a session that featured papers by them both, Lee Baxandall, Boime, Kunzle, and their students. All would go on to become major figures in the leftist art history movement of the 1970s and 1980s.

In 1981–82, Werckmeister received a Guggenheim fellowship and afterward was hired as the Mary Jane Crowe Professor of Art History at Northwestern University, an endowed position he held from 1984 until his retirement in 2001. As had been the case at UCLA, Karl immediately began to shake things up at Northwestern; he was a formidable colleague whose machinations were legendary.

While in Los Angeles, Karl had a large number of students, many of whom obtained their doctorates and went on to successful academic careers in medieval art history, such as Ruth Capelle, Nora Nercessian, Barbara Abou-el-Haj, Tom Cummins (M.A.), Jane Welch Williams, Hélène Setlak, Conrad Rudolph, and Janet Marquardt (who completed her dissertation with Ioli Kalavrezou). At Northwestern, he directly advised two Ph.D. students on medieval projects—Kristin Szama and Eliza Garrison—but he worked closely with other medieval art history Ph.D.'s either as a second reader or in an informal capacity, among them Christine Geisler Andrews, David Areford, Steve Perkinson, and Nina Rowe. He also advised numerous dissertations on modern art history in both departments.

Karl presented an intellectually challenging environment and a personality that took fortitude to match. As a graduate advisor, he was combative, intimidating, and sparing with

his praise. Andrew Hemingway has remarked in his own remembrance of Karl that meetings with him often recalled a one-on-one with an extremely demanding coach (<https://www.historicalmaterialism.org/node/2010>). Karl never minced words, adhering to the concept of speaking “truth to power.” In this tradition, we feel it is important to present him in a balanced manner here. He would have been the first to admit that he had a complicated and often irascible persona.

Karl Werckmeister was intellectually brilliant in the true sense that he was rational, reflective, and logical. He made observations and connections between ideas that most others missed, yet he was also narrowly focused on his interpretation of successful scholarship since he considered supposition and glancing analysis to be shoddy and incomplete. He was completely intolerant of trivia and impatient with much of the expected *politesse* of social relations and academic discourse. He loved a good debate and respected anyone who challenged him or others; one might even say that he expected this from his colleagues, students, and friends. German academics have characterized him as the “quintessential German scholar,” maintaining his self-identity through years of living in the United States and rubbing elbows with American academics. He could be a difficult colleague for those who came up against his personal egotism, abrupt manners, prejudices, and unrealistic expectations. Moreover, relations could be particularly difficult for the many women whose dissertation projects he oversaw. He often stated that he frowned upon marriage and children for female students, believing they could not be simultaneously serious about academic pursuits, and he made it almost impossible for them to advance. Of course, like many men of his generation and those in positions of power, he was not alone in such attitudes. In later years, long after his retirement from teaching and advising, Karl acknowledged that this was a dated and unfair stance toward women's lives and intellectual abilities and voiced an admiration for his students' achievements.

That said, Karl could be enormously inspiring. For him, art history had to be rooted in political analysis and critique, otherwise it was simply another tool in the support of bourgeois values and attitudes. He never insisted on an orthodox Marxist stance or imposed political readings, rather he taught by example, drawing logical conclusions from visual analyses paired with historical research that were convincing by their clear connections between the meanings of the artworks and the means of their production. He did insist upon his dictum: “There is no Hegelian truth.” He wanted students to think critically before that was a stated objective in American higher education. His frustration with his students’ frequent inability to match this level of engagement and familiarity is one focus of his short piece “From a Better History to a Better Politics,” which appeared in the *Art Bulletin* in 1995 (vol. 77, no. 3). If nothing else, Karl instilled in his students an interest in publishing work that could become a touchstone for future research and he demanded that they situate their objects of study squarely in relationship to the social and political circumstances of their creation, while generously spending a great deal of his own time carefully analyzing and editing their texts. He prioritized careful, informed visual analysis, free of aestheticizing language and jargon, often spending entire seminar meetings on group analysis of a single artwork that generated questions for subsequent sessions. By the 1990s at Northwestern, Karl primarily offered graduate seminars on modern European art with the occasional medieval topic. Former students report that in one on the Bayeux Tapestry, Karl was “sharply critical without being cruel, encouraging, demanding, and occasionally even quite funny....”

Karl always had a strong historiographical sense of the whole field of art history. By setting himself apart from the norm with his Marxist application of ideas to the field, and with his ability to see clearly scholars’ ideological inferences, he was always on the lookout for the reasons behind the scholarship as well as the meanings projected in any artwork. In “Radical Art History” (*Art Journal*, vol. 42, no. 4, 1982), Karl denounced the “soft” Marxism of social historians of the 1970s, calling for their use

of the term “ideology” as an “instrument of political practice” rather than just hoping that critical scholarship would inherently liberalize art history.

In 1972, Karl’s article, “The Lintel Fragment Representing Eve from Saint-Lazare, Autun,” established a clear line of inquiry to understanding the class-inflected messages of medieval art production. Then, in 1976, he reinforced the approach with “The Political Ideology of the Bayeux Tapestry.” As he continued to publish in medieval art history, Karl also turned his attention to German art of the twentieth century, beginning with Paul Klee and others of the First World War era (*The Making of Paul Klee’s Career, 1914–1920*, 1989; *The Ideological Crisis of Expressionism: The Literary and Artistic German War Colony in Belgium, 1914–1918*, 1990). He then moved into deeper critiques of modern culture in general and in relation to political systems (*Citadel Culture*, 1989/English transl. 1991; *Icons of the Left: Benjamin and Eisenstein, Picasso and Kafka After the Fall of Communism*, 1997/English transl. 1999; *Der Medusa-Effekt. Politische Bildstrategien seit dem 11. September 2001*, 2005; *Das surrealistische Kriegsbild bei Max von Moos*, 2005; *The Political Confrontation of the Arts in Europe from the Great Depression to the Second World War*, 2020; further links to his other scholarship and intellectual output can be found here: https://de.wikipedia.org/wiki/Otto_Karl_Werckmeister). At the time of his death, he was working on a new study of the ideological implications of German Romanesque church buildings and their sculptural decoration, as well as a survey text of European medieval art—a work which he had first put together as an inexpensive study text for his undergraduate students at UCLA in the early 1980s and revised thereafter. These self-published texts were a rich source for his students who went on to teach undergraduates themselves, as Karl’s surveys contained historically and politically grounded narratives of major monuments of European art that refreshed traditional narratives.



After retirement, Karl sent out, for many years, a photo of himself with a funny tag line as a regular New Year's greeting. We include one here to show that he had a witty and appealing side to share. At the same time, up until the very end of his life, Karl never wavered in his intellectual pursuits. He was a voracious reader of literature (James Joyce was a favorite) and philosophy (Hegel, Marx, Benjamin), and he maintained deep interests in music (Schönberg, Kraftwerk), manga, graphic novels, photography, and film. He also paid close attention to international politics and had an ability to articulate the historical causes of contemporary events with great sophistication and nuance. In Karl's understanding, medieval class divisions could allow us to comprehend modern class divisions through the lens of Marxism. In this system, the struggles of the medieval period were continuous with those of the modern era. Such an approach to the history of European art was expansive, making Karl an early model for the interdisciplinary scholarship pursued today.

We would like to thank Peter Klein, Stephen Eisenman, David Kunzle, Steve Perkinson, and Conrad Rudolph for their contributions.

Eliza B. Garrison (Professor, Middlebury College) completed her doctoral dissertation with Karl Werckmeister at Northwestern University in 2005.

Janet T. Marquardt (Distinguished Professor Emerita, Eastern Illinois University and Research Associate, Mount Holyoke College) completed her M.A. and pursued Ph.D. studies with Karl Werckmeister, also serving as his research assistant, while he was at UCLA 1973–1984.

IN MEMORIAM

BARBARA LANE**(1941–2023)**

The field of art history, particularly of Medieval and Early Netherlandish art, has lost one of its most dedicated scholars and educators. Barbara Lane died on September 18, 2023, leaving behind a host of devoted students and colleagues, as well as her husband, Dr. Joseph M. Lane, daughters Debra Everett-Lane and Jennifer Lane, and several grandchildren.

Barbara Lane received her doctorate in the history of art from the University of Pennsylvania in 1970, and joined the faculties of the University of Maryland and Rutgers University before settling into her long career at CUNY, which she took up in 1979. Barbara served as the chair of the Queens College Art Department for many years and was elected to the faculty of the Graduate Center in 2000, participating thereafter on the Executive Committee of the Ph.D. Program in Art History.

Barbara will always be remembered for her active role in furthering the study of Medieval and Early Netherlandish art through her books, articles, and participation at College Art Association meetings where she chaired several sessions over the years. She earned the admiration of her peers for her generosity and selfless nature in sharing ideas, and particularly for her support of younger upcoming scholars. Barbara was a woman of strong convictions, and she didn't shy away from tackling the major monuments of the discipline. Among these were Rogier van der Weyden's *Saint John and Miraflores Altarpieces*, Rogier's *Beaune Last Judgment*, and Hans Memling's *Gdańsk Last Judgment*. Her book on Hans Memling is highly acclaimed. I have long admired her feisty approach to some of the vexing issues of our field. She wasn't ever complacent with the status quo, but readily raised questions and issues for which there were no easy answers. For example, many would have supposed that Hans Memling's origins, training, and early working methods were—if not securely known by documentary evidence—at least well understood. However, Barbara raised new questions in her Memling monograph and teased out further

possibilities for a German emigrating to the Burgundian Netherlands at a pivotal moment. She will also especially be remembered for her seminal publication and debate with Craig Harbison on "Sacred and Profane in Early Netherlandish Painting." Barbara's clear and insistent position on the question elicited an equally strong response from Harbison, and all of us benefitted from that provocative exchange. In these and other writings, Barbara was always the teacher, aiming her discussions toward students of all levels. That is perhaps why she was such a successful professor in her long career as part of the CUNY faculty, and why her devoted mentoring of students at the Graduate Center has fostered new generations of teachers in our field. Although she has departed from our midst, we have her many contributions to art history that continue to enrich the field now and for future generations.

Maryan Ainsworth is Curator Emerita of European Paintings at The Metropolitan Museum of Art.

SPECIAL FEATURES

REPORT:

Seeing Race Before Race through Community

By Christopher D. Fletcher



Figure 1

How can learning about race in the medieval and early modern periods make a difference today? This is the main question behind *Seeing Race Before Race*, a gallery exhibition at the Newberry Library that explores the ways in which race was made in material and visual culture between 1100 and 1800 (Fig. 1). The exhibition uses manuscripts, printed books, visual and decorative art, maps, and more to show the decisions, assumptions, and practices that people in the distant past used—sometimes consciously, sometimes not—to categorize differences between themselves and others, all of which gradually created the system of power based on physical differences that we now call *race*.

An exhibition like this is a major challenge; race is an extremely complex and elusive concept to both see and understand, especially before the nineteenth century. But, the exhibition argues, if we can learn to *see* race working before it had a name, we can better understand how it works now and, more importantly, how we can begin to heal from its damaging effects. For me and my fellow curators, it was clear from the start that we could not achieve this goal entirely on our own; an exhibition like *Seeing Race Before Race* could only be successful if it was done collaboratively, that is, with a community of scholars, teachers, and organizers who are invested in using the lessons of the past to build a better future.

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Initially, this was a rather sobering realization. After all, we were trained to think of academic work—including exhibitions—as solitary research done for relatively specialized audiences. But that model would not work for an exhibition that aimed to engage communities outside academia in a conversation about the historical impact of race. So, we curators made the decision to welcome individuals and organizations outside the Newberry into the curatorial process so their perspectives and experiences could shape the exhibition into something that would resonate with non-specialists of various backgrounds in Chicago and beyond.

Our earliest and most influential partners were the scholars in the RaceB4Race (RB4R) research collective—a professional network community by and for scholars of color working on issues of race in classical, medieval, and early modern literature, history, and culture. In fact, the whole idea for an exhibition came from this organization; in 2019, Noémie Ndiaye, then a member of RB4R's board and a member of the curatorial team, suggested that a gallery exhibition at the Newberry would be an excellent complement to their ongoing conference series.

This formal partnership fundamentally shaped our objectives for the exhibition—and its title—that derived from the pathbreaking work of RB4R scholars. They showed us how *Seeing Race Before Race* could be an opportunity to help people understand that race was—and still is—a social construct that was *made*, how it was different in the medieval and early modern past, and how medieval and early modern race-making is still with us today.

Working with RB4R also connected us to their network of talented BIPOC students (graduate and undergraduate), faculty, curators, and other professionals. We invited many of them, along with BIPOC graduate students from our consortium of universities, to select, research, and share the stories of premodern race-making in the Newberry collections. Their work became the foundation of the *exhibition catalog*, a *digital resource*, and the labels and wall texts in the galleries.



Figure 2

More importantly, though, their efforts helped us see some of our most frequently used materials in entirely new ways. I, for instance, had presented on our lavish fifteenth-century copy of the *Mirror of Human Salvation* (**VAULT Case MS 40**) many times, but had never thought of it as a book that had anything to say about race. Thanks to what I learned from the RB4R scholars, I now see that the rearmost Wise Man in the brilliantly-colored Adoration scene on display shows how medieval artists used characteristics other than skin color (facial hair, dress, geographic origin) to create race (Fig. 2).

However, scholars were not the target audience of *Seeing Race Before Race*. Instead, our goal was to make the story of medieval and early modern race-making accessible and meaningful for audiences outside academia. To do that, however, we had to rely on experts who did that sort of work for a living. In particular, we were interested in collaborating with high school teachers, who had the type of pedagogical and relationship-building skills that we needed. Even before we had settled on our checklist, we began working closely with our colleagues in the Newberry Teacher Programs as well as with educational consultants, and, eventually, with instructors themselves to learn how to bring the exhibition's content into high school classrooms.

These conversations were invaluable for thinking about how to present the content our colleagues from RaceB4Race produced. We learned almost right away that we needed to avoid lengthy labels, dense scholarly studies, and specialized vocabularies. Instead of these, teachers were looking for images and short, easily accessible primary sources that would inspire conversation and discussion. These were far more likely to grab the attention and curiosity of their students—who were keenly interested in talking about race—in ways that fit easily within the requirements of their curriculum.

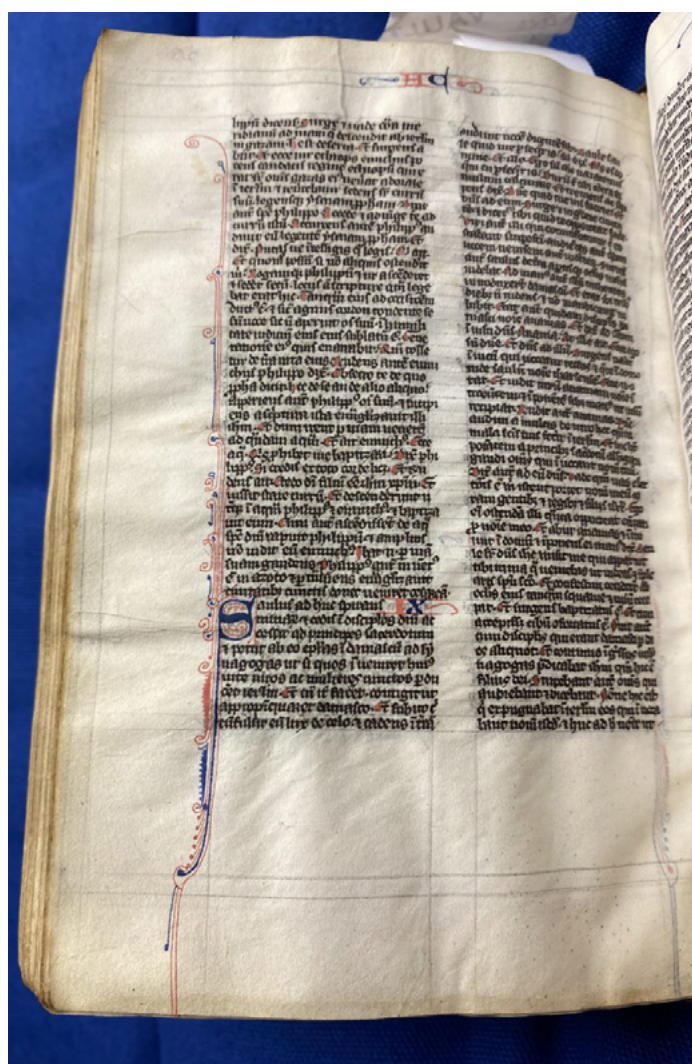


Figure 3

With that information in hand, we decided to focus our attention on the types of sources that were more likely to be familiar to students. For example, we decided to include a thirteenth-century Franciscan Bible (Fig. 3), so that we could highlight passages referencing people of

color, such as the Bride's confident claim that she was "black and beautiful" (Song of Songs 1) or the Ethiopian eunuch converted by the Apostle Philip (Acts 8). They also taught us how to create a welcoming and supportive environment within the galleries; they encouraged us to keep the volume of a video showing scenes from a performance of Keith Hamilton Cobb's *American Moor* playing in the gallery turned up because students of color would be encouraged hearing a Black man's voice in the exhibition. More importantly, their feedback gave us a better sense of the kinds of questions teachers were likely to ask of their students, which we tried to incorporate in our exhibition labels and wall texts as much as possible. Questions such as, "What becomes possible now that you've seen a person of color in a medieval manuscript?" were not what we were used to asking in academia, but they were clearly much better for encouraging audiences—especially young people of color—to reflect on and engage with the materials on display.

Our collaboration with high school educators was necessary for us to build relationships with a third constituency: non-academic communities of color in Chicago. Following the lead of our partners in RaceB4Race, we made it a priority to use the exhibition as an opportunity to diversify the communities who felt welcome and empowered at the Newberry. To do so, we reached out to organizations and individuals serving those communities, especially **Transform the Collective**, so that we could learn how the exhibition could serve the needs, interests, and desires of those communities.

These partnerships taught us that the key was to empower individuals from those communities to share their perspectives on the exhibition and its work. After we were satisfied with the exhibition script, we sent it to outside readers from different backgrounds and perspectives for their feedback, in the hopes that they would help us talk about race in a way that invited engagement. Aside from helping us refine the language in our labels and other assets, our readers' thoughtful responses convinced us to make a space for our visitors to share their own thoughts on the exhibition. To do that, a final reflection panel asks visitors to share their thoughts on what premodern race-making

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could contribute to the ongoing pursuit of restorative justice today (Fig. 4). Visitors are free to write ideas or comments on notecards that can be displayed for future visitors to see, in the hopes of sustaining the same sort of generative conversation that shaped the exhibition itself.



Figure 4

In the end, the community of scholars, teachers, artists, and professionals that grew during the development of *Seeing Race Before Race* proved to be the answer to the challenge at the heart of the project. An exhibition about medieval and early modern race-making could make a significant difference today so long as it was developed in partnership with the very people living with the implications of structural racism. Imagining the

exhibition as a project done within this larger community helped us develop new possibilities for seeing and talking about race in the material witness of the medieval and early modern past. The unique perspectives and experiences of our partners made clear how academic fields like medieval studies can not only be relevant outside of the ivory tower, but also can help everyone take an essential step on the path to a more just future.

Christopher D. Fletcher is Assistant Director of the Center for Renaissance Studies at the Newberry Library in Chicago and a co-curator of Seeing Race Before Race.

Seeing Race Before Race is on view at the Newberry Library through December 29, 2023.

REPORT:

My Experience Translating *A History of Illuminated Manuscripts* into Chinese

By Xin Yue (Sylvia) Wang

第三章

修道士与手抄本

看到别人的私人物品是一件既吸引人但又无礼的事情。我们都知道，一位私人家中摆放的书稿可以透露出这位朋友的品位、兴趣、背景、职业以及他的习惯和冲动性的购买行为。社交礼仪会打消我们翻阅他的书籍以及阅读夹在书里的便签和笔记的念头，但研究手抄本的学者则不需要有这种顾虑。

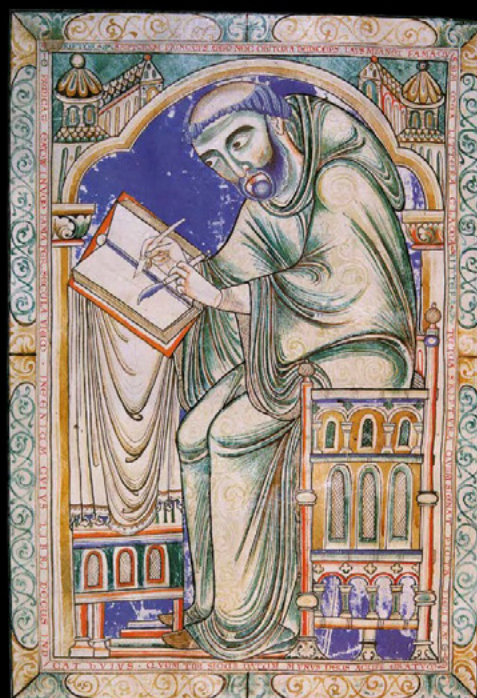
中世纪藏品所具有的巨大魅力为什么强烈地吸引着别人都不为过。可以试想，如果我们花大约一小时内一座十二世纪的修道院中一本按本地修道院道士的所有书籍，探索他们拥有哪些书籍以及这些书籍的用途，哪些书籍看起来经常被使用，或者我们可以找寻他们的解经与教义，按照自己的好奇心查看那时的艺术品，我们将对十二世纪修道院有更多的了解。与考古学家用铲子与刷子在这座修道院的遗址处多年时间所相比，我们可以在几分钟之内获得更多发现。我们可以通过阅读中世纪图书馆目录来体验这种丰富的经历，数量可观的目录得以保存，这其中有些目录的书名与清单（加上一章提到八世纪晚期的查理曼大帝官方的书籍目录），还有详细列举书籍索引的目录，例如在十五世纪九十年代中期出版的古斯塔夫修道院的书籍目录。如果我们把这些书籍目录的研究工作与尝试辨认中世纪图书馆的现存手抄本的出处的的工作结合起来，我们将学到许多关于中世纪文化生活的知识。或者仅仅去探索八百多年前的图书馆也是一次有趣的经历。

英格兰修道院在十二世纪达到鼎盛，每座修道院都有自己的藏书，但并非所有的修道院都为其图书馆编制书目，而且有些书籍目录也没能保留下来。比较完整的十二世纪图书馆目录来自以下这些修道院与教堂：彼得伯勒修道院（Peterborough Abbey）、达勒姆大教堂、林肯大教堂（Lincoln Cathedral）、惠特比修道院（Whitby Abbey）、雷丁修道院（Reading Abbey）、特伦特河畔的修道院（Thames-on-Trent Abbey）与罗切斯特大教堂（Rochester Cathedral）。现存完整的十二世纪图书馆目录来自阿宾顿（Abingdon）、埃博斯福德教堂、沃尔瑟姆（Waltham）、伍斯特与其他地方的修道院。让我们来重点研究一份在伍斯特

（Worcester）的雷丁修道院所编制的图书馆目录。这份目录是十二世纪晚期的一份典型例子。雷丁修道院在这座城镇中，被一座十九世纪的监狱三面包围（奥蒂斯·王尔德就是在雷丁写下《雷丁监狱之歌》（Ballad of Reading Gaol））。雷丁修道院教堂的大部分变成了一座市政花园，原雷丁修道院的地方变成了一座现代办公楼。雷丁修道院的遗址处还保留一些雷丁的碎石（在雷丁与牛津的火车经过雷丁的时候可以看见），但这些遗址无法展示当年这座修道院建筑群的辉煌。这里曾是英格兰国王亨利一世（亨利一世）的安葬之地。大约在这份目录编制的时期，英格兰亨利二世国王、圣托马·贝克特与雷丁修道院院长亨利（Head of）都曾在这座修道院议事。在原先雷丁修道院遗址处留下的一座有一个关于书籍的纪念碑。为了纪念——这本有最著名早期雷丁目录（夏天来了）（*Summer as Autumn*）的十三世纪手抄本，这本手抄本有可能来自雷丁修道院。

雷丁修道院的十二世纪图书馆的书目目录以一种奇特的方式保留了下来。它是雷丁修道院（century）的其中一册。雷丁目录是一本含有契约文件的书籍，这本书在1790年左右被一位住在雷丁附近的绅士（Shirley House）发现。它于1888年出版，当时这本手抄本还属于亨利·德·雷丁的土地所有者（Lord Fingall）家族，现收藏于大英图书馆（图63）。

这份图书馆目录的开头有一个用拉丁文书写的标题（图63）：“这是雷丁修道院的书目。”其开头记录了四本《圣经》，每本都有两到三卷。不言而喻，拉丁文本的《圣经》是每座中世纪修道院中必备的书籍。重要的是（这一点在下一章还会提到），雷丁修道院使用的古老《圣经》通常尺寸都比较大。我们之前讨论过早期的《圣经》手抄本，像约700年制作的《阿米尼抄本》与870年左右制作的《坎特伯雷大主教抄本》，而十二



Sample Pages

I am gratified that Chinese-speaking readers can now learn about medieval illuminated manuscripts through my Chinese translation of Christopher de Hamel's *A History of Illuminated Manuscripts* (《泥金手抄本的历史》) published this April. The original English version was published by Phaidon in 1986, with a second edition in 1994. The Chinese version is now the first major survey on medieval manuscript illumination in Chinese. I would like to share with you something of my experience translating it over the past few years.

As a Ph.D. candidate in art history, I examine word and image relationships in medieval art, especially illuminated manuscripts in relation to themes of Christian devotion, liturgical and social history, and gender studies. The idea about providing resources on medieval art in Chinese first came to me in the Spring of 2015, after I first encountered *A History of Illuminated Manuscripts* during an

undergraduate class on medieval manuscripts taught by Professor Kathryn A. Smith at New York University. We used the book as our course textbook, and I was quickly drawn to it given the captivating storytelling-style of the text. The most memorable chapter for me discusses manuscripts made for monks where, using a surviving library catalogue from Reading Abbey, Christopher de Hamel takes the reader on a virtual tour of the abbey to discover the different types of books that were made, used, and stored at specific locations of the monastery. Luckily during that same semester, I happened to meet Christopher at an exhibition reception at Les Enluminures and I told him about my love for medieval art and my dream of promoting it to a wider audience, particularly a Chinese-speaking one. He kindly invited my mother and me to visit him at Cambridge University, where he was

- Continued to Next Page



Posters by the publisher for the collector's version of the book and bookcase

then librarian at the Parker Library of Corpus Christi College. When we visited him that summer, Christopher introduced us to some of the library's most spectacular holdings and even invited us to experience the High Table dinner. Learning about the library's treasures through an expert's eyes was an inspirational experience and deepened my passion for studying medieval manuscripts and making discoveries from the objects themselves. It was during this meeting that I told him about my desire to translate *A History of Illuminated Manuscripts*, and he was glad to entertain this possibility.

At the time (2015), there were no major books in Chinese focusing solely on the art historical analysis of medieval illuminated manuscripts. Having used Christopher's book as a textbook myself, I thought it would serve as a crucial foundational text for both Chinese students and the public. I started working on the translation in the summer before I started my Ph.D. program (2018) and during the first two years of my doctorate. The three-year delay in beginning the project was due to the difficulty of finding a Chinese publisher who was willing to purchase the copyright and publish the book. No major books in Chinese on western medieval manuscripts meant no established basis of readership. After two years of hard work looking

for a publisher, Guangxi Fine Arts Publishing House finally agreed to take on this project. It had collaborated with Phaidon before and had sold over 200,000 copies of the Chinese translation of E.H. Gombrich's *The Story of Art*.

Given this was my first translation of a book, I quickly realized the challenges of trying to translate terms from English for a relatively new field in Chinese. Above all, there were no standard terms for western manuscripts in the Chinese language. In my work, I tried to choose the most accurate terms possible while explaining the definitions clearly. One example is the term "miniature"—a fundamental term in manuscripts studies. The word miniature has its Latin origin in "miniare"—to color with red. When I translated it into Chinese, I could not simply use its common meaning of "something small." After much thought, I translated it as "细密画," a Chinese term that roughly translates in its literal meaning to "delicate painting" and has been used to describe miniatures in Persian manuscript illumination. Whenever there was a term that could not be easily translated with clear meaning, I tried to provide explanations to help readers.

Another challenge was also related to the many languages used in medieval studies. In the original publication of *A History of Illuminated*

Manuscripts, some book titles and quotations are in Latin, Middle French, and Middle English. For medieval book titles that do not yet have an official English or Chinese translation, I provided a Chinese title based on the meaning of the original title and the content of the text in addition to giving the title in its original language. In cases of quotations in these older languages, readers of the English language are sometimes able to make out the meaning because of the language's proximity to English. However, one cannot expect a Chinese reader to do the same. Therefore, I left all quotations in their original languages and provided a Chinese translation for everything. Wrestling with these language-related difficulties also allowed me to understand the original context of manuscript production better and to share that knowledge with readers. I could not have done the translation without tremendous help from scholars and mentors. Christopher, Adam Cohen, Nancy Wu, and many other scholars answered questions for me and encouraged me throughout the translation process. Both Christopher and Adam Cohen also graciously wrote a preface for this book. I am indebted to their continuous support.



Presenting my translation to Christopher de Hamel
in London in June 2023

While working on the book, I was invited by Helen Evans to speak about my translation project at the ICMA Presidential Event in February 2020, a month before the first COVID lockdown. The talk received many enthusiastic questions and responses. After the lockdown started, the pandemic delayed the publication process, but this allowed the Chinese publisher

to reach out to more scholars for review and acknowledgement. A few months before the book was set to be published, Jingzhong Fan, a well-known Chinese art history professor who was the translator of the Chinese version of *The Story of Art*, read and edited the book. To my surprise, he liked the content so much that he even wrote a preface for Chinese readers. With this recognition by Jingzhong Fan, the publisher decided to conduct a special pre-sale marketing campaign to promote a premium collector's version of the book to be sold solely on a crowdfunding website to individual readers. This was in addition to selling the regular version of the book through the publisher's normal distribution and marketing channels. The collector's version features painted edges, premium quality paper, and a specially designed matching bookcase. Depending on their level of support, purchasers also had the option to receive additional gifts, including a scarf inspired by the book cover—an image of the Annunciation from the *The Belles Heures* of Jean, Duke de Berry—as well as a notebook, paper clips, and envelopes. The pre-sale, which lasted seven weeks, was a huge success and sold over 1900 copies. The book's popularity was high considering that the field of western manuscript illumination is still quite new in China. After many years of hard work by many parties, the book was finally published in April 2023, and the regular version of the book began to be sold at the end of summer 2023.

In June 2023, I also spent a delightful weekend with Christopher and his cat in London. I truly appreciated his kindness and hospitality in speaking about his research experiences and showing me his personal collection. Since our first discussion about translating the book in Cambridge in 2015, it was a wonderful culmination to hand him the finished product at this visit in London eight years later.

This translation is the beginning of many multicultural projects I hope to undertake in my career. I would also love to curate traveling exhibitions and educational programs on medieval art and global art history in different continents, especially Asia. I look forward to organizing global cultural exchange



Different angles of the Chinese version compared to the original English version

opportunities that provide platforms for scholarly discussions among researchers and with a public coming from varied backgrounds. Feel free to contact me if you want to purchase a copy of the translation or have any suggestions for cross-cultural projects at sylviaxinyue.wang@mail.utoronto.ca.

Xin Yue (Sylvia) Wang is currently completing her doctorate in art history with Professor Adam S. Cohen at the University of Toronto as well as working on a two-year curatorial fellowship at the Art Gallery of Ontario (AGO).

EXHIBITION REPORTS:

***Saints, Sinners, Lovers, and Fools:*
300 Years of Flemish Masterworks:
Dallas Museum of Art,
February 19–October 15, 2023**

By Cara Nordengren

Tucked at the end of a long, sloping hallway in the Dallas Museum of Art was an exhibition containing over 130 artworks that had never before been on view in the United States. Many of the artworks in the exhibition were making their international debut as well, having never been exhibited, even in their home country of Belgium. The Dallas Museum of Art was the final stop for *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks*, an exhibition co-organized by the Denver Museum of Art and the Phoebus Foundation, Antwerp. Prior to its display in Dallas, *Saints, Sinners, Lovers, and Fools* was on view at the Denver Museum of Art from October 16, 2022, until January 22, 2023. Works by Hans Memling, Jan Gossaert, Peter Paul Rubens, and Anthony van Dyck were prominently featured as *Saints, Sinners, Lovers, and Fools* sought to illustrate the stylistic and thematic developments in artistic production in Flanders between the 1400s and 1600s. All of the art objects in the exhibition are from the collection of the Phoebus Foundation. Established in 2011, the Phoebus Foundation began as a private collection of artworks originally owned by Fernand Huts and Karine van den Heuvel and the family enterprise Katoen Natie. The collection encompasses a wide variety of artworks, including ancient textiles, from Colonial Latin America and the Southern Netherlands.

The aim of the exhibition was to present how changes in societal attitudes were reflected in Flemish art over the course of three centuries. The exhibition was divided into six subthemes—“God is in the Details,” “From God to the Individual,” “Exploring the World,” “The Fool in the Mirror,” “A World in Turmoil,” and “The Pursuit of Wonder”—providing a thematic approach to the changing artistic styles and subjects that flourished in Flanders between

the fifteenth and eighteenth centuries. Large wall didactics, printed in both English and Spanish, introduced each subsection. A change in paint color on the walls signaled the shifts from one theme to the next. The layout of the exhibition, a series of rooms arranged in the general shape of a “U,” created one path to follow through the exhibition space. As visitors progressed along the path, they were guided forward through time. Objects were grouped loosely chronologically. The earliest object in the exhibition dated ca. 1460 and the latest ca. 1800.



Figure 1

The exhibition began with the section “God is in the Details.” This section invited visitors to look closely at the details within small-scale devotional works purchased by the emerging middle and upper class of the fifteenth century. As the introductory text informed visitors, the detailed nature in these images allowed the viewer to empathize with Jesus and appreciate the divine. A small *Lamentation* by Gerard David (ca. 1500) and a *Triptych with Crucifixion* (ca. 1510–20) by Joachim Patinir, along with another unknown artist were the highlights of this section (Fig. 1). The second section, “From God to the

Individual,” reflected the growing accessibility of portraiture for well-to-do townspeople. This section emphasized portraiture’s potential as a vehicle for expression of power and status. No longer the realm of just kings and emperors, wealthy merchants and townspeople utilized the medium to express society’s shifting attention from God to the importance of the individual.

“Exploring the World,” the third thematic section, features a copy of Vesalius’s *De humani corporis fabrica libri septem* (1543) and a *Celestial Globe* (1623) by Jodocus Hondius. It shifted attention away from paintings to consider the role of prints, encyclopedias, and other works of scientific inquiry to illustrate the productions of increasingly inquisitive scientists in the sixteenth and seventeenth centuries as a means for understanding the mysteries of the divine. “The Fool in the Mirror” was the subject of the fourth and smallest subtheme of the show. Focused primarily on rebus paintings, this section of the exhibition included a set of three interactive rebus puzzles for visitors to attempt to decipher for themselves, an activity which proved popular with visitors to the exhibition (Fig. 2). Despite initial humorous reactions to the rebus paintings and adjacent scenes of the fifteenth-century Flemish “living it up,” the didactic cautioned visitors that the punchlines of these images were always a “deadly serious” warning against behaving like these fools and sinners. The fifth section of the exhibition, “A World in Turmoil,” explored how, against the backdrop of the Eighty Years’ War, the works of Peter Paul Rubens and Anthony van Dyke, among others, encouraged strong emotional reactions to religious scenes. The star of the section was Rubens’ *Diana Hunting with her Nymphs* (ca. 1636–37), made for Spanish King Philip IV’s hunting lodge Torre de la Parada (Fig. 3). Installed on a purpose-built wall in the middle of the gallery, the painting faced one of the few benches in the entire exhibition, a clear invitation to stop, rest, and contemplate the drama and details of the over twelve-foot-wide painting.

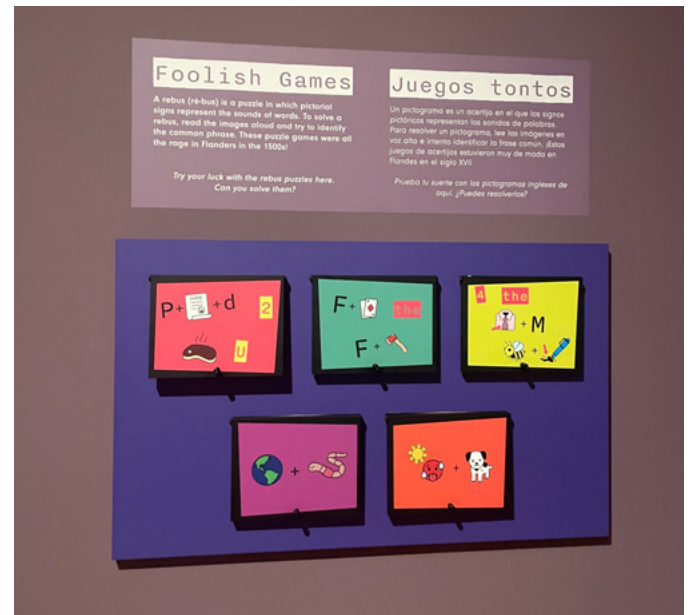


Figure 2



Figure 3

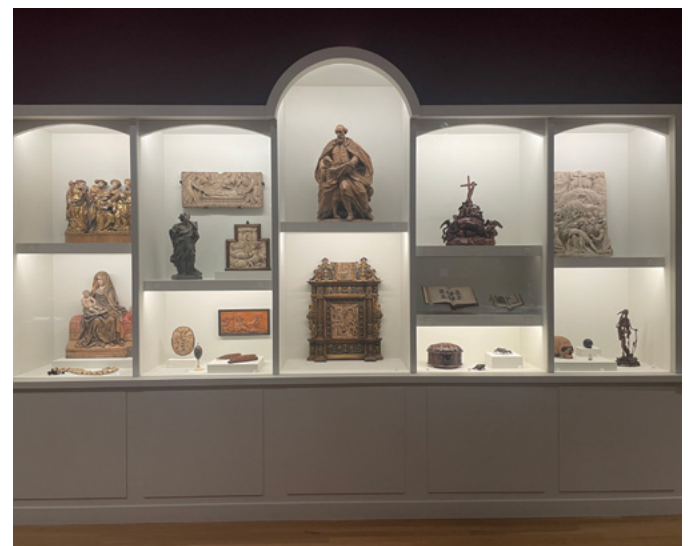


Figure 4

The exhibition closed with the theme “The Pursuit of Wonder,” by far the most object dense of the whole exhibition, which recreated a *Wunderkammer*, or cabinet of curiosities, as a tangible display of a collector’s success and the multitude of wonders in the known world. This was further made apparent to the visitor with the installation on one wall evoking a *Wunderkammer* (Fig. 4). Bringing about a sense of the fleeting nature of time and the futility of human vanity, many of the works in this section were an expression of memento mori. The themes presented throughout the exhibition highlighted the very qualities that make us human: a drive to be better and understand the world around us. The exhibition centered on what it means to be human, capturing themes and emotions that felt familiar to visitors today, despite centuries of removal from their creators. Ultimately *Saints, Sinners, Lovers, and Fools: 300 Years of Flemish Masterworks* was a show about art’s capacity to capture our shared humanity and unite us across time and space.

Cara Nordengren is a doctoral candidate in Art History at the University of Kansas.

Das Mittelalter—die Kunst des 15. Jahrhunderts (The Middle Ages—The Art of the 15th Century):
Germanisches National Museum,
Nuremberg, April 7, 2022–
December 10, 2023

By Claire Kilgore

Das Mittelalter—die Kunst des 15. Jahrhunderts (The Middle Ages—The Art of the 15th Century) (April 7, 2022–December 10, 2023) at the Germanisches National Museum in Nuremberg provides an innovative solution to the closure of the museum’s larger late medieval gallery spaces, currently undergoing renovation and expected to re(open) in 2024. Upon entering the special exhibition space, the subtitle “Preview” immediately communicates both the temporary nature of this exhibition and what is to come in the Germanisches Nationalmuseum’s newly renovated galleries. Further, the experimental presentation and organization of objects conveys interesting dialogue between art objects that may or may not translate to the larger, final installation. Curated by Dr. Benno Baumbauer and Dr. Markus Huber, the special preview exhibition is small and intimately grouped around several thematic categories centered on the devotional material culture of Christianity, including “Winged Altarpieces,” “Serial Production and Exports,” “Large Workshops,” the “Cult of Saints,” and the “Cult of the Virgin Mary.” The exhibition contains a materially diverse range of associated objects, bringing together panel painting, wooden sculpture, metalwork, stained glass, textiles, and book arts.

Organized in a rectangular special exhibition space one level above the main entrance, *Das Mittelalter/The Middle Ages* encourages viewers to circumambulate through the space in a counterclockwise direction. The space utilizes the corners and internal temporary walls to craft focused spaces for the various thematic clusters. If following the counterclockwise orientation, the exhibition concludes with a collaborative and contemplative space for reflection on the preview titled “Mein Mittelalter—Meine Fragen/My Middle Ages—My Questions” featuring a seating area in front of a wall-sized mockup of the future, reinstalled gallery space as well as

an interactive wall where visitors could write questions on sticky-notes and read the questions and reactions posted by other exhibition visitors. It was unclear if the curators would be taking the notes into consideration for the new galleries, but this request for community engagement may be part of broader plans for creating an accessible space and object presentation. Alternatively, if visitors choose to walk through the exhibition space in a clockwise manner, they will encounter this zone first, providing a creative and imaginative framework for experiencing the preview material. Regardless of which direction attendees choose to move through the exhibition, they are first welcomed by the dazzling, mid-fifteenth-century reliquary bust of Saint Zeno (KG805), attributed to the Master of Seeon, who was active near Salzburg. According to the press release accompanying the exhibition, the bust had not been displayed in Nuremburg for seventy years, being previously part of a long-term loan to Munich's Bayerisches Nationalmuseum (Fig. 1).¹



Figure 1

A highlight of the “Winged Altarpieces” section is an early sixteenth-century carved altarpiece from Saxony (Pl.O.2071), offering an intimate view of the open position and the juxtaposition of interior sculpted components and exterior panel painting. Accompanying this object is a video installation playing a loop of the opening and closing of the wings of a high altarpiece from the Schwabach parish church, an object that remains in-situ. This video provides an excellent visualization of not only the altarpiece’s monumental scale but also its different configurations that are governed by the liturgical calendar and not easily recreated for objects within a museum environment. Accompanying explanatory text in this section notes the post-medieval dismantling of complex winged altarpieces, often resulting in their panel paintings and sculptures being distributed across multiple museum collections and cities. This contextualization provides important framing for several other objects on display that are fragmented excerpts—both panel paintings and sculpture groups—of larger devotional compositions, such as the Coronation of the Virgin sculpture group (Pl.O.29-31) produced by Hans von Judenburg of Bolzano between 1422 and 1425 for the high altar of the parish church, an object whose components are now dispersed throughout European museum collections (Fig. 2).



Figure 2

¹ “THE MIDDLE AGES. THE ART OF THE 15TH CENTURY. PREVIEW,” <https://www.gnm.de/your-museum-in-nuremberg/exhibitions/highlights/middle-ages>.

The exhibition deftly incorporates interactive media stations to showcase the Germanisches Nationalmuseum's ongoing research and conservation work involving objects from the late medieval collection. An interactive touchscreen accompanies the now fragmentary Crucifixion panel of the Tegernsee high altarpiece painted by Gabriel Angler in 1444–45 (Gm1055). The tablet highlights six categories of technical examination, all offered in both German and English, focusing on how scholars reconstructed: the original arrangement of the altarpiece; closeup details of the under-drawing; and visualizations highlighting the joinery, inlay, and dowels involved in connecting and smoothing the twenty spruce planks that comprise the Crucifixion panel. Another category visualized the many incisions covering the surface of the panel, some of which reveal a ghost imprint of Gothic arches, although research is ongoing as to whether these details were ever attached as carved elements. The final two categories focus on the role of textiles in the panel, with one detailing the original series of multicolored, gold-brocaded curtains that formed the original background, now obscured by an overpainted dramatic nightscape added in the seventeenth century and an examination of the technique of applied brocade as a means of replicating the textural details of luxury fabrics.



Figure 3

This highlight is further enriched by a later interactive, multimedia installation (Fig. 3) detailing the creation process of applied brocade (*Pressbrokat*) in a polychromed walnut sculpture of the Entombment of Christ, ca. 1490 (Pl.O.150). A short documentary follows

conservator Charlotte Hagedorn as she recreates a sample of applied brocade. Published on the Germanisches Nationalmuseum's YouTube account (@GMNvideo), the approximately nine-minute video offers an insightful behind-the-scenes view into conservation techniques and practices of recreation, offering an exciting potential teaching resource for classes engaging with materiality in the later Middle Ages.²



Figure 4

Although a small exhibition comprised of approximately a few dozen objects, *Das Mittelalter—die Kunst des 15. Jahrhunderts* (*The Middle Ages—The Art of the 15th Century*), provides a new multimedia way of looking at and thinking about the later Middle Ages as represented via the collections of the Germanisches Nationalmuseum. While the permanent exhibition space continues to undergo renovation, more immediate changes have already taken place for certain objects, such as the Bavarian Virgin of Mercy (*Schutzmantelmadonna*) (after 1486), which received a new, custom-built frame that more accurately reflects medieval models in contrast with the previous floating frame that reflected trends of the 1950s. This old frame, containing a full size black and white copy of the panel painting is also on display, positioned directly across from the new frame, offering visitors a chance to see the impact of these subtle details of presentation (Fig. 4). Originally planned to run until October 1, 2023, the exhibition has been extended and now will close on December 10, 2023. Overall, this preview offers an exciting glimpse at the forthcoming redesigned permanent exhibition.

Claire Kilgore is a doctoral candidate in Art History at the University of Wisconsin-Madison, working under the supervision of Professor Thomas Dale.

² Reconstruction of art in the museum – Pressed brocade of the Entombment of Christ – GNM,” https://youtu.be/1rt_i6G8pio?si=YYrCsvgEiilSTQLyy

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 X (formerly known as Twitter) (<https://twitter.com/icmanews>). ICMA members can also share calls-for-papers, conferences, lectures, grants, employment opportunities and other news that benefits the medieval art community on the Community News page of the ICMA website: <http://www.medievalart.org/community-news/>.

FUTURE ICMA EVENTS

ICMA AT THE COURTAULD LECTURE

“Dancing in the Streets (and the Courts and the Choirs) of Fifteenth-Century Austria”

Nina Rowe, Professor of Art History,
Fordham University
February 7, 2024 | 5:30 GMT
The Courtauld Institute of Art, London

ICMA AT THE 112TH COLLEGE ART ASSOCIATION ANNUAL CONFERENCE

Medieval Ritual Representations: Model of or Model for?

Saturday, February 17, 2024 | 9:00–10:30 AM CT
Hilton Chicago, Chicago

Chairs: Robert S. Nelson and Alice Isabella Sullivan

Speakers:

“Salvation on the Move: Relics and Epidemics
in an Ottonian Manuscript”
Jesus Rodriguez Viejo, University of Groningen

“Representations of Performance
in the Konstanz Holy Sepulcher”
Matthew Sova, Johns Hopkins University

“Ritual Practice as Community Building
in the Birds Head Haggadah”
Mark Harrison Summers

“An Illustrated Armenian Law Book and the
Ceremonial Staging of the King’s Body”
Gohar Grigoryan, University of Fribourg

ONGOING OPPORTUNITIES FOR ICMA MEMBERS

Volunteer for the ICMA Oral History Project

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

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

If you are interested please fill out the form at this link: <https://docs.google.com/forms/d/e/1FAIpQLSfioXnhEz3W83WPLLeFxfn3exWloQxF3fHQaj24zaRheNfckQ/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. For information about upcoming events and a list of past recorded events, please visit: <https://www.medievalart.org/icma-mentoring-initiative>.

Resource for Teaching a Global Middle Ages

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

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

Resources for Online Teaching

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

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

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

ICMA Image Database

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

The Limestone Sculpture Provenance Project

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

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

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

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

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

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

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

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

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

ICMA Kress Grants for Virtual Conference Registration Fees

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

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

ICMA Kress Travel Grants

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

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

Reimbursable expenses include:

Airfare

Trainfare

Rental car fees and gas

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

Lodging (two-night maximum)

ICMA does not reimburse:

Meal expenses

Conference registration fees

Presentation supplies such as computer or camera equipment

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

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

OTHER OPPORTUNITIES

If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to EventsExhibitions@medievalart.org. Submissions must be received by February 14, 2024 for inclusion in the Spring 2024 newsletter.

Casva Pre-Doctoral Dissertation Fellowship Program

The Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art is a research institute that fosters the study of the production, use, and cultural meaning of art, artifacts, architecture, and urbanism, from prehistoric times to the present. The resident community of scholars includes the Kress-Beinecke Professor, the Andrew W. Mellon Professor, the Edmond J. Safra Visiting Professor, and the A.W. Mellon Lecturer in the Fine Arts as well as approximately 18 fellows at any one time, including pre- and postdoctoral fellows, senior and visiting senior fellows, and research associates.

Predocutorial dissertation fellowships support advanced graduate research in the history, theory, and criticism of art, architecture, urbanism, and photographic media. Each of the following ten fellowships has specific requirements and intents, including support for the advancement and completion of a doctoral dissertation, and for residency and travel during the period of dissertation research. Application for a predocutorial dissertation fellowship may be made only through nomination by the chair of a graduate department of art history or another appropriate department. To be eligible, the nominee must have completed all departmental requirements, including coursework, residency, and general and preliminary examinations, before November 15, 2023. Certification in two languages other than English is required. Candidates must be either United States citizens or enrolled in a university in the United States.

Application Deadline: November 15, 2023

For more information, see: <https://www.medievalart.org/calendar/call-for-applications-predocutorial-dissertation-fellowship-program-the-center-for-advanced-study-in-the-visual-arts-due-15-november-2023>

Prix Marc De Montalembert

The Marc de Montalembert Foundation and the École du Louvre have joined forces to award the Marc de Montalembert Prize, which aims to support research and its dissemination, in the field of culture and art of the Mediterranean world, of Antiquity to the present day. Housed at the Fondation de France, created in 2001, it promotes dialogue between Mediterranean cultures, supports the realization of cultural projects by young people in the region and hosts intercultural meetings at its

headquarters in Rhodes in Greece. Since 2021, the Marc de Montalembert Foundation, in collaboration with the École du Louvre, has wished to support the completion of research work that contributes to a better knowledge of the arts and culture of the Mediterranean world through the Prix Marc de Montalembert. All researchers holding a doctorate or equivalent level, under the age of 35, and from a country bordering the Mediterranean can apply. The winner receives aid of 9,000 euros and a lump sum allowance to cover their living expenses in Paris. They are hosted for a month at the Research Center of the École du Louvre and accompanied for a year by the scientific advice of a member of the research team. The Marc de Montalembert Foundation also offers the winner the opportunity to stay at its headquarters in Rhodes, Greece.

Application Deadline: November 30, 2023

For more information, see:

<https://www.ecoledulouvre.fr/en/node/1271>

Oxford Art Journal Essay Prize For Early Career Researchers

The annual *Oxford Art Journal* Essay Prize for Early Career Researchers launched in 2018, to coincide with the journal's fortieth year of publication, and seeks to further enhance *Oxford Art Journal's* international reputation for publishing innovative scholarship. The Essay Prize for Early Career Researchers aims to encourage submissions from British and international doctoral students, as well as early career researchers who are within five years of gaining their Ph.D. The essay will be on any topic relevant to art history and should be between 6,000 and 10,000 words in length (normally including footnotes). The editors will review all submissions to select the Prize winner and will work with the successful candidate to advise on revision of the manuscript for publication. The journal and Oxford University Press will advise the Prize winner on securing image permissions and may be able to make a contribution to image costs.

Application Deadline: December 1, 2023

For more information, see: https://academic.oup.com/oaj/pages/essay_prize?login=true

New Foundation For Art History Non-Residential Fellowships 2024–25

The New Foundation for Art History offers two year-long, non-residential fellowships for mid-career scholars. These fellowships will be awarded to tenure-track assistant and associate professors carrying out innovative work on the art of any era or culture. Applications will be judged above all on the intellectual merit of the project as demonstrated by the application, letters, and related publications. However, in evaluating these applications, the NFAH selection committee will give special consideration to the applicant's professional situation, including his/her home university's ability to fund research time. For this reason, NFAH fellowships will favor ambitious scholars at public or smaller private institutions without the resources to enable full-year research leave sufficient to particular scholarly enterprises, especially book projects. At the present time, the NFAH only accepts applications from scholars at U.S. institutions.

Application Deadline: January 10, 2024

For more information, see:
<https://www.nfah.org/fellowships>

Call For Applications: MAA Summer Research Program

The Medieval Academy of America (MAA) is excited to announce the 2024 Summer Research Program for Ph.D.-track students. Organized by the MAA's Mentoring Program Committee, the Summer Research Program is designed to foster the growth of essential skills and mentorship relationships and improve educational experiences and outcomes for graduate students in fields intersecting with Medieval Studies. Our primary goals are to facilitate the development of successful dissertation projects, foster networking and community-building, and improve competitiveness for grants and academic positions.

Application Deadline: January 22, 2024

For more information, see:
<https://www.medievalacademy.org/page/MAASummerResearchProgram>

Dorothy F. Glass ICMS Travel Award

The Italian Art Society is pleased to announce an award of interest to members of the ICMA 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 award is meant to support an emerging or independent scholar traveling from abroad to participate at the International Congress on Medieval Studies at Kalamazoo, either as a presenter or as an attendee. Preference will be given to scholars of sculpture, a subject still close to Dorothy's heart. Applications will become available at the start of 2024. 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/>.

Haboldt-Mutters Prize, Simiolus: Netherlands Quarterly For The History Of Art

Simiolus is now accepting submissions for the annual Haboldt-Mutters Prize for young art historians. Scholars who wish to compete for this award for the best original contribution on European art prior to 1950 should be younger than 35 at the time of submission and their paper should be limited to a maximum of 20,000 words (including notes, excluding possible appendices). Their manuscripts may be written in English, Dutch, German or French. The editors of Simiolus, who form the jury, will bear the cost of translation if necessary, and publish the article in Simiolus within a year. The author of the winning paper, which should be handed in before the end of the year, will receive 2,000 EUR.

Simiolus is an English-language journal devoted to the history of Dutch and Flemish art of the fifteenth to seventeenth centuries, with occasional forays into more recent periods and other schools. Founded in 1966, it has grown to become an internationally recognized journal of record in its field, publishing contributions by many renowned scholars and promising young art historians. Simiolus has a broad range, featuring articles on iconography and iconology, art theory and historiography, the history of the art market and the history of collecting. Many of them have become classics of their kind. All volumes are made available via JSTOR.

Application Deadline: December 31, 2023

For more information, see: <https://simiolus.nl/>

EXHIBITIONS

IN-PERSON

(ALPHABETICAL BY COUNTRY)

AUSTRIA

Ein Meisterwerk und sein (fast) vergessener Sammler: Die sog. Benda-Madonna und das Legat Gustav von Bendas

Kunsthistorisches Museum, Vienna
June 23, 2023–January 14, 2024

BELGIUM

Georgia: A Story of Encounters

Art and History Museum, Brussels
October 27, 2023–February 18, 2024

FRANCE

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

Notre Dame, Paris
Ongoing

Le Royaume des Cerfs Ailés. Le renouveau des arts dans la France de Charles VII

Musée de Cluny, Paris
March 12–June 16, 2024

Septimanie. Languedoc et Roussillon de l'Antiquité au Moyen Âge

Henri Prades Museum, Lattes
June 17, 2023–February 5, 2024

The Treasury of Notre-Dame Cathedral: From Its Origins to Viollet-le-Duc

Musée de Louvre, Paris
October 18, 2023–January 29, 2024
As restoration work on the cathedral enters its final stage, the Musée du Louvre dedicates an unprecedented exhibition to the treasury of Notre-Dame de Paris. This treasury will then return to the cathedral's neo-Gothic sacristy, built to hold it by Jean Baptiste Lassus and Eugène Viollet-le-Duc from 1845 to 1850. This exhibition provides a condensed history of the treasury through more than 120 works, restoring them to the context of the treasury's age-old history: from its origins to the Middle Ages up to its resurrection in the 19th century and full flowering with Viollet-le-Duc during the Second Empire.

Trésors médiévaux du Victoria and Albert Museum: quand les Anglais parlaient français

Hôtel de la Marine, Paris
Extended until January 7, 2024

Voyage dans le cristal

Musée de Cluny, Paris
September 26, 2023–January 14, 2024

GERMANY

Glänzende Begegnungen: Die Domschätze von Münster und Paderborn

Diözesanmuseum Paderborn, Paderborn
September 2, 2023–January 7, 2024

Schreine und Steine aus St. Pantaleon / Shrines and Stones from St. Pantaleon

Museum Schnütgen, Cologne
May 31, 2023–January 31, 2024
As a part of precious loans from St. Pantaleon, one of Cologne's twelve large Romanesque churches, the museum is showing the two reliquary shrines of Saints Albinus and Maurinus, as well as three fragments of stone sculpture from the church's 11th-century west façade. They are among the oldest examples of post-antique monumental sculpture in Cologne. The Church of St. Pantaleon is currently undergoing extensive restoration work, which offers the opportunity to view two magnificent pieces of 12th-century Cologne goldsmithing from the museum, together with works of the same period from the museum's own collection.

Schlüssel zur christlichen Kunst / Unlocking Christian Art

Bode-Museum and Gemäldegalerie, Staatliche Museen zu Berlin, Berlin
Ongoing

Zoom auf van Eyck Meisterwerke im Detail

Gemäldegalerie, Staatliche Museen zu Berlin, Berlin
October 20, 2023–March 3, 2024

ITALY

Armenia: dipinti murali nelle chiese cristiane del VII–XIII secolo

Palazzo Toppo Wassermann-Valerio, Udine
December 2–20, 2023

I Cabrei di Montevergine. Il patrimonio socioeconomico dell'Abbazia nei secoli XII–XIX

Biblioteca Statale del Monumento Nazionale di Montevergine, Mercogliano
July 12–December 31, 2023

THE NETHERLANDS

The Year 1000: The Netherlands in the Middle of the Middle Ages

Rijksmuseum van Oudheden, Leiden
October 13, 2023–March 17, 2024
This major family exhibition takes you on a colorful journey in time through the middle of the Middle Ages: the period 900–1100. *The Year 1000* brings you close to the people of the time and their ideas about the world. The exhibition passes through their villages, stops by at the imperial residence in Nijmegen, and visits Utrecht Cathedral and the treasuries of Maastricht. You will also explore Byzantium and the Rome of one thousand years ago.

SWEDEN***In Service of the Church***

Historisches Museum, Stockholm
Ongoing

UK***Chaucer Here and Now***

Weston Library, Bodleian Libraries, Oxford
December 8, 2023–April 28, 2024

Islam in Europe

Sam Fogg, London
November 3–December 1, 2023

Light, Glass & Stone: Conversing the St. Cuthbert Window

York Minster, York
June 25, 2023–January 1, 2024
Explore the medieval St. Cuthbert window through a new exhibition, which tells the story of the life and miracles of one of Northern England's most significant saints. Take the rare opportunity to see at close range original stained-glass panels removed from the window as part of a major conservation project. Newly conserved panels showing some of the key scenes from St. Cuthbert's life including his birth and death have now gone on display in the exhibition. Visitors can learn about the cathedral's project, which started in spring 2021 to conserve the 600-year-old window, one of the largest surviving narrative windows in the world and among the finest remaining examples of the art and techniques of medieval glaziers and stonemasons.

USA***Africa & Byzantium***

The Met Fifth Avenue, New York City
November 19, 2023–March 3, 2024
Art history has long emphasized the glories of the Byzantine Empire (circa 330–1453), but less known are the profound artistic contributions of North Africa, Egypt, Nubia, Ethiopia, and other powerful African kingdoms whose pivotal interactions with Byzantium had a lasting impact on the Mediterranean world. Bringing together a range of masterworks—from mosaic, sculpture, pottery, and metalwork to luxury objects, paintings, and religious manuscripts—this exhibition recounts Africa's central role in international networks of trade and cultural exchange. With artworks rarely or never before seen in public, *Africa & Byzantium* sheds new light on the staggering artistic achievements of medieval Africa. This long-overdue exhibition highlights how the continent contributed to the development of the premodern world and offers a more complete history of the vibrant multiethnic societies of north and east Africa that shaped the artistic, economic, and cultural life of Byzantium and beyond.

Arts of the Medieval Mediterranean

The Walters Art Museum, Baltimore
Ongoing

Blood: Medieval/Modern

J. Paul Getty Museum, Los Angeles
February 27–May 19, 2024
Blood has both fascinated and repelled generations of artists and viewers. Medieval manuscripts testify to a rich visual culture surrounding blood: devotional, medical, genealogical, and as evidence of violence. In examining the meanings of medieval blood, this exhibition extends to intersecting contemporary conversations—artists have used the potent visual connotations of blood to explore issues of feminism, HIV/AIDs, and the science of DNA. Medieval and modern approaches to the representation of blood offer instances of both connection and rupture across time.

The Color of Medieval Life

Les Enluminures, New York City
November 9, 2023–January 10, 2024

Engaging the Senses: Arts of the Islamic World

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

Ethiopia at the Crossroads

The Walters Art Museum, Baltimore
December 3, 2023–March 3, 2024
The Walters Art Museum presents an extraordinary exhibition celebrating the artistic traditions of Ethiopia from their origins to the present day. *Ethiopia at the Crossroads* will be the first major art exhibition in America to examine Ethiopian art in a global context. Seated in the Horn of Africa between Europe and the Middle East, Ethiopia is an intersection of diverse climates, religions, and cultures. *Ethiopia at the Crossroads* examines Ethiopian art as representative of the nation's notable history and demonstrates the enormous cultural significance of this often-overlooked African nation through the themes of cross-cultural exchange and the human role in the creation and movement of art objects. The Walters holds one of the most extensive collections of Ethiopian art outside of Ethiopia, making the museum uniquely suited for exploring this topic. The exhibition features more than 225 objects drawn from the Walters' world-renowned collection of Ethiopian art and is augmented with loans from American, European, and Ethiopian lenders.

The Good Life: Collecting Late Antique Art at The Met

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

Graphic Design in the Middle Ages

J. Paul Getty Museum, Los Angeles

August 29, 2023–January 28, 2024

Medieval scribes and artists were some of the world's first graphic designers, planning individual pages and whole books in creative ways. Exploring the idea of designing a medieval book, from the layout of the page to text as graphic organizing tool, and the role of ornament in the structure of the finished product, this exhibition reveals the ways that design influenced the reading and interpretation of medieval books.

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

National Museum of the American Indian,

New York City

Ongoing

Learning to Paint in Premodern China

The Met Fifth Avenue, New York City

February 18, 2023–January 7, 2024

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

Life of Christ and Saints

Nelson-Atkins Museum of Art, Kansas City

December 16, 2021–December 11, 2023

Liturgical Textiles from Late Medieval Germany

Cleveland Museum of Art, Cleveland

August 11, 2023–August 4, 2024

Medieval Money, Merchants, and Morality

The Morgan Library & Museum, New York City

November 10, 2023–March 10, 2024

Medieval Money, Merchants, and Morality charts the economic revolution that took place at the end of the Middle Ages and the early Renaissance. Trade was conducted on an unprecedented scale, banks were established, and coinage proliferated like never before. The widespread use of money in everyday life transformed every aspect of European society, including its values and culture. Bringing together some of the most acclaimed manuscripts in the Morgan's collection and other exceptional objects including a renaissance purse, a brass alms box, and a hoard of coins, this exhibition will explore the fate of the avaricious, attitudes towards the poor, contentious lending practices, and money management.

Morgan's Bibles: Splendor in Scripture

The Morgan Library & Museum, New York City

October 20, 2023–January 21, 2024

New on the Bookshelf: Expanded Narratives

The Walters Art Museum, Baltimore

June 7–December 7, 2023

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

The Huntington, San Marino

April 29–December 4, 2023

Rich in Blessings: Women, Wealth, and the Late Antique Household

Dumbarton Oaks, Washington, D.C.

November 14, 2023–June 9, 2024

Focusing on artifacts such as textiles, plate, ivory, and jewelry, *Rich in Blessings: Women, Wealth, and the Late Antique Household* explores the period's attitudes towards prosperity, particularly as concerned women's possessions. Opulent works like gemstone-encrusted gold jewelry or intricately woven curtains not only communicated ideals about refined living and physical beauty, but also drew attention to the uneven social standings of rich and poor. The exhibition contrasts these luxurious artworks with late antique theological ideals concerning the renunciation of wealth, a rhetoric that has proven foundational in how many religious communities understand individuals' obligations to society even today. By drawing attention to the complex and multilayered associations of art, wealth, and equality in late antiquity, *Rich in Blessings: Women, Wealth, and the Late Antique Household* prompts consideration of the enduring meaningfulness of these themes in our own world.

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

The Met Cloisters, New York City

March 6, 2023–February 4, 2024

Seeing Race Before Race

The Newberry Library, Chicago

September 8–December 29, 2023

Ukraine: Connected Histories and Vibrant Cultures

Tisch Library, Tufts University, Medford

On display through Fall 2023

Alice Isabella Sullivan co-organized the exhibition *Ukraine: Connected Histories and Vibrant Cultures* now open at Tufts University. It has a live website, and the panels could be reused and displayed in other contexts, if there is interest:

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

CONFERENCES, LECTURES, SYMPOSIA, WORKSHOPS (BY DATE)

Medieval Visual Culture Seminar Virtual Lecture Series

St. Catherine's College, Oxford, UK
October 18–November 30, 2023

For more information, see:

<https://medievalartresearch.com/2023/10/18/lecture-series-medieval-visual-culture-seminar-st-catherines-college-oxford/>

Restauri su opere del tempo di Margarito d'Arezzo: varietà e rarità tecnica

Lecture Series

Arezzo, IT

October 25–December 6, 2023

For more information, see:

<https://www.beniculturali.it/evento/ciclo-di-conferenze-restauri-su-opere-del-tempo-di-margarito-darezzo-variete-e-rarita-tecnica>

Bamberger Buch-Geschichten

Virtual Lecture Series

Staatsbibliothek Bamberg

November 7, 2023–February 6, 2024

For more information, see:

<https://www.staatsbibliothek-bamberg.de/article/bamberger-buch-geschichten/>

“To put back all the things people cluttered up... To Straighten, like a diligent Housekeeper of Reality...”: The Greek, Roman and Byzantine collections at MFA Boston re-imagined

Lecture

Princeton, NJ

November 11, 2023

For more information, see:

<https://artandarchaeology.princeton.edu/whats/events/%E2%80%9Cput-back-all-things-people-cluttered-upto-straighten-diligent-housekeeper-reality%E2%80%9D>

Whose East? Defining, Challenging, and Exploring Eastern Christian Hybrid Conference

Princeton, NJ

November 11, 2023

For more information, see:

<https://ima.princeton.edu/conferences/>

Beginner's Guide to the Index of Medieval Art Database

Online Workshop

Index of Medieval Art

November 14, 2023

For more information, see:

https://ima.princeton.edu/index_training/

Zero Hour for Illuminated Manuscripts? The Acquisition and Alienation of Medieval Art in Post-World-War II Nuremberg

Online Lecture

IHR, University of London

November 14, 2023

For more information, see:

<https://www.history.ac.uk/events/zero-hour-illuminated-manuscripts-acquisition-and-alienation-medieval-art-post-world-war-ii>

Texts as Living Objects: Reconsidering Dhayls as a Means for the Study of Authorship and Knowledge Transmission in the Manuscript Age

Conference

Institut d'études avancées de Paris, Paris, FR

November 14–16, 2023

For more information, see:

<https://cermi.cnrs.fr/texts-as-living-objects/>

***Birth, death and protective imagery
in a rock-hewn church from
tenth-century Cappadocia***

Lecture

The Courtauld, London

November 15, 2023

For more information, see:

<https://myaccount.courtauld.ac.uk/11300/11301>

***The Image of the Book:
Representing the Codex
from Antiquity to the Present***

Conference

Free Library of Philadelphia, Philadelphia, PA

November 16–18, 2023

<https://libcal.library.upenn.edu/calendar/kislak/image-of-the-book>

***Architektur des 12. Jahrhunderts
in Hessen–Perspektiven aus
Kunstgeschichte, Bauforschung
und Denkmalpflege***

Conference

Kunstgeschichtliches Institut, Marburg, DE

November 17, 2023

For more information, see:

<https://www.uni-marburg.de/de/fb09/khi/aktuelles/termine/tagung-architektur-des-12-jahrhunderts-in-hessen-perspektiven-aus-kunstgeschichte-bauforschung-und-denkmalpflege>

Online MMonk School, Autumn 2023

Online Workshop

MMonk and Henri Pirenne Institute for
Medieval Studies, University of Ghent

November 17–December 1, 2023

For more information, see:

<https://www.mmonk.be/en/news/mmonk-school-2023-programme-and-registration>

***Inscriptio: Quo Vadis? Inschriften
als Untersuchungsgegenstand
im interdisziplinären Diskurs***

Conference

TU Darmstadt, Darmstadt, DE

November 24–25, 2023

For more information, see:

<https://www.hsozkult.de/event/id/event-136562>

***Manuscript Painting in Sicily:
New Studies and Research
Perspectives in the Footsteps
of Angela Daneu Lattanzi***

Conference

Palermo, IT

November 24–25, 2023

For more information, see:

<https://arthist.net/archive/39653>

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

Virtual Conference

British Archaeological Association

November 29–30, 2023

For more information, see:

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

Reflections on the Cushion Capital

Conference

Palazzo Toppo Wassermann, Udine, IT

December 1–2, 2023

For more information, email:

ombrararat@gmail.com

***Language Care and Community:
The Fashioning of Middle Armenian
into a Courtly Vernacular***

Online Lecture

East of Byzantium

December 5, 2023

For more information, see:

<https://maryjahariscenter.org/events/language-care-and-community>

***Experiencing the Gigantic in Late
Medieval Art: Schloss Runkelstein,
a case in point***

Lecture

The Courtauld, London

December 6, 2023

For more information, see:

<https://myaccount.courtauld.ac.uk/11300/11343>

La sculpture bourguignonne du XVe siècle

Conference

Dijon, FR

December 11–13, 2023

For more information, see:

<https://medievalartresearch.com/2023/10/14/conference-programme-la-sculpture-bourguignonne-du-xve-siecle-burgundian-sculpture-of-the-15th-century-11-13-december-2023/>

Entanglement in Shared Cultural Spaces: Hebrew Book Art in Iberia, c. 1300

Lecture

The Courtauld, London

January 17, 2024

For more information, see:

<https://myaccount.courtauld.ac.uk/11300/12471>

Superficies–Surfaces, Skins and Textures: Sensory Encounters with Books and Related Multi-Layered Objects

Conference

Institute of Art History, University of Zurich, CH

January 18–20, 2024

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-superficiessurfaces-skins-and-textures-sensory-encounters-with-books-and-related-multi-layered-objects-zurich-18-20-january-2024-due-by-30-september-2023>

Luxury Details in Medieval and Renaissance Banquets

Workshop

Karlštejn Castle, Prague, CZ

January 24, 2024

For more information, see:

<https://arthist.net/archive/39580>

New Perspectives on Personifications in Roman, Late Antique and Early Byzantine Art (200–800 AD)

Workshop

Institut für Byzantinistik, Byzantinische Kunstgeschichte and Neogräzistik, Ludwig-Maximilians-Universität München, Munich, DE

January 26–27, 2024

For more information, see:

<https://kunstgeschichte.org/veranstaltungen/new-perspectives-on-personifications-in-roman-late-antique-and-early-byzantine-art-200-800-ad/>

Byzantium as Europe's Black Mirror **Online Lecture**

Mary Jaharis Center

February 16, 2024

For more information, see:

<https://maryjahariscenter.org/events/byzantium-as-europes-black-mirror>

Political Rituals and Urban Communities in Cilician Armenia

Online Lecture

East of Byzantium

February 24, 2024

For more information, see:

<https://maryjahariscenter.org/events/political-rituals-and-urban-communities>

Erzählen von Klostergründungen: Überlieferungen – (Kon)Texte – Rezeptionen

Workshop

Universität Regensburg, Tagungshaus

Weingarten, Weingarten, DE

March 13–15, 2024

For more information, see:

<https://www.hsozkult.de/event/id/event-136532>

Association for Asian Studies Annual Conference

Hybrid Lecture

Seattle, WA

March 1, 2024 | Virtual

March 14–17, 2024 | In-Person

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

The 49th Sewanee Medieval Colloquium: History and Personhood **Conference**

University of the South, Sewanee, TN

April 5–6, 2024

For more information, see:

<https://new.sewanee.edu/academics/medieval-colloquium/2024-conference-info/>

CALL FOR PAPERS (BY DEADLINE)**Práticas da História:
*Journal on Theory, Historiography
and Uses of the Past***

Deadline: Open

For more information, see:

<https://praticasdahistoria.pt/call-for-papers>

***Light: Art, Metaphysics, and Science
in the Middle Ages***

Jena, DE

Deadline: November 15, 2023

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-7th-forum-kunst-des-mittelalters-light-art-metaphysics-and-science-in-the-middle-ages-jena-25-28-sept-2024-due-by-15-nov-2023>

***Seventeenth International Congress
of Medieval Canon Law (ICMCL)***

Canterbury, UK

Deadline: December 15, 2023

For more information, see:

<https://www.themedievalacademyblog.org/call-for-papers-seventeenth-international-congress-of-medieval-canon-law-icmcl-canterbury-uk-7-13-july-2024/>

Medieval Germany Workshop

German Historical Institute, London, UK

Deadline: December 20, 2023

For more information, see:

<https://www.ghil.ac.uk/events/conferences-and-workshops/call-for-papers#c6098>

***Owning Gothic Ivories: Buying,
Giving, Circulating***

British Museum and V&A, London, UK

Deadline: January 15, 2024

For more information, see:

<https://medievalartresearch.com/2023/10/19/cfp-owning-gothic-ivories-buying-giving-circulating-15-january-2024/>

***The Fifth Quadrennial Symposium
on Crusade Studies***

Madrid, ES

Deadline: March 31, 2024

For more information, see:

<https://www.medievalart.org/calendar/call-for-papers-the-fifth-quadrennial-symposium-on-crusade-studies-saint-louis-university-madrid-campus-3-5-october-2024-due-by-31-march-2024>

CONTRIBUTIONS:

With many thanks to:

Maryan Ainsworth, Christopher Fletcher, Ryan Frisinger, Eliza Garrison, Masha Goldin, Martin Kauffmann, Claire Kilgore, Hila Manor, Janet Marquardt, Cara Nordengren, Pamela Patton, Stephen Perkinson, and Xin Yue (Sylvia) Wang.

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