

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:

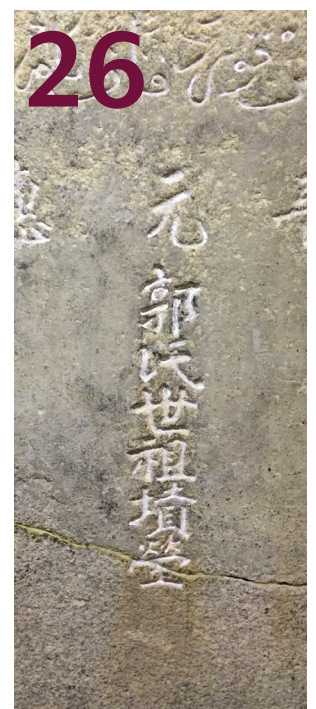
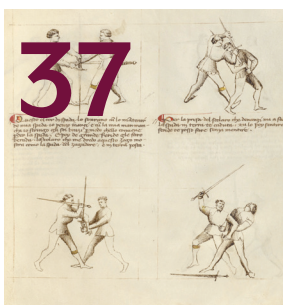
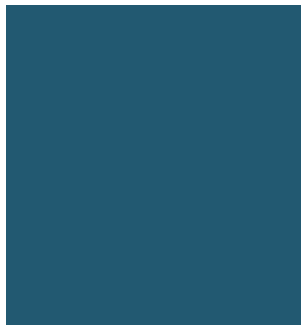
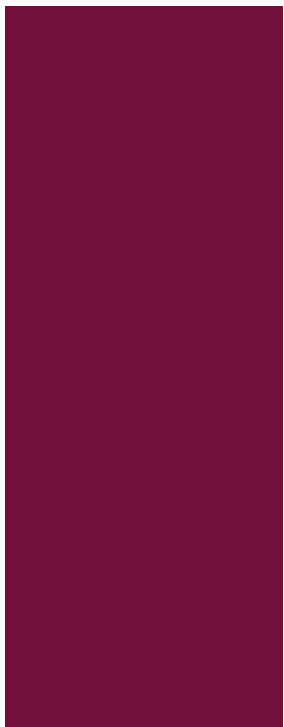
Fourteenth-century China, a new medieval art history textbook, and the *Gold and Fantasy of the Middle Ages* exhibitions!





ART AND ARCHITECTURE OF THE MIDDLE AGES

Exploring a Connected World



LETTER FROM THE PRESIDENT

Dear ICMA Members,

I hope that the new look of *ICMA News* brings a smile to your face. I am certainly delighted with it. The layout is bold and engaging, and you'll notice call-outs and side columns that highlight announcements and opportunities. The format is the creation of our new designer, **Ashley Armitage**, who collaborated with *ICMA News* Editor, **Melanie Hanan**, and ICMA Executive Director, **Ryan Frisinger**, to develop an aesthetic and layout to best showcase the work of our organization, the triumphs of our members, and an array of information vital for our community. So, at the outset, I thank the colleagues who worked on this new plan for our newsletter, as well as **Tania Kolarik**, the *ICMA News* Assistant Editor for Events and Opportunities.

This is the final President's Letter of my time at the helm of the ICMA. I stepped into the position in February 2020, and it has been a three-year term filled with challenges and also triumphs for our organization. Indeed, with the upheavals of the pandemic and the reinvigorated recognition of the urgent need for anti-racist initiatives in organizations such as ours, it has been a transformative moment. So I use this letter to highlight endeavors of the fantastic ICMA Board Members, Associates, Committee Chairs and their teams, and members of the Executive Committee during my term.

Early in 2020, we launched a new design for the *ICMA website*. This was a project initiated by my presidential predecessor, **Helen Evans**, and it was spearheaded by **Gregory Bryda**. When the COVID-19 pandemic hit, during the period of lock-downs and remote teaching, the ICMA **Digital Resources Committee** and **Advocacy Committee** recognized the need to expand and reorganize our library of *Digital Resources for Teaching Medieval Art History*, and soon thereafter, a cluster of colleagues revamped our *Resources for Teaching a Global Middle Ages*. The website also has a handy *calendar*, announcing programs of interest to our membership. It is easy to submit a listing for inclusion on the calendar, so please remember to do so when you plan an event (online or in-person)!

The past three years has been a time when we have enhanced our virtual programming and digital media projects. The **Friends of the ICMA Committee**, under the leadership of **Doralynn Pines**, has been particularly active in this regard, organizing a host of *Special Events* with conversations among the expected art historians and curators, but also expanding the discourse to engage with experts on art law, collectors, and colleagues involved with social media. We also initiated the *Mining the Collection* series, where museum curators discuss works in their holdings, often inviting input from the audience for guidance on puzzling objects. And our **Digital**

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Resources Committee, under the leadership of **Lindsay Cook**, has inaugurated a series on *Digital Approaches to Medieval Art History*. We are also delighted to have launched the *ICMA Oral History Project*, in which students interview senior members of our community about the earlier history of our organization and the field in general. Special recognition for getting this program underway and ensuring its ongoing success is due to **Dustin Aaron**, **Sarah Mathiesen**, and **Lauren Van Nest**. The ICMA could not have taken on any of the expansive programming I've noted here without the help of our **Coordinators for Digital Engagement**, **Rheagan Martin** (2020-21), **Evan Freeman** (2021-22), and now **Danica Ramsey-Brimberg** (about whom you will learn more in the Special Announcements section below).

This has also been a time when we've put increased efforts toward supporting and mentoring colleagues. The *ICMA Mentoring Initiative*, spearheaded by the **Advocacy Committee** and the **Membership Committee**, has organized workshops aimed at graduate students and early career colleagues, and I thank **Jennifer Feltman** and **Sonja Drimmer** for their energy and creativity as the current Chairs of these committees. The **Membership Committee**, moreover, has helped organize in-person **ICMA Pop-Up Events** at centers internationally, and has developed a new initiative, the **Mutual Mentoring for Medievalists** program. I am also grateful for the contributions of our **Student Committee**, led by **Emma Dove** and **Gilbert Jones**. This group manages our Instagram account (@icmaofficial) and has done impressive work organizing conference panels and communicating with student members.

I am excited that the ICMA has formed new teams of colleagues, with the aims of meeting the needs of the moment—professionally and intellectually—and of dreaming big about what might be possible for our organization going forward. In summer 2020, we constituted an **IDEA (Inclusivity, Diversity, Equity, and Accessibility) Committee**. Under the leadership of **Andrea Achi** and **Joseph Ackley**, IDEA has organized two virtual Town Halls (in November 2020 and May 2022), bringing together scores of colleagues to discuss and consider how commitments to diversity and anti-racist principles can shape our work in classrooms, museums, and beyond. We have also held two virtual events on **Queer Medieval Art History**, and I thank **Bryan Keene** particularly for his work organizing and participating in these fora. We also inaugurated the **New Initiatives Working Group (NIWG)**, led first by **Debra Strickland** and now by **Sherry Lindquist**, to propose novel programs and plans that can assist members and expand awareness of medieval art history. Finally, in response to measures to redefine the parameters of medieval studies, with many of our colleagues committed to investigating what has been called a Global Middle Ages, we have developed a **Task Force on Detours and Diversions in "Medieval" Art History**. This group has been led by **Heather Badamo** and **Elizabeth Dospěl Williams**, and we look forward to the panel at the Medieval Congress at Kalamazoo 2023 and a future publication inspired by the discussions of the Task Force.

During this period of change, the ICMA has sustained and expanded our profile through publications. I thank **Amanda Luyster** for her expert leadership of the **Publications Committee** over the past three years. Our journal *Gesta* continues to thrive and to publish at the highest scholarly level, under the

co-editorship of **Susan Boynton** and **Diane Reilly**. Susan and Diane have put great energy toward inviting articles that expand the journal's geographic scope and have committed themselves to supporting emerging scholars, pursuing innovative approaches to medieval art history. I am also delighted that the **ICMA Viewpoints Series** has released its first book, *Destroyed-Disappeared-Lost-Never Were*, a co-publication with Penn State University Press, co-edited by **Beate Fricke** and **Aden Kumler**. We look forward to further Viewpoints volumes, now in production, under the editorship of **Roland Betancourt**.

The endeavors that the ICMA team has undertaken over the past few years would not have been possible without funding. I thank ICMA Treasurer, **Warren Woodfin**, and Chair of our Finance Committee, **C. Griffith Mann**, for their extraordinary work, managing the fiscal side of our organization. And I am grateful to **Joan Holladay** and **Stephen Scher** for taking on extra assignments for the Finance Committee, and to **Susan Ward** for chairing our **Audit Committee**. The efforts of these committees and officers make what we do possible. I note that it is almost membership renewal season. Your dues help us stay on strong financial footing, and we encourage those who are able to give a bit more to consider signing-on for a higher-level of ICMA membership. We will soon have a new layout in the *Join* corner of our website. Here you can select Contributor (\$150), Patron (\$300), Sustainer (\$600), or Benefactor (\$1,200) membership levels. The generosity of those who elect to give at these higher rates is recognized in print in the opening pages of each issue of *Gesta*. In the *Donate* area of the site, there are further opportunities, with mechanisms for making an unrestricted contribution or for donating to funds honoring colleagues who have long supported the ICMA: **The Forsyth Lectureship Fund**, **The Harvey Stahl Memorial Fund**, **The Marilyn J. Stokstad Fund**, **The Elizabeth C. Parker Fund**, and **The Stephen K. Scher Fund**. Please contribute if you can to ensure a vibrant future for the ICMA!

And we hope to toast to that future together, in-person at the **2023 ICMA Annual Meeting** to be held in New York City during the College Art Association conference, on the evening of **Friday, February 17, 2023** (details TBA). **Please mark your calendars and plan to come to town!** We have much to celebrate and it would be wonderful to reunite in person after several years where we have not been able to gather as a community.

It has been a great honor to serve as the President of the International Center of Medieval Art. I am grateful to have worked with such a wonderful collection of colleagues, serving on the Board, as Associates, and as Committee Chairs. Furthermore, I have been lucky to have had the support of a wonderful Executive Committee—**Stephen Perkinson** (Vice President), **Warren Woodfin** (Treasurer), and **Richard Leson** (Secretary). And I am forever in the debt of our terrific Executive Director, **Ryan Frisinger**. I look forward to seeing the organization thrive under the leadership of my successors.

With gratitude,



Nina Rowe
President of the ICMA, 2020-23
Professor of Art History, Fordham University

Changes in the ICMA's Digital Realm

The ICMA announces that Evan Freeman is stepping down from his position as ICMA Coordinator for Digital Engagement. Evan joined us a year ago in 2021 and has been instrumental to the ICMA, facilitating our virtual programming and helping us develop new online resources for members.

Though we are sorry to see Evan go, we are thrilled that he has wonderful things ahead. Evan has accepted a position as Assistant Professor in the Department of Global Humanities at Simon Fraser University in Vancouver, CA. For the academic year 2022–23, Evan will complete the second year of his Alexander von Humboldt Postdoctoral Research Fellowship, in which he has been working on his book project entitled, “Appropriating the Past: Art, Ritual, and Identity in Later Byzantium,” at the University of Regensburg in Germany. We are grateful to Evan for all he has done for the ICMA and we wish him well!



Danica Ramsey-Brimberg

And we are delighted to announce the hire of a new ICMA Coordinator for Digital Engagement, Danica Ramsey-Brimberg. Danica completed her Ph.D. in 2021 at the University of Liverpool. Her thesis was an interdisciplinary approach, focusing on Viking Age-furnished graves placed at or near ecclesiastical sites in the Irish Sea area. She is currently an Adjunct Professor at Roger Williams University, an editorial assistant for the journal, *Church Archaeology*, and a co-host of the “New Books in Irish Studies” podcast. Her forthcoming dissertation is being transformed into a book for



Evan Freeman

Routledge, and she was recently awarded a Sandeman Grant from the Strathmartine Society for her next project, “The Viking Age Church in Western Scotland: Varying Patterns of Belief and Practice.”

You will be meeting Danica in the Zoomisphere at the various programs this fall and winter. We are so happy to welcome her to the team!

The ICMA Membership Committee

is thrilled to report that we received a robust response (with about 60 members participating) to our newest initiative: Mutual Mentoring for Medievalists (MMM). This initiative aims to help ICMA members create networks of mutual mentoring and support in an inclusive, virtual space. MMM placed participants in small groups of people at different stages in their careers or positions in the academy based on shared interests, and they will be meeting regularly over the next several months to foster those connections. We hope to establish this mode of connecting members as a feature of the organization going forward.

Save the Date! ICMA Annual Meeting

Friday, February 17, 2023, 7:30-9:30pm
In New York City • Details TBA

The Annual Meeting is a Social Event. There will be 20 minutes of speeches, announcements, and thank-yous to colleagues for their service to the organization. The rest of the time will be an opportunity for ICMA Members to reconnect. Hope to see you there!



MEMBER NEWS

If you are a member and your work has garnered a national or international award in the twelve months prior to March 2023, please send your information to Melanie Hanan, newsletter@medievalart.org, by February 15, 2023 (for publication in the spring issue).

ICMA Grants and Awards

The ICMA Grants and Awards Committee is proud to announce that it has awarded five Kress Research Grants to the following members in support of book projects at various stages of development:

- **Olga Bush**
(Vassar College, Visiting Scholar),
Forced Labor: Exotic Fauna in the Animation of Medieval Court Environments
- **Annemarie Carr**
(Professor Emerita, Southern Methodist University),
The Life of an Icon: The Eleousa of Kykkos Monastery on Cyprus
- **Denva Gallant**
(Assistant Professor, University of Delaware),
Illustrating the 'Vitae patrum': The Rise of the Eremitic Ideal in Fourteenth-Century Italy
- **Heather Pulliam**
(Senior Lecturer, University of Edinburgh),
Art and the Living Frame in Early Medieval Britain and Ireland
- **Abbey Stockstill**
(Assistant Professor, Southern Methodist University),
Marrakesh and the Mountains: Landscape, Identity, and Urban Planning in the Medieval Maghrib

Member Awards and Appointments

- **Jennifer Feltman** (University of Alabama) and Grégory Chaumet (Sorbonne Université) were awarded a 2022–24 FACE Foundation-Transatlantic Research partnership as the Principal Investigators for their project: “Notre Dame in Color: Visualizing the Layered Polychromy of the Cathedral of Paris.”



- **Shirin Fozi** has been appointed the new Paul and Jill Ruddock Associate Curator in the Department of Medieval Art and The Cloisters at The Metropolitan Museum of Art. She started at The Met-Cloisters in August 2022 following nine years at the University of Pittsburgh, where she was an Associate Professor in the History of Art and Architecture. Fozi holds an M.A. and Ph.D. from Harvard University and a B.A. from Williams College. She was a Cloisters intern in the summer of 2000, and as a graduate student she gave tours and gallery talks at the Isabella Stewart Gardner Museum as well as the Museum of Fine Arts in Boston when she was a research intern in the Department of Art of Europe. It was her involvement at the MFA that led her to take part in a sustained research campaign on their Ottonian Crucifix, which eventually resulted in the publication of the volume *Christ on the Cross: The Boston Crucifix and the Rise of Medieval Wood Sculpture, 970–1200* (Brepols, 2020), co-edited with Gerhard Lutz of the Cleveland

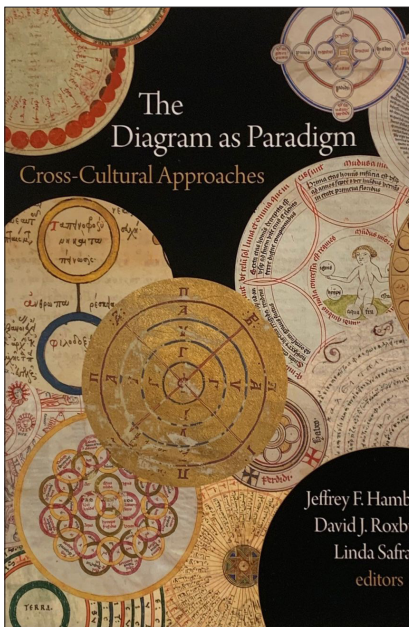
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Museum of Art. Dr. Fozi is also the author of the book *Romanesque Tomb Effigies: Death and Redemption in Medieval Europe, 1000–1200* (Penn State, 2021), as well as various articles on tomb sculpture, medieval Germany, and the modern fate of medieval art in American museums.

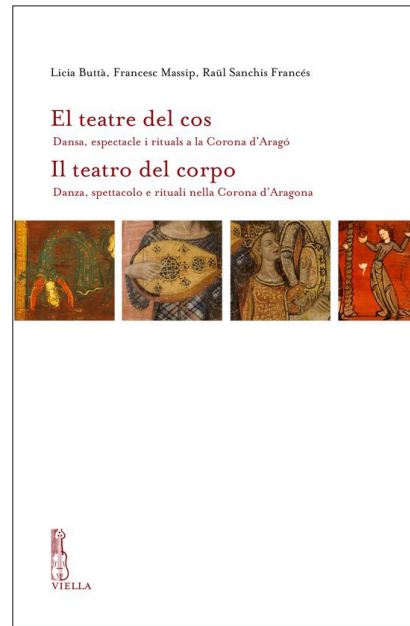
- **Zachary Stewart** has been promoted to Associate Professor with Tenure in the Department of Architecture and was awarded the James M. Singleton IV '66, FAIA, Endowed Professorship in the School of Architecture at Texas A&M University.

Recent Books By Members

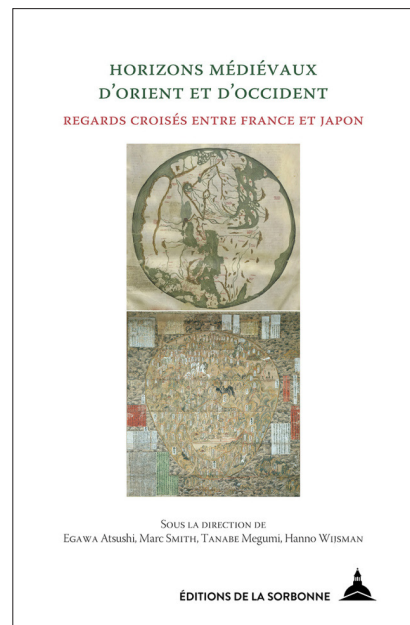
If you are a member who has published a book (or equivalent research project) twelve months prior to March 2023, which has not yet been announced in this newsletter, please send a full citation and hyperlink to Melanie Hanan, newsletter@medievalart.org, by February 15, 2023 (for publication in the spring issue).



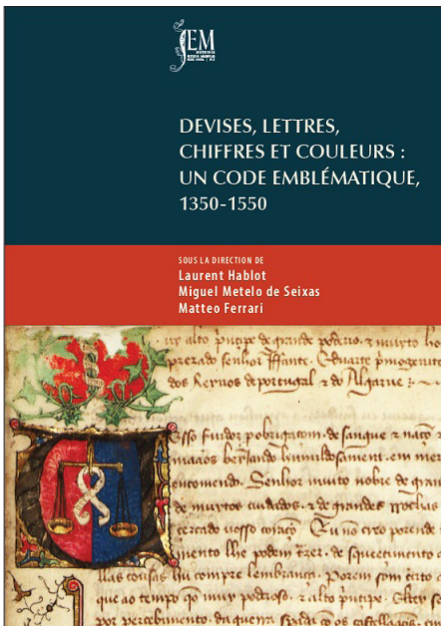
Hamburger, Jeffrey F., David J. Roxburgh, and Linda Safran, eds. *The Diagram as Paradigm: Cross-Cultural Approaches*. Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2022.
<https://www.hup.harvard.edu/catalog.php?isbn=9780884024866>



Buttà, Licia, Francesc Massip, and Raül Sanchis Francés. *El teatre del cos / Il teatro del corpo: Danza, espectáculo i rituals a la Corona d'Aragó / Danza, spettacolo e rituali nella Corona d'Aragona*. Roma: Viella, 2022.
<https://www.hup.harvard.edu/catalog.php?isbn=9780884024866>



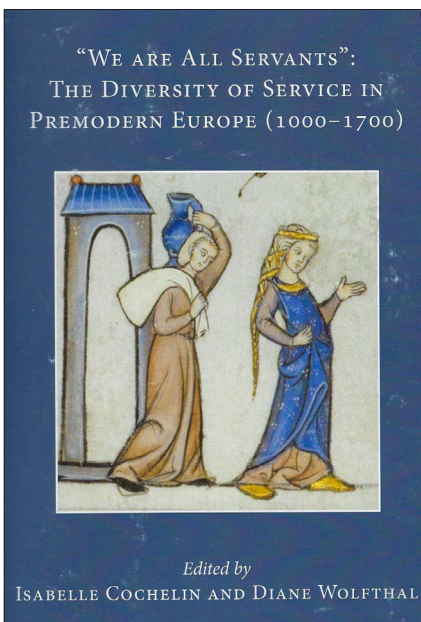
Atsushi, Egawa, Marc Smith, Megumi Tanabe, and Hanno Wijsman. *Horizons médiévaux d'Orient et d'Occident: regards croisés entre France et Japon*. Paris: Editions de la Sorbonne, 2022.
<http://www.editionsdelasorbonne.fr/fr/livre/?GCOI=28405100499940>



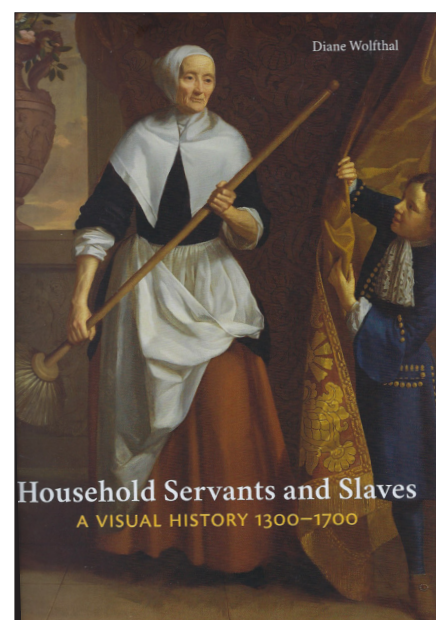
Hablot, Laurent, Miguel Metelo de Seixas, and Matteo Ferrari. *Devises, lettres, chiffres et couleurs: un code emblématique 1350-1550*. Lisbon: IEM-Instituto de Estudos Medievais, 2022. *Devises, lettres, chiffres et couleurs : un code emblématique 1350-1550, sous la direction de Laurent Hablot, Miguel Metelo de Seixas et Matteo Ferrari, Lisbonne, IEM – Instituto de Estudos Medievais, 2022. – Heraldica Nova (hypotheses.org)*



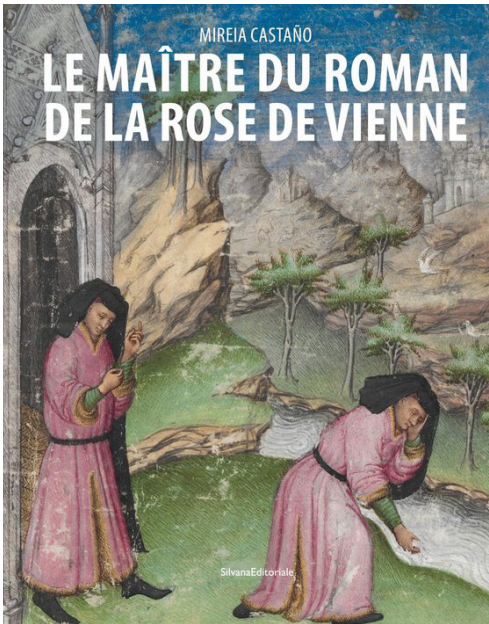
Buttà, Licia. *Immaginare il potere. Il soffitto dipinto della Sala Magna di Palazzo Chiaromonte Steri e la cultura letteraria e artistica a Palermo nel Trecento*. Alessandria: Edizioni dell'Orso, 2022. <https://www.ediorso.it/immaginare-il-potere.html> (Published with the support of the ICMA Kress Foundation Grant for Research and Publication 2019)



Cochelin, Isabelle, ed. *"We are all servants": The Diversity of Service in Premodern Europe 1000-1700*. Essays and Studies vol. 54. Toronto: Centre for Reformation and Renaissance Studies, 2022. https://crrs.ca/wp-content/uploads/2022/03/FINAL2_ES54_Flyer.pdf



Wolfthal, Diane. *Household Servants and Slaves: A Visual History, 1300-1700*. London and New Haven: Yale University Press, 2022. <https://yalebooks.yale.edu/book/9780300234879/household-servants-and-slaves/>



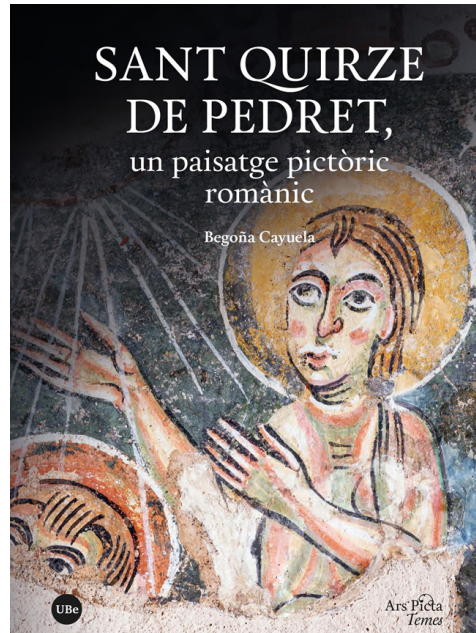
Castaño, Mireia. *Le Maître du Roman de la Rose de Vienne*. Milan: Silvana Editoriale, 2022.
<https://www.silvanaeditoriale.it/libro/9788836648894>

Responsible for some thirty manuscripts produced between 1425 and 1465, the Master of the Roman de la Rose of Vienne was an important illuminator, active in Lyon and probably identified with Jean Hortart, known as Jean d'Écosse. Appreciated as an illustrator of secular texts, he was characterized by an elegant language which, halfway between the international Gothic and the *ars nova*, had a profound impact on local production. This book aims to reflect on Lyon as a center for the production of illuminated manuscripts before the arrival of the printing press (1473) and on its role in the dynamics of cultural exchanges with centers such as Avignon, Geneva, Chalon-sur-Saône, and Dijon. It is the fourth volume in the *Ressuscités de l'histoire de l'art* series which, based on the Geneva programme *Peindre en France à la Renaissance*, aims to make known prominent painters recently rediscovered thanks to connoisseurship.

Du Ry, Marc. *A Romanesque Silver-Gilt Shrine likely Made in the Workshop of a Benedictine Foundation such as Christ Church, Canterbury or Monte Cassino c. 1045–1165*. Medieval Art in Focus, vol. 7. Marc du Ry, 2021.

<https://www.marcdury.com/catalogues/catalogue-intro/medieval-art-in-focus-vii/>

Early Medieval metalwork falls in the proverbial “hen’s teeth” category and any new addition to the extant material is of some (art-)historical importance. In this study the author attempts to situate a remarkably, indeed miraculously, well-preserved but undocumented silver-gilt shrine scientifically dated to the Romanesque period in the context of the artistic and cultural currents of that time in Europe as a whole, drawing largely on the better-preserved manuscript tradition.



Cayuela Vellido, Begonya. *Sant Quirze de Pedret, un paisatge pictòric romànic* (Sant Quirze de Pedret, a Romanesque pictorial landscape).

Barcelona: University of Barcelona, 2022.
<http://www.edicions.ub.edu/ficha.aspx?cod=14120>

The church of Sant Quirze de Pedret is in the historical region of Berguedà, nowadays in central Catalonia. In medieval times, unidentified patrons financed the decoration of its walls in two successive campaigns. The earlier paintings show a primitive manner, and therefore are difficult to date; unknown artists painted the second layer in Romanesque style. The fate of these mural paintings is complex and has resulted in a fragmentary building. During the twentieth century, its painted layers were removed from the walls by the “strappo” technique. Firstly, in the twenty’s those of the two lateral apses were brought up to the National Museum of Catalan Art (MNAC). Afterwards, during the Spanish Civil War, the remaining paintings, almost unknown up to that date, ended at the Diocesan and Regional Museum of Solsona (MDCS). This book brings together well-known notices with other previously unrelated pieces of information to offer a reasoned interpretation of the Romanesque paintings of Sant Quirze de Pedret. The pictorial renewal of an ancient church, built in the late ninth century, is unusually ambitious for a rural church, not only due to the subjects represented but for its remarkably artistic quality.

ICMA EVENT RECAPS

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

ICMA Pop-up in London: The British Library's *Gold* Exhibition (September 3, 2022)

(Please see the Features section of this newsletter for Leylim Erenel's report on the *Gold* Exhibition!)



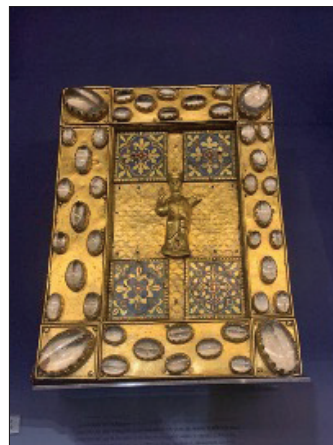
A small group of ICMA members successfully navigated travel disruptions in London and got together for a wonderful afternoon at The British Library's *Gold* exhibition. The British Library fulfilled its promise to display spectacular manuscripts from around the world and included an impressive array of works from the Middle Ages.

Much of the delight of this exhibition was the rare opportunity to view manuscripts like the *Benedictional of Æthelwold*, *Golden Haggadah*, *Queen Mary Psalter*, and *Melisende Psalter* together in the same room. Their

close proximity placed an emphasis on scale and it was remarkable to observe a large, jewel-encrusted volume displayed beside a tiny girdle book roughly the size of one of its rock crystals. Shockingly grand was the scale of the figures within the *Address of the City of Prato to Robert of Anjou*. Almost mirroring its depiction of Italia, we spent a lot of time crouched over the cases trying to imagine what these works would have looked like under the flicker of candlelight.

A handy video component reminded us of the multi-step process involved in applying gold leaf and shell gold onto a folio's surface. We were also lucky enough to see the oldest surviving example of gold-tooled binding on a Qur'an manuscript from 1256.

After weaving our way through the exhibition, we made a short visit to the gift shop for catalogs before stopping for drinks at the nearby Mabel's Tavern. After years of COVID-related lockdowns, event postponements, and travel rearrangements, it was a joy to get together with fellow ICMA members, see some medieval art, and have some inspiring conversation. Our thanks to the ICMA for sponsoring such a lovely outing.



- Submitted by Sommer Hallquist

ICMA Pop-Up in Salt Lake City (September 16, 2022)



On Friday, September 16, medieval and early modern scholars from across northern Utah gathered in the study room of the Rare Books collection at the University of Utah's J. Willard Marriott Library to feast on a "buffet" of books from the collection, ranging from an Ethiopian Gospel book to one of the earliest print editions of Euclid's *Geometria*. The materials spanned continents and languages, and this diversity was reflected in the disciplinary range of the attendees, including those whose research concerns everything from early musical notation in the Latin west to early modern Chinese print culture. Hosted by University of Utah's Dr. Meekyung MacMuridie (Department of Art History), Lyuba Basin (Rare Books Curator), and Allie McCormack (Original Cataloger for Special Collections), and co-organized by Dr. Alexa Sand (Utah State University), this is the first of what we hope will be a series of events to bring together our far-flung but passionate and lively community.

- Submitted by Alexa Sand

ICMA Pop-up in Los Angeles: An Epic Knight at Medieval Times (September 10, 2022)



The Getty exhibition and accompanying publication, *The Fantasy of the Middle Ages*, provided a welcome opportunity (excuse?) to organize a series of ICMA-sponsored visits to *Medieval Times Dinner & Tournament*. The immersive experience takes place at nine castles across the United States and one in Canada (Atlanta, GA; Baltimore, MD; Buena Park, CA; Chicago, IL; Dallas, TX; Lyndhurst, NJ; Myrtle Beach, SC; Orlando, FL; Scottsdale, AZ; Toronto, Ontario).

Medievalists will recall the lively episode of *This American Life* (1996) in which Michael Camille (1958–2002) visited the Chicago-area castle with Ira Glass for a discussion about simulated worlds and the joys and foibles of medievalisms. We wanted to see how today's family dining experiences compare to those from a quarter century ago and from the Middle Ages. Our valiant fellowship of Los Angeles medievalists included Roland Betancourt, Kelin Michael, Mariah Proctor, and a few esteemed guests.

Like Camille, we set out in search of the Middle Ages. Journeying across the southland, we passed a shopping center themed after Spain's Alhambra and several miniature golf courses with their own castles, dragons, Spanish-style missions, and even the sword

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Excalibur (at a place called Camelot). The Buena Park Medieval Times is located directly next to Pirates Dinner Adventure and is just miles away from Disneyland, with its fairytale castle and Fantasyland. It's a realm filled with magic!



Upon arrival, we noted the clear references to medieval Spain, specifically the semicircular and horseshoe arches reminiscent of Umayyad architecture in Córdoba. Presenting ourselves to a pair of heralds, we were welcomed to the eleventh-century court of Queen Doña Maria Isabella and directed to the squires who presented us with the colors of our house. We would be cheering for Del Ray of Navarre, the yellow knight. Our rivals would be many, including Del Roig of Castilla, the red knight; Lord Temple of León, the green knight; the warrior priest from Santiago, Iofre, the black and white knight; Lord Del Font of Perelada, the red and yellow knight; and Del Mau of Valiente, the blue knight.

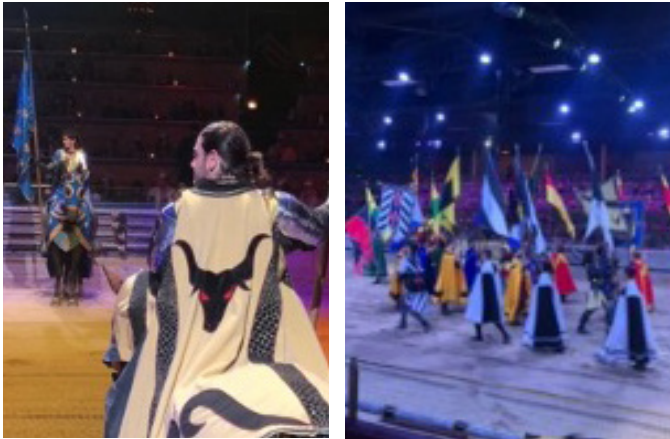


The visit included several pre-show festivities, such as imbibing at the local pub (featuring the new luxury of enjoying any beverage in a drinking horn), admiring the stallions and falcon in the stables, visiting the Hall of Arms and merchant shops, and meeting the queen herself. Displays educated us about medieval weaponry used in combat: the mace and bola, lance, poleaxe or battleaxe, helmet, shield, armor, and a range of swords, such as the longsword, greatsword, and broadsword. Medievalisms abounded, including a framed “fragment” of Pisa’s Camposanto *Triumph of Death* fresco (1340s), murals based on German Renaissance tournament books (1560s), and an “authentic” tapestry of Edmund Leighton’s *God Speed* (1900). We were quite disappointed that the Museum of Torture was closed but learned from a former dungeon master that it was undergoing a necessary update (apparently chastity devices and saintly martyrdoms are too much for today’s audiences).



At the sound of trumpets, we were ushered into the arena, the walls of which were painted with a continuous narrative painting based on the Bayeux Embroidery (1077). The bills of fare (or menus) were presented to us by serfs and wenches. The feast began with garlic bread and tomato bisque, followed by a half-roasted chicken, herb-roasted potato, and corn on the cob. Vegan and vegetarian options were also available in the form of a vegetable stew. No silverware, so we had to eat with our hands (except for the vegan stew, which came with a spoon)! Beverage offers included tap water from a pewter jug, tea, coffee, or Pepsi products. Much later in the evening we were promised the pastry of the castle, which ended up being an indulgent French éclair! We knew, of course, that several of these foods were more Renaissance and from the Americas than medieval, but we just went with it.

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An epic musical score, prismatic strobe lights, and smoke machines added to the drama of the evening. The master of ceremonies, Lord Marshal, bade us hearken to his words: Queen Isabella welcomed us to a night of honor, glory, chivalry, and victory as the knights of the realm demonstrated their valor and skill. We next met Lord Cedric, the counselor, who informed all in attendance that King Rodrigo of Valencia had gifted the Queen the most noble Andalusian horses and many crates of oranges (there was a running joke about oranges all night). With a mighty cheer, we watched in awe as these steeds displayed their graceful movements and performed remarkable feats. Before the knights presented themselves for the tournament, the Royal Falconer demonstrated the soaring majesty of this bird of prey.

“The once and future champion of tonight’s tournament is among us!” declared the Lord Marshal, as the six knights hastened to the arena in a swirl of color. “Do honor to the heraldry on your shields,” was their royal mandate. A series of lance games and practice activities, known as the quintain (for “five”), opened the tournament. These included attempts to hit a pole-mounted shield, “riding at the ring” (or catching a ring on a string), and mêlée against opponents with various weapons.

Before the joust began, we noticed that the tilt (or barrier between the jousters) was set up on larger-than-life chess pieces. The knights were each given the option to battle to the death. The bloodlust in the room was palpable; several of our neighboring parties were overheard shouting “get him!” and other more colorful urgings, fully caught up in the drama of the battle. After one round of victory, our noble knight Del Ray ultimately fell to his demise. The red and yellow knight’s chivalry was called into question by the Lord Marshall and Lord Cedric, who bade him to respect the queen’s honor. The knight’s reply, “She cannot barter in the dominion of men!” The crowd wasn’t having it and shouts of, “Off with his head,” echoed about. But mercy prevailed and a resurrected company of caballeros bade us farewell and a hasty return.

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Overall, we were impressed to see the racial and gender diversity we'd expect at a medieval court, especially in Spain. Black knights, Asian and Latinx squires, and female falconers were a few individuals who stood out. However, no women were part of the knightly cohort; as Medieval Times notes on its job descriptions for squires:

"To preserve the authenticity and genuineness of the scripted role of Knights in the Medieval Times theatrical production, Knights positions are reserved for male performers. Because Knights positions are filled exclusively from the ranks of Squires who have trained at Medieval Times to become Knights, the role of Squire is likewise reserved for male performers who are evaluated at the time of hire as demonstrating the potential for advancement to a Knight position."

Stepping back into the twenty-first century for a moment, these restrictions highlight a certain grim side of medievalism informed by centuries of historical stereotypes that need not be perpetuated in the year of our Lord 2022 (after all, the dramatic lighting, booming musical score, safety precautions, food, language, and just about everything else that goes into bringing the show to a modern audience doesn't quite adhere to exacting

standards of historical "authenticity"). Imagine how powerful a female or non-binary performer in the role of Squire or Knight could be in service of reimagining the medieval period in far less narrow, constricting ways for a twenty-first century viewership. Our server told us that there are some 7–8 shows per weekend, highlighting the immense amount of modern labor that goes into recreating the medieval period in dinner theater for a new audience over and over again hundreds of times per year.

Indeed, shortly after the performers at the Lyndhurst, New Jersey castle *successfully formed the first labor union* in the company, the Buena Park castle followed suit, *appropriately led by the actor who portrays the Queen herself*, advocating for higher pay and better safety standards in physically demanding and sometimes dangerous jobs. The thoroughly contemporary issues that come to bear on the presentation of the Middle Ages at Medieval Times, an important means through which so many North American audiences experience the period in popular culture, highlight both the current status and potentiality of medievalism today and gave us much food for thought on our drives back home.

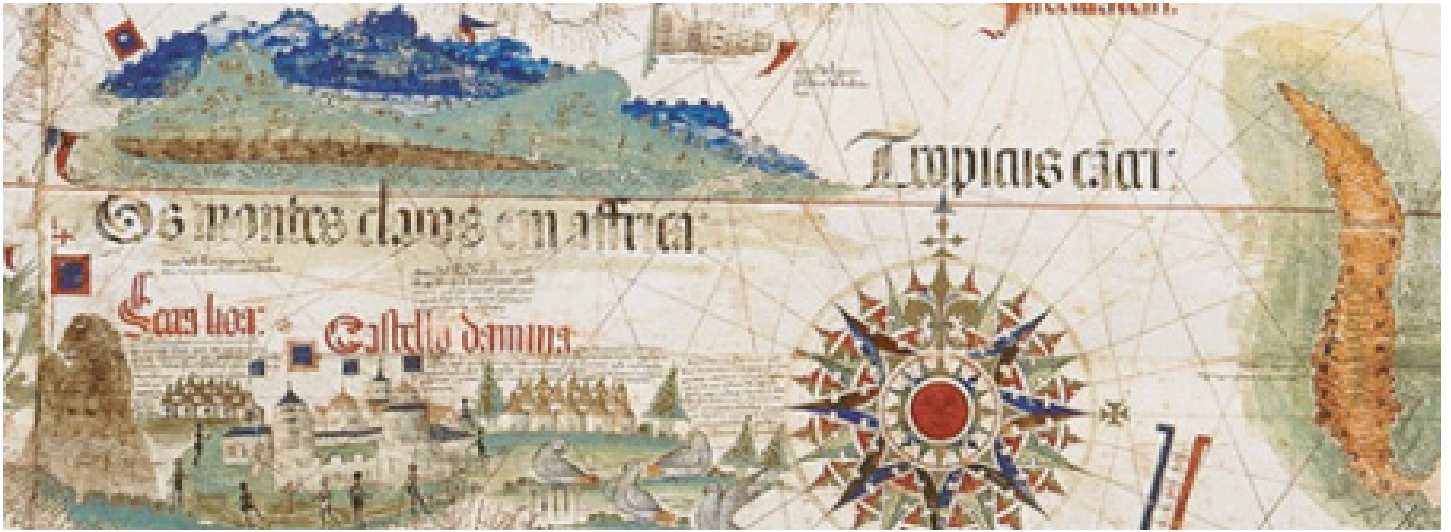
Other ICMA-sponsored Medieval Times events have been planned, including a Baltimore quest organized by Matthew Westerby! We look forward to hearing news of these experiences as our fellow medievalists fully embrace medievalisms of the moment!

We give our LA experience five castle emojis for an epic night!

We thank Nina Rowe, Ryan Frisinger, and Sonja Drimmer for fully supporting the serious pursuit of medievalisms!

-Submitted by Larisa Grollemond and Bryan C. Keene

BRIEFS IN THE FIELD



The Department of Art History and Archaeology at Columbia University has been awarded a major grant from the Getty Foundation for the joint project *Black Mediterranean/Mediterraneo Nero—Artistic Encounters and Counter-narratives/Incontri artistici e contronarrazioni*, as part of the Getty Foundation’s Connecting Art Histories initiative.

Black Mediterranean/Mediterraneo Nero is a joint project between Professor Avinoam Shalem at the Department of Art History and Archaeology at Columbia University and Professor Alina Payne, Villa I Tatti, Harvard University Center for Italian Renaissance Studies in Florence. It aims to critically revisit the histories and historiographies of the Mediterranean, paying particular attention to the contributions of the African continent to the cultures of the “Inland Sea.” The project encompasses the major centers and routes between Europe and Africa along the Mediterranean coasts, while also exploring routes or crossroads connecting Central Africa to the Mediterranean within three main zones: east, central, and west Africa.

This multi-year project consists of Exploratory Seminars, Workshops, and Masterclasses to be held in Africa and Italy, as well as of Fellowships and Visiting Professorships (based at the Villa I Tatti).

Thanks to the vital support of the Getty Foundation, we expect that the energy of the program will leave behind a strong imprint

and encourage the continuation of links—including fellowships and research projects—with African countries.

The first international workshop took place in June 2022 and was held at Columbia Global Center in Tunis. It focused on the conquest of Tunis by Charles V in 1535 and on the short era of Habsburg Rule in Ifriqiya (Tunisia).

-Submitted by Avinoam Shalem

During 2020–2022, Members of the Institute of Art History and Theory, Faculty of Humanities, Tbilisi State University, implemented the project **“Georgian Monumental Painting (sixth–eleventh centuries)—Electronic Database.”** The project was funded by the Ministry of Culture of Georgia (Georgian version) and Tbilisi State University (English version). The database contains full information (brief description of murals, graphical and photo images, and bibliography) on each monument. The database—an electronic corpus of medieval Georgian murals—was compiled for the first time and is intended for scholars as well as students. Follow this link to the database: <https://arthistory.tsu.ge/murals/home/>.

-Submitted by Zaza Shkirtladze

COMMEMORATIONS

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



IN MEMORIAM

ILENE H. FORSYTH

(1928–2022)

Ilene Forsyth's desk featured a retractable work surface, often extended when a student entered her faculty office. This gesture signaled that the visitor should place there an image of an artwork, one that would occupy the physical and conceptual center of the ensuing conversation. Receptive to innovative and even unorthodox interpretations, Forsyth only countenanced analyses steeped in the particularities of an object. Sustained, self-reflective looking was for her the proper foundation of any art historical inquiry. Throughout her academic career she brought her keen powers of observation to the classroom (where she modeled her methods) and to her scholarship (where she implemented them).

Forsyth published broadly on Byzantine, Early Medieval, and Ottonian art and architecture, as well as on medievalism, but it is her contributions to the study of Romanesque sculpture that have had the broadest impact

and have earned her special renown in her field. A succinct articulation of her understanding of this art occurs in the final sentences of her path-breaking book, *The Throne of Wisdom* (Princeton, 1972)—this year celebrating its 50th anniversary—in which she identified in wood sculptures of the Virgin and Child “a felicitous blend of tangibility and abstraction.” Ever attuned to artists' manipulations of material, Ilene probed the way their activities intersected with broader cultural phenomena, from abstruse theological debates to lived experience, manifest, inter alia, in rituals, and liturgical dramas. Her abiding interest in the often-enigmatic sculptural cycles carved for twelfth-century monastic communities stemmed from a belief that enduringly inhabited structures provided an ideal case study for investigating how art engaged myriad facets of medieval life, including the intellectual, emotional, somatic, and social. Art was fully embedded in the human.

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Lebenslauf

She was born Ilene Eleanor Haering in Center Line, Michigan, on August 21, 1928. Her father Austin was brilliant with figures, of agile mind, and worked in the auto industry. Her mother Eleanor shared her husband's gift with numbers and held a degree in business. Ilene had an older brother Harold (Hal), who served in the navy during WWII, and a much younger sister Judith, whom she helped raise. A child of the Great Depression, she had little at the start. After graduating from Royal Oak High School, where (significantly enough) she was a prize-winning member of the Debate Team, she enrolled in the University of Michigan, supported by fellowships, and majored in English. There she formed a lifelong friendship with a roommate, Patricia Andrew, a New Yorker from Long Island who brought Ilene east. To subsidize a first trip to Europe she would live with the Andrews and wait tables in Manhattan ("I was an excellent waitress"). Her early travels included France, Italy, and Germany. The visit to Ravenna was crucial. She would always retain a memory of the coolness and beauty of the marble at the early medieval churches—and recall the onsite decision to dedicate her life to art history. Soon after, in Paris bookstalls, she found a copy of Otto Demus's *Byzantine Mosaic Decoration* (1947), which she thought "wonderful."

In the Fall semester 1952 Ilene Haering entered the M.A. program in art history at Columbia University. If in the academic years 1953–54 and 1954–55 she would be appointed a University Fellow and receive a stipend, in her first year, to cover rent and tuition, she worked an office job (8:30–10 a.m.) and waited tables at a rooftop

café on 119th Street between Amsterdam and Morningside; many faculty lived in the building, including Marion Lawrence, medievalist at Barnard, who became a friend, mentor, and steadfast backer. The fellowships required that she move to Johnson Hall, where foreigners dined and resided, creating a cosmopolitan environment that suited her nicely. There she met a man from Cairo, with whom she was affianced for a time, and made enduring friendships with German students, notably Hilde Seelheim from Münster.

Meyer Schapiro was the dazzling intellect, and a rather distant mentor; he would supervise both Ilene's MA thesis and her doctoral dissertation. From the Fall term 1952 to the Spring term 1955, she took six of his classes (her notebooks survive): modern art, "Romanesque Sculpture," a methods class, "Early Christian Painting," "Medieval Problems: MS Morgan 44" (on the Morgan Beatus), and "Romanesque Painting." The sculpture class, 1953–54, in which her topic was "Narrative Order in Romanesque Sculpture," would set her on her path. She would be chosen to deliver her initial findings in April 1954 as a Frick Talk, and in July 1954 she made a first visit to the Abbey of St-Pierre, Moissac, to study and photograph its sculpture. She submitted "Narrative Order" as an MA thesis in 1955. The cloister capitals and the portal decoration would become a leitmotif in her work throughout her career.



In 1956–57 (still Ilene Haering), she stood in for Marion Lawrence, on leave, precociously teaching the two-term survey, “Medieval Art” (FA 51, 52). She passed her doctoral exams in June 1957, and her dissertation subject was accepted by the Committee on Graduate Students in May 1958, her committee composed of Schapiro, Lawrence, and the young Robert Branner. In 1960 she would defend a dissertation entitled “Cult Statues of the Madonna in the Early Middle Ages”—a topic she had developed on her own, inspired by the intense class discussions she led before artworks at The Metropolitan Museum of Art. A very early description of the project that would become *The Throne of Wisdom: Wood Statues of the Madonna in Romanesque France*, providing her original rationale, is preserved in a letter to Marion Lawrence dated June 11, 1957:

*I have been thinking carefully all year about the problem of a good dissertation subject. The FA 51, 52 course was an awfully good stimulant for this. I tried a number of ideas which interested me but after a little investigation found them fairly fruitless. Now I have decided upon a topic which I find very exciting and which, as far as I can ascertain at this moment, has not been seriously examined. I should like to make a study of Romanesque reliquary figures, specifically Madonnas, of the carved wood type like the *Autun virgin at the Cloisters* and the several interesting ones under glass in the Met. There are many interesting examples, the *Essen Madonna*, the *Madonna in Paderborn* etc. I am not thinking of simply cataloging them but of investigating the “problem” of the reliquary figure. I should like to analyze the nature of these so-called “cult” figures in a methodical way. I should like to collect all that I can find of legend, folk-lore, etc. including contemporary descriptions of these curious figures which will help to explain why they have acquired in many cases so-called miraculous powers. I should like to try to interpret the beliefs which have enveloped them, and try to disentangle those which were occasioned by the relic from those which are occasioned by the legend which is associated with it, from those which stem from purely artistic qualities. I should like to try to handle the whole problem of the cult of the relic*

from the art historian’s objective point of view and ask such questions as: why is the reliquary image rendered in such a “primitive” fashion, what aesthetic properties are most amenable to the function and nature of the sacred image, what attitude toward images was taken in the Romanesque period, how did such an attitude influence the rendering of figures and what is it that distinguishes a cult object from an art object.

I have only begun investigating the current literature which might touch on the subject so will know more by the end of the summer, but am eager to have your reaction when you get back. I talked to Margareta Salinger about it and she was very enthusiastic and said she could visualize an exciting research method. Prof. Wittkower was not quite as sympathetic but then his interests are perhaps somewhat further afield. Prof. Schapiro said it was an excellent subject, very worthwhile, depending upon existing literature. I do myself think it is a valuable subject to investigate. It really stems from questions which students have put to me, e.g. why is the reliquary figure always different? Isn’t it influenced by contemporary style? Why does it look so primitive, why does a religious figure often look older than it really is, or why is it so ugly? I think fairly good answers can be found.

In the spring of 1958, before embarking on her dissertation research in Europe (her project had won her Fels, Fulbright, and AAUW Fellowships), she taught the Byzantine survey (FA 54), treating the art of Ravenna, Constantinople, Venice, Sicily, Greece, and the Balkans.

She had heard from a librarian at Columbia that the library of the Zentralinstitut für Kunstgeschichte in Munich was unmatched and so made this her base of operation. There she met Harald Keller and Willibald Sauerländer. Karl-August Wirth, editor of the *Reallexikon zur deutschen Kunstgeschichte*, and his wife Ilse became close friends. In Münster, Hilde Seelheim’s home would become her second home, and Hilde’s friends in the Denkmalamt became hers. She purchased a car and made excursions, sometimes with German friends (an opportunity to hone her language skills), sometimes alone. In France she often found herself walking “across pastures and over stiles”

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en route to small village chapels, lugging camera equipment, in pursuit of additional works for her corpus of Madonna statues.

The first meeting with George H. Forsyth, Jr. was a consequence of her interest in Byzantine art. An architectural historian who had left Princeton to become chair of art history at the University of Michigan, he had, from there, launched the Michigan-Princeton-Alexandria Expeditions. Conceived as a “recording mission,” the purpose of the undertaking was to survey, photograph, and interpret architecture, icons, and liturgical furnishings at the Monastery of St. Catherine, Mt. Sinai (1958–65); his focus was on the Justinianic structures. He gave a talk in New York; she attended and came up after to say she had been a student at the University of Michigan. On June 4, 1960, the day after she submitted her dissertation, they married. She accompanied him to Sinai that summer, and she would hold in memory the excitement of climbing the scaffolding (brought from Michigan) to assist Paul Underwood in his microscopic study of the setting of tesserae of just eight colors. Together they tried to determine precisely how the effect of plasticity was achieved. Embarking on her career as a teacher, Ilene would always try to inculcate habits of relentless visual scrutiny.



During the 1960–61 academic year she taught at Columbia, visiting Ann Arbor by train. George Forsyth left the departmental chairship to become director of the University of Michigan’s Kelsey Museum of Archeology so as to ease the way for her appointment to

the art history faculty. At Michigan she rose through the ranks: lecturer (1961), assistant professor (1963), associate professor (1968), and professor (1974); in 1984 her gifts as a teacher were recognized and she was named Arthur F. Thurnau Professor of the History of Art. She retired in 1997 and emerita status was conferred. George Forsyth had predeceased her in 1991. In 2011 she married Karl Hauser and eleven happy years ensued. She died on June 16, 2022.

Legacy

In her letter to Marion Lawrence, penned at the early stages of the research on the *Throne of Wisdom*, Forsyth refers to these objects as reliquaries. After careful examination of dozens of examples, she would discover that many were not in fact intended to be relic containers (and if subsequently relic cavities have been discovered within some of the artworks she analyzed, her insight continues to hold true). This finding was crucial, for it suggested that the motivation for these sculptures was multifaceted and prompted her to consider a range of issues, artistic processes, aesthetics, ritual uses, and theological concerns among them. If her articulation of ideas is inevitably a product of her time, her deeply contextual and interdisciplinary approach proves to have been remarkably prescient, anticipating trends in subsequent scholarship, including performance studies and the focus on materiality.

Forsyth’s ambition to break through interpretive silos is perhaps most evident in her 1978 essay on the theme of cockfighting on Romanesque capitals at Autun, Beaune, and Saulieu (see bibliography below). Scrupulously attending to the pictorial and literary traditions related to cockfighting, she ultimately asserted, following Schapiro and Sauerländer, that the true force of Romanesque art lies in its ability to address opposites, like life and death, simultaneously. But, in a move informed by her reading of Clifford Geertz, she departed from her teacher to assert the “deep seriousness” of artistic play. She stressed that the penchant within monastic communities for multiple interpretations of the words of scripture doubtless contributed to the “ambiguity” she recognized in art of their

communal spaces. Excavating the dense, often contradictory, meanings of these works through the lens of monastic mores, she probed, among others, attitudes to homosocial sexuality evident on a Ganymede capital at Vézelay, the paradigm of the apostolic life (*vita apostolica*) at St-Trophime, Arles, and the delight in wordplay among the cloister capitals of Moissac. Her grasp of medieval cenobitic life, reading practices, and habits of mind became increasingly rich and subtle with the passing decades.

A distinguishing feature of Forsyth's scholarship is the sustained revisiting and revising of ideas, the return to problems posed by the sculpture of such sites as Moissac, Saulieu, and Souvigny. She honed her study into medieval western art through comparative study, embarking on extensive, global travels, during which she visited great monuments, especially wonderworks of stone carving. Journeying well beyond the Latin West and Greek East, she made her way to Russia, Estonia, Sri Lanka, India, Burma, Thailand, Cambodia, China, Paraguay, Peru, and on to Easter Island, to name just a few destinations. After visiting Angkor Wat, she sardonically informed her graduate seminar that the contemporary monuments of the West were "rather puny" by comparison. Indeed, although the dozen or so dissertations she advised tended to be focused engagements with a single monument, she likewise encouraged her students to find "foils" in works of art distant in time and place as they tested hypotheses.

Forsyth did her part to build scholarly community. She chaired sessions at many a conference, most notably, perhaps, helping to organize "Current Studies on Cluny": six panels at the International Congress of Medieval Studies at Kalamazoo in 1986 that yielded a double issue of *Gesta* in 1988, co-edited with Walter Cahn and William Clark. Her service to the field was extensive, and it is important to factor this into any account of her impact. An acute strategist with a formidable intellect, she was regularly invited onto national advisory boards, committees, and panels in an era when women were but poorly represented. She would play a significant role in the developing histories of the AAR, BSC, CAA, CASVA, ICMA, MAA, and NEH. On the university and

departmental level, not unexpectedly, she was routinely invited to sit on executive, advisory, and selection committees.

She was a stunningly acute investor, following trends in the stock market closely, conducting research with the scrupulous intensity of a medievalist. She would account for her success by saying: "But we're cultural historians. We know where things are headed." Her commitment to the social, intergenerational aspect of scholarship informed her patronage. The ICMA has benefited from her largesse through the endowment of the Forsyth Lecture Series, named in honor of both her husband George Forsyth and his cousin William Forsyth, curator of medieval art at The Metropolitan Museum of Art; the funds are intended to sponsor a lecture by a distinguished art historian to be delivered at multiple venues, in any given region of the country, in alternate years. At her home institution, the University of Michigan, her philanthropic generosity is legendary, indeed record-breaking in the Humanities. She was able to provide staggeringly generous funding to the University Musical Society, the Bentley Library, the Matthaei Botanical Gardens and Nichols Arboretum, and, most particularly, to the Department of the History of Art. There her gifts continue to support a series of targeted initiatives. These include the endowment of two named premodern professorships and sponsorship of graduate student and faculty research and travel; further funds bring lecturers, postdoctoral fellows, and graduate student visitors to campus. The thread connecting her initiatives is the sense that art historical study cannot be conducted virtually. Scholars must meet and researchers must have real and authentic encounters with their objects of study.

Kirk Ambrose (University of Colorado, Boulder) completed his doctoral dissertation on "Romanesque Vézelay: The Art of Monastic Contemplation" under Ilene Forsyth in 1999.

Elizabeth Sears (University of Michigan, Ann Arbor) joined Ilene Forsyth on the faculty of art history in 1992. In later years she conducted numerous interviews and collaborated on her final publication, "George H. Forsyth and the Sacred Fortress at Sinai" (Dumbarton Oaks Papers, 2016).

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Ilene H. Forsyth: Publications

Ilene Forsyth's papers are in the process of being deposited in the Bentley Library, University of Michigan. She contributed an autobiographical essay to *Women Medievalists and the Academy*, ed. Jane Chance (Madison: University of Wisconsin, 2005), 839–56. The Festschrift in her honor, *Reading Medieval Images: The Art Historian and the Object*, ed. Elizabeth Sears and Thelma K. Thomas (Ann Arbor: University of Michigan Press, 2002), contains a biographical tribute. The following list of publications derives from a curriculum vitae she brought up to date in her later years.

Books:

The Throne of Wisdom: Wood Sculptures of the Madonna in Romanesque France. Princeton: Princeton University Press, 1972. Presented the Charles Rufus Morey Book Award by the College Art Association, 1974.

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

The Uses of Art: Medieval Metaphor in the Michigan Law Quadrangle. Ann Arbor: University of Michigan Press, 1993. Presented the Annie Award for Excellence in the Arts, 1994.

Articles:

"The Mabon Madonna." In *Mary, Throne of Wisdom*, 4–10. Collegeville Minn: St. John's Abbey, 1963.

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

"The Revival of Freestanding Sculpture and the Cult of Relics." In *Kolloquium über spätantike und frühmittelalterliche Skulptur*, III, 67–91. Mainz: University of Heidelberg, 1974.

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

"The Ganymede Capital at Vézelay." In *Essays in Honor of Sumner McKnight Crosby, Gesta* 15/1–2 (1976):241–46.

"The Theme of Cockfighting in Burgundian Romanesque Sculpture." *Speculum, A Journal of Medieval Studies* 50 (1978):252–82.

"Children in Medieval Art," *L.S.A. Quarterly* 3, Winter (1980):4–9.

"The Romanesque Portal of the Church of Saint-Andoche at Saulieu (Côte d'Or)." *Gesta* 19/2 (1980):83–94.

"L'An parlante: The Ass of Balaam in Burgundian Romanesque Sculpture." In *Essays in Honor of Harry Bober, Gesta* 20/1 (1981):59–65.

"The *Vita Apostolica* and Romanesque Sculpture: Some Preliminary Observations." In *Essays in Honor of Whitney Snow Stoddard, Gesta* 25/1 (1986):75–82.

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"The Samson Monolith." In *The Duke University Museum of Art: The Brummer Collection of Medieval Art*, 21–55. Durham, North Carolina, 1991.

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

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

“Permutations of Cluny-Paradigms at Savigny: Problems of Historiation in Rhône Valley Sculpture.” In *Studien zur Geschichte der europäischen Skulptur im 12./13. Jahrhunderts*, ed. H. Beck and K. Hengevoss-Dürkop, 333–349. Frankfurt am Main, 1994.

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

“Art With History: The Role of Spolia in the Cumulative Work of Art.” In *Byzantine East, Latin West, Art Historical Studies in Honor of Kurt Weitzmann*, 153–58. Princeton: Princeton University Press, 1995.

“Words and Images Carved in Stone.” *CASVA, Reports* 19 (1998–99):62–65.

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

“Historian of Art (1928–).” In *Women Medievalists and the Academy*, ed. J. Chance, 839–56. Madison: University of Wisconsin Press, 2005.

“Word-Play in the Cloister at Moissac.” In *Romanesque: Art and Thought in the Twelfth Century. Essays in Honor of Walter Cahn*, ed. C. Hourihane, 154–78. College Park: Penn State University Press, 2008.

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

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

Reviews:

H. Scrobucha, *Sinai*, Oxford, 1967. In *Mid-East* 8 (1968):46–47.

T. S. R. Boase, *Castles and Churches of the Crusading Kingdom*, Oxford, 1967. In *Mid-East* 8, 1968:47.

M. C. Ross, *Catalogue of the Byzantine and Early Medieval Antiquities in the Dumbarton Oaks Collection*, II, Washington D.C., 1965. In *The Art Quarterly* 33 (1970):312–13.

S. M. Crosby, *The Apostle Bas-Relief at Saint-Denis*, New Haven, 1972. In *The Catholic Historical Review* January (1974):635–37.

E. Mâle, *Religious Art in France, The Twelfth Century: A Study of the Origins of Medieval Iconography*, ed. H. Bober, Princeton, 1978. In *The Catholic Historical Review* (1980):643–45.

L. Seidel, *Songs of Glory: The Romanesque Façades of Aquitaine*, University of Chicago Press, 1981. In *The Catholic Historical Review* January (1984):158–59.

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IN MEMORIAM
MICHEL DAVID-WEILL
 (1932–2022)

The ICMA community mourns the loss of Michel David-Weill, who died in New York on June 16, at the age of 89. From a family of distinguished collectors, Michel David-Weill followed his grandfather David David-Weill and his father Pierre David-Weill, as a patron and donor whose generosity transformed cultural institutions on both sides of the Atlantic. In 1956, Michel's father Pierre was a founding member of the Centre international d'études romanes, which would later become the International Center for Medieval Art. That same year Michel joined the family bank, Lazard, which had emerged from the dry goods firm of Lazard Frères and Co., founded in the 1840s during the California Gold Rush. Under Michel's leadership, Lazard developed into a global banking institution with offices in New York, Paris, and London. While Michel's reputation in the financial world has been well chronicled, his long engagement with museums in the United States and France was just as important and deeply personal. During a March 1997 interview with *Vanity Fair*, Michel described his collecting by stressing that it was

all done independently, "I choose everything myself. I don't have people buy for me. Art is an essential part of my existence." His philanthropy offers eloquent testimony to his view that art was essential to life.

In France, Michel was a significant benefactor of the Musée de Cluny and was present to celebrate the May 2022 re-opening of the Museum following its multi-year campaign of renovation and reinstallation. As president of the National Museums Art Council, Michel participated in the review of acquisitions for French national museums from 1988 to 2017. He was president of the Conseil supérieur du mécénat culturel from 1987 to 1989, and member of the board of the Musée de la Légion d'honneur and the Société des amis du Louvre. On July 14, 2011, Michel received the Grand Cross of the Legion of Honor, one of the French government's highest honors and fitting recognition for his many contributions to French culture.



Fig. 1: *Enthroned Virgin and Child*, France (Paris), circa 1260–80, elephant ivory with traces of paint and gilding; 7 1/4 x 3 x 2 7/8 in. (18.4 x 7.6 x 7.3 cm). The Metropolitan Museum of Art, New York, Purchase, The Cloisters Collection and Michel David-Weill Gift, 1999, (1999.208). Image © The Metropolitan Museum of Art.



Fig. 2: *Reliquary Cross*, France (Limoges), circa 1180; silver gilt, rock crystal, glass cabochons, wood core; w/ tang: 11 3/4 in. × 4 15/16 in. × 1 in. (29.8 × 12.5 × 2.5 cm). The Metropolitan Museum of Art, New York, Purchase, Michel David-Weill Gift, The Cloisters Collection, and Mme. Robert Gras Gift, in memory of Dr. Robert Gras, 2002, 2002 (2002.18). Image © The Metropolitan Museum of Art.

Michel's ties to New York also ran deep, as his extraordinary biography, outlined in a memoir translated into English as *A Taste for Happiness* (with an introduction by Marc Fumaroli) makes clear. In France during the German occupation, Michel took on a false identity and, together with his mother and sister, fled to southern France. When his family moved to New York in 1946, Michel was thrown from a rural setting into a bustling metropolis. As his wife H el ene David-Weill recalled for his *New York Times* obituary (*New York Times*, June 25, 2022), "He had spent years totally isolated in the country. Suddenly in New York, he discovered an explosion of lights in Times Square." In New York, the young Michel attended the Lyc ee Fran ais de New York, which Philippe de Montebello also attended, and then returned to Paris, where he studied at the Institut d' tudes Politiques. Michel quickly picked up his family's passion for collecting and had a particular interest in Renaissance and eighteenth-century French art. He would also acquire some of the paintings collected by



Fig. 3: *Evangelists Mark and Luke*, France (Limoges), circa 1220–30; gilded copper and glass; overall (Mark .1): 6 7/8 x 4 7/16 x 1 1/4 in. (17.4 x 11.2 x 3.1 cm); overall (Luke .2): 6 1/2 x 4 3/4 x 1 7/16 in. (16.5 x 12.1 x 3.6 cm). The Metropolitan Museum of Art, New York. Purchase, The Cloisters Collection, Michel David-Weill Gift, and Gifts of J. Pierpont Morgan and George Blumenthal, by exchange, 2012, 2012 (2012.70.1, .2). Image © The Metropolitan Museum of Art.

his grandfather that were stolen by the Nazis during the Second World War.

Michel joined the board of The Metropolitan Museum of Art in 1984 during the directorship of Philippe de Montebello. Following my own arrival at the Met in 2013, I asked Michel about the history of his support for the Medieval Department. In response, Michel shared that when he first joined the board, Philippe encouraged him to pick an area of the Museum with which to become involved. Choosing the Medieval Department made sense to him, he reflected, not because he collected actively in that area, but because The Cloisters made him feel at home. One year after joining the board, Michele dedicated a significant gift to support exhibitions and publications, creating a foundation for scholarship that would help generate some of the most significant contributions The Met has made to the field of medieval art. Enhanced by another gift in 2005, the Michel David-Weill Fund for Exhibitions and Publications has supported numerous exhibitions and associated catalogs. Most recently, these included the exhibition *Spain, 1000–1200: Art at the Frontiers of Faith* (2021–22); the publication *A Blessing of Unicorns: The Paris and Cloisters Tapestries* (2020); the exhibition *The Colmar Treasure: A Medieval Jewish Legacy* (2019–20); the exhibition *Armenia!* (2018–19) and its catalog;



Fig. 4: *Reliquary of the Journey and Adoration of the Magi*, France (Limoges), circa 1200; champlevé enamel on gilded copper; rock crystal; wood core; 7 1/2 × 7 1/4 × 3 5/8 in. (19.1 × 18.4 × 9.2 cm). The Metropolitan Museum of Art. Purchase, The Cloisters Collection, Ronald S. Lauder, and Michel David-Weill Foundation Gifts, 2019 (2019.423a, b). Image © The Metropolitan Museum of Art.

the exhibition *Small Wonders: Gothic Boxwood Miniatures* (2017); the exhibition *The World in Play: Luxury Cards 1430–1540*” (2016–17) and its catalog, and the catalog for *Jerusalem 1000–1400: Every People Under Heaven* (2017).

In 1987, Michel and Hélène supported the renovation of the Treasury at The Cloisters, an installation that still bears their name and features some of the many works of art acquired with Michel’s support. As a trustee fundamentally committed to the collection, Michel provided funds to support the acquisition of almost a dozen medieval works of art ranging from goldsmith work to sculpture. Notable among these objects is the tender thirteenth-century carved ivory Enthroned Virgin and Child (1999.208), the gem-studded Reliquary Cross (2002.18), the delicately engraved Limoges plaques featuring the Evangelists Mark and Luke (2012.70.1, .2), and a lyrical Limoges chasse featuring the Journey and Adoration of the Magi (2019.423a, b). Michel was especially proud of having helped to reunite a rare twelfth-century enamel crucifixion from Conques (2007.189) with its related Evangelist plaques, originally part of the collection of J. P. Morgan. In the last year of his life, Michele provided gifts to support the acquisition of the sensational Bohemian Enthroned Virgin and Child (2020.209) and, together with his daughter Beatrice Stern,

the monumental bronze Mantuan Roundel attributed to Gian Marco Cavalli (2022.6)

In 1993, Michel stepped into the role of Chair of the Visiting Committee for Medieval Art and The Cloisters. In this same year, he endowed the Michel David-Weill Curator in Charge of the Department of Medieval Art and The Cloisters, a position occupied at the time by William D. Wixom. When I first stepped into this role, Michel shared with me his conviction that beauty above all was something that should guide the development of the collection. Michel had a refined eye, a wonderful sense of style, and an elegance that was comfortable and natural rather than cultivated. He also often had an unmistakable twinkle in his eye. When I think of words that I would associate with Michel, some that immediately come to mind are gentle, curious, committed, and discerning. He was also an admirably clear thinker. Michel was a singular individual, and we extend our condolences to his family. His legacy endures in the institutions and collections in both France and the United States to which he gave so generously, and in the scholarship to which he was so deeply committed.

C. Griffith Mann, Michel David-Weill Curator in Charge, Department of Medieval Art and The Cloisters



Fig. 5: *The Crucifixion*, France (Conques), ca. 1100; gilded copper, cloisonné and champlevé enamel; 4 1/16 × 1/8 in. (10.3 × 0.3 cm). The Metropolitan Museum of Art. Purchase, Michel David-Weill Gift and 2006 Benefit Fund, 2007 (2007.189). Image © The Metropolitan Museum of Art.

SPECIAL FEATURES

REFLECTION:

As our field increasingly embraces a global approach to the study of Middle Ages, I was intrigued by what led my former supervisor, mentor, and colleague Nancy Wu (Educator Emerita, The Met Cloisters) to begin her research in this realm. I have asked her to share with the ICMA community the fascinating personal journey of why she began to work on the Franciscans in China in the thirteenth and fourteenth centuries after years of scholarship on French Gothic Architecture.

– Melanie Hanan, Editor, ICMA News

Why I Decided to Work on the Franciscans in Fourteenth-Century China.

By Nancy Wu

“I am Muslim, I don’t eat beef.” This is a line uttered by my maternal grandmother, to which my father always responded, teasingly, “You’ve got it all wrong, grannie, it is pork that the Muslims don’t eat.” Still, my grandmother insisted calling herself “Hui” (回), meaning Muslim, even though there was nothing Muslim about her—and her facial features (like mine), looked completely Chinese.

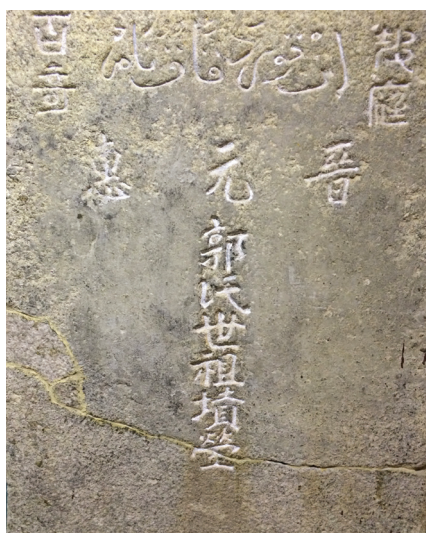


Fig. 1: Tombstone of the First Guo (Photo: Nancy Wu)

It was not until 2004 that I began to appreciate my family’s diverse background. Arriving for the first time in Quanzhou (泉州), on the southeastern coast of China across the Strait from Taiwan, I finally set foot in the city where both of my parents’ families have deep roots, made evident in the church where my paternal great grandfather—schooled by Scottish Presbyterian missionaries—once served as pastor, as well as the elementary school established by my maternal grandfather in the fishing village of his birth. But the real epiphany came when I visited my maternal grandmother’s village, designated since 1991 as the Baiqi Muslim Autonomous Township (百崎回族自治鄉). There, everyone shares the surname Guo (as did my grandmother), and the cemetery is filled with tombstones—many very recent ones—with Arabic inscriptions. A stone stele erected in 1992 by the eighteenth generation of the clan’s descendants traces their ancestors as followers of Islam from distant lands.^[1] Hundreds more medieval tombstones with Arabic inscriptions stand at the Quanzhou Maritime Museum. One of them (Fig. 1), with Arabic and Chinese inscriptions, is for the first Guo who settled in Quanzhou around the turn of the fourteenth century. Before I left Baiqi, I asked a man whether he ate pork. “But of course!” he replied, “except on the day when we worship our ancestors, otherwise blisters will grow in our mouths.”

Many versions of the Guo genealogies have survived, each following the same story line with minor variations. The early generations were practicing Muslims who built mosques and owned copies of the Qur’an. Over time, the descendants began to stray from Islam and, despite a brief revival in the eighteenth century, stopped practicing completely. The tradition of having an Imam recite the Qur’an at funerals was discontinued by the nineteenth century for lack of both Qur’ans and Imams.^[2] The lone copy of the Qur’an is now shared by the community, mostly for display at funerals in place of live recitation. Realizing how the clan had forgotten its religion, the elders left this dictum: “In life we have deviated from our ancestors’ religion; in death we must return to the law of Islam.”^[3] Thus, pork and lard is forbidden in the food presented to the dead or from being consumed by the family during the mourning period,

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and the inculcated threat of “oral blisters” for subsequent annual remembrances is made. My poor grandmother, so removed from Islam, did not even get this right!^[4]



Fig. 2: Wu Wenliang in his Garden, 1950s
(Courtesy of Wu Youxiong)

Most of the medieval tombstones in the Quanzhou Maritime Museum had been donated by Wu Wenliang 吳文良 (1903–69), a cousin of my paternal grandfather (Fig. 2). Inspired by a lecture on Quanzhou’s past by historians Zhang Xinglang 張星烺 and Gustave Ecke while attending Xiamen University in the early 1920s, he became interested in the history of his hometown and, on his meager salary as a biology teacher, managed to purchase several hundred stone fragments of medieval tombs, largely from the hammers of local stonemasons. Many tombstones, with inscriptions including Arabic, Chinese, Phags-Pa, and Syriac, attest to Quanzhou’s once-thriving international community (by religion largely Muslim, Nestorian, Manichaean, and Hindu) in this major maritime emporium on the Spice Route. After most foreigners were summarily expelled in the late fourteenth century, elements of their tombs as well as their architecture were used as construction material to reinforce the city walls and were not recovered until systematic demolition of the walls started in the late 1920s. Besides collecting, Wu Wenliang also participated in archaeological fieldwork. It was his team that identified the previously mentioned tombstone for the first Guo in 1962 (Fig. 1). How remarkable that it was my paternal granduncle who discovered the tombstone of my maternal grandmother’s ancestor.

In 1969, Wu Wenliang perished in that unspeakable terror that was the Cultural Revolution. A decade earlier, he had published a catalog of the stones in his collection entitled *Religious Stone Carvings of Quanzhou* (泉州宗教石刻).^[5] In the preface, Wu Wenliang explained with great pain that John Foster’s 1954 publication “Crosses from the Walls of Zaitun,”^[6] which discussed material from his personal collection, had been written without his authorization (Foster said “photographs of carved stones” collected by “a Chinese acquaintance” had been brought out of China “in the hope that someone in the West might publish them”).^[7] A few years ago I asked Wu Wenliang’s son, Wu Youxiong, if he remembered Foster. “Yes, I do,” Wu Youxiong, in his 80s now, answered. “I was a teenager then, and I remember Mr. and Mrs. Foster coming to our house, both taking photographs of the stones. It must have been summer because everyone was in short sleeves.” Wu Wenliang, living in an increasingly isolated China in the 1950s and 60s, never had the opportunity to publish his collection overseas. Tragically, one of the “crimes” that led to his death was precisely his friendship with the largely Anglophone missionary community of Quanzhou.

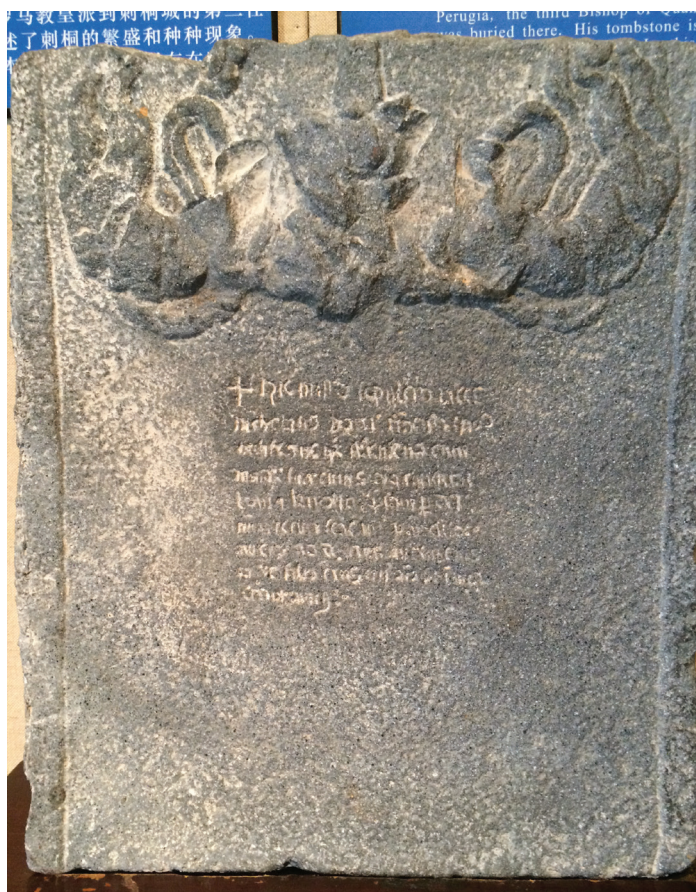


Fig. 3: Tombstone of Andrew of Perugia
(Photo: Nancy Wu)

Among the tombstones collected by Wu Wenliang is one with Latin inscriptions for Andrew of Perugia (Fig. 3), the third bishop of Quanzhou (1322–32). Discovered near the former city wall in 1947, it was already in a stonemason’s shop by the time Wu Wenliang was made aware of it. The top portion had been shaved off, destroying most of the cross in the “cross-and-lotus” motif commonly found on Nestorian objects in China since the eighth century. A pair of upturned figures in flight flanking the lotus base of the “cross-and-lotus” motif are terribly worn from centuries of neglect. It was this tombstone of Andrew—one of the Franciscan missionaries sent by the popes to China beginning in the late thirteenth century—that inspired me to combine my training as a historian of medieval Europe with my familial roots to work on the Franciscans in Quanzhou. After retiring from The Cloisters in December 2020, I plunged right into this project and quickly realized that a clear picture of the Franciscan mission in China (from 1294 to 1368) could not be achieved without including two other places where the Franciscans were also active: Beijing (the winter capital then known as Khanbaliq), and Shangdu (the summer capital in Inner Mongolia, also known as Xanadu in the West). Since Andrew’s tombstone is the only surviving object of the mission, I have had to rely on texts written by the friars, the Chinese, and other contemporary authors to capture the fuller extent of the Franciscan experience in China.^[8] Fortunately, the majority of the primary texts have been digitized. The scholarship, understandably, is divided among groups of experts who often work from their own cultural and historical perspectives with divergent emphases, which renders this a historic, historiographic, and cultural endeavor. In the process, I have learned to “hear” the unspoken words from these primary documents, to reconstruct the Franciscans’ interactions with their fellow denizens, and to visualize the art and architecture they commissioned (churches, frescoes, liturgical books, and bells—none survived). The Franciscan’s missionary work—though they did not say—must have been significantly

affected by the social, historical, and cultural milieu of a China ruled by the Mongols (mostly adherents of Tibetan Buddhism), who gave numerous Central Asians (mostly Nestorians) prominent positions to govern a predominantly Buddhist Chinese population (the “idolators”). The Franciscans’ success, or lack thereof (there is no evidence that they left any lasting impact in China) would have been affected by the order’s own history, the church’s general attitude toward missionary work, and the friars’ relationship with other groups. They competed hard with the Nestorians, often unsuccessfully, for the attention and favor of the ruling Mongols. And it certainly did not help, as the friars themselves acknowledged, that they were not able to learn Chinese, the predominant language of the land. In short, although the Franciscan mission in China lasted only 75 years, it yields a wealth of issues and challenges resulting from the complex intersections of so many cultures living next to one another.

One of the issues I have been working on is bells and bellringing in Europe and in China, a topic precipitated by John of Marignolli’s commissioning of two bronze bells in the 1340s for placement in the middle of Quanzhou’s Muslim community. Did the Franciscans bring the enduring Christian-Muslim debate about bellringing to China? Did the sound of Buddhist bells all around the friars remind them of home? I cannot help but think of the story of my father being asked to ring the church bell where his grandfather was pastor. In a completely agrarian community in the 1920s where the notion of a “work week” did not exist, bellringing on Sunday mornings was crucial. Rung twice about two hours apart, each time for about ten minutes, the first bell announced, “Today’s Sunday...,” and the second bell, “Time for church....” My father, only five years old, had barely started the first bell when he was called to breakfast. Anxious that he had rung the bell too briefly, he quickly finished breakfast and returned to ring more. The entire village became confused: why was today’s second bell ringing so soon after the first bell?

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In a 1216 bull, Innocent III dictated “the need to have bells to distinguish the hours, and to summon the people to church.”^[9] My father, as an innocent child, took his bellringing duty so seriously without knowing its long history, just as my maternal grandmother dutifully abstained from certain meat without understanding the Islamic dietary law. They, like I, have all descended from Quanzhou’s cosmopolitan past, where foreign cultures, languages, and religions have converged and collided for hundreds of years. Many people have considered my project one about the Global Middle Ages. It is, by nature of its subject. But it is also a personal project; it is *my* history.

Nancy Wu is Educator Emerita from The Metropolitan Museum of Art. She was responsible for education at The Cloisters for 20 years before retiring in 2020.

^[1] “溯吾族...之遠祖...其先世來自天方, 信奉伊斯蘭教...” Although the stele notes that the first Guo came to Quanzhou from Hangzhou (“Quinsai” in Marco Polo), about 500 km to the north, its description of the ancestor’s ultimate place of origin remains vague. The word on the stele is 天方, which can be defined generally as “the West,” or more specifically “Arabia” or “Persia,” that is, the land of the Muslims.

^[2] The local term for Imam is 阿訇, pronounced “Ah-hong,” probably from the Persian *Akhund*, an Islamic scholar.

^[3] “生者已背離祖教, 死者當復歸清真”

^[4] Out of respect for an animal that toils so much for humans, many Chinese in the region refuse to eat beef. My grandmother’s aversion to beef could be seen as her clan’s gradual assimilation into the Chinese culture. 范可, “泉州回民的穆斯林認同,” 吳天泰 編, 族群與社會 [台北: 五南圖書, 2005], 27 (Fan Ke, “Muslim Identity in Quanzhou’s Hui Community,” in ed. Wu Tiantai, *Ethnic Groups and Society* [Taipei: Wu Nan Books, 2005], 27).

^[5] 吳文良, 泉州宗教石刻 [北京: 中國科學院考古研究所 / 科學出版社, 1957 (Wu Wenliang, *Religious Stone Carvings of Quanzhou* [Beijing: The Chinese Archaeology Institute / The Science Publisher, 1957]).

^[6] Zaitun is the name by which medieval Quanzhou was known to the non-Chinese, including Marco Polo and Ibn Battutah.

^[7] John Foster, “Crosses from the Walls of Zaitun,” *Journal of the Royal Asiatic Society of Great Britain and Ireland* 86 (1954):1–25. Foster (1898–1973) was a Methodist missionary in southern China, and eventually became the Dean of the Faculty of Divinity at the University of Glasgow. For more on Wu Wenliang, see: Samuel N.C. Lieu, “Wu Wenliang and the Discovery of Christian and Manichaean Remains in Quanzhou,” *Medieval Christian and Manichaean Remains from Quanzhou (Zayton)*, *Corpus Fontium Manichaeorum*, Series Archaeologica et Iconographica 2 (Turnhout: Brepols, 2012), 13–24.

^[8] A few other remains (mostly lost) have been considered Franciscan; all attributions are tentative.

^[9] John H. Arnold and Caroline Goodson, “Resounding Community: The History and meaning of Medieval Church Bells,” *Viator* 43/1 (2012), 99.

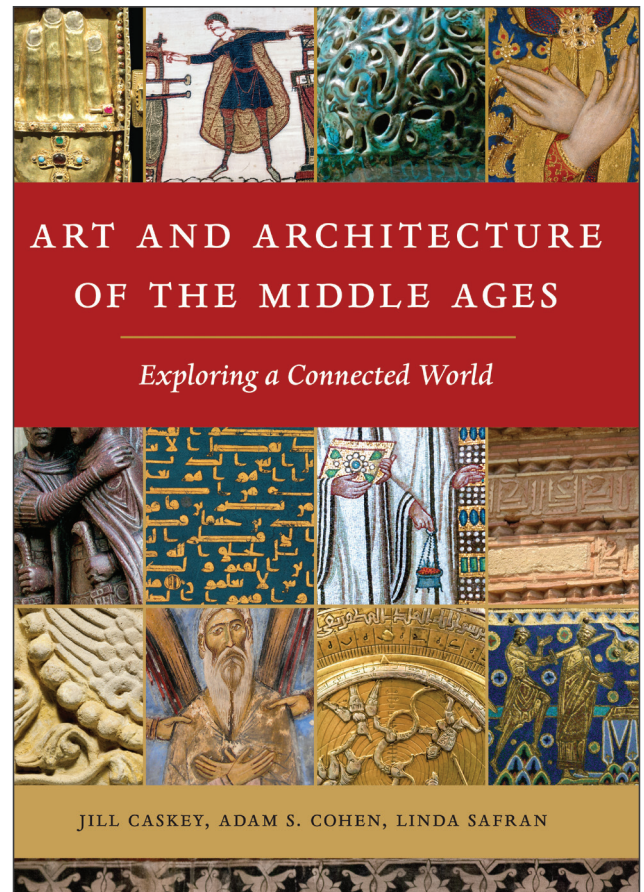
REFLECTION (AND RESOURCE):

Reflections on writing Art and Architecture of the Middle Ages: Exploring a Connected World (Ithaca: Cornell University Press), available December 2022

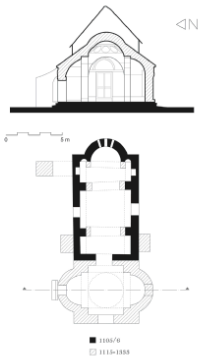
<https://www.cornellpress.cornell.edu/book/9781501702822>

By **Linda Safran,**
Adam S. Cohen, and **Jill Caskey**

The idea of writing a new textbook on medieval art and architecture occurred to us about fifteen years ago, when Stokstad and Snyder were the most widely available books that offered a general, and purportedly comprehensive, introduction to the subject. Although these works are admirable in many ways, we were dissatisfied with their emphases on style, their unspoken Christian supersessionism, and the sense that all roads led inexorably to French Gothic cathedrals and the Italian Renaissance. Moreover, these models, based on the priorities of previous generations and often redolent of the Eurocentrism from which art history emerged as a discipline, seemed increasingly irrelevant to our diverse students and problematic to us. We felt that there should be a book that would introduce today's students to the diversity of places and peoples in the medieval world and to a greater variety of works. We had no desire to dispense with the inherited canon entirely; we wanted to maintain some familiar benchmarks to make the book useful for a range of courses while, at the same time, stretching to include less familiar material. Similarly, we thought that there were important pedagogical reasons to organize the book chronologically: people in the Middle Ages were the product of, and often keenly aware of, what had come before them. Even as we were determined to expand on conventional treatments of medieval art and architecture, we concluded that there were compelling reasons not to undertake a fully global account. These were both practical (a limit on the size and price of the book) and intellectual: Could we connect Europe, South America, and Australia around the year 800 in a historically responsible way? We could not, but perhaps others will.



We decided to branch out from the ancient roots of medieval art, starting from the empire of Alexander “the Great” (we use quotation marks around such epithets to draw attention to their artificiality) and its reach into Central Asia. We also include migrations of people to North Africa and northern Europe during the Roman era and beyond. We have tried to give equal weight to the arts of Europe and western Asia, including the Sasanian and Islamicate worlds and Byzantium. The book spans roughly 300 to 1400 CE, with an initial chapter on the roots of medieval art and a concluding chapter on its afterlives. The core chapters are not structured around centuries (i.e., the Ninth Century) but, rather, begin and end in accord with important historical or art-historical events. Within that geographical and chronological framework, we have introduced works made by or for groups poorly represented in or excluded from other surveys—Avars, Sogdians, Jews, Samaritans, and polytheists. We are able to weave together works of diverse cultures, made at different times and places, by considering them according to five broad interpretive themes: 1) artistic production, 2) status and identity, 3) connections to the



Figs. 7-33a and 7-33b. Church of the All-Holy Mother of God of the Spuzges, Asinou, ca. 1100–1320s. (left) plan and section; (right) exterior from the southwest. (f) Drawings by Navid Jamali; (g) Photo by the authors.



Fig. 7-34. Saints Constantine and Helena, church of the All-Holy Mother of God of the Spuzges, Asinou, 1109/6, south wall of naos. Photo by the authors.

enthroned Mother and Child. The Pantokrator Monastery may have inspired some of the rich architectural detailing on the manuscript page, but the Heavenly Jerusalem is probably being visualized as well.

A modest barrel-vaulted stone church at Asinou, on the strategically important island of Cyprus, is a Komnenian-era monastery church built without imperial patronage (Fig. 7-33). It was dedicated around 1100 to the All-Holy Mother of God of the Spuzges, a flowering shrub (Panagia Phorbiotissa in Greek); she is depicted with a medallion of the Christ child over the original west entrance. The patron's name, Nikephoros Ischyrios, and the date 1109/6 appear on the south wall of the naos under images of saints Constantine and Helena (Fig. 7-34). Nikephoros is identified as *magistros*, originally a high-ranking Byzantine dignitary but by the twelfth century a title without much significance. Multiple inscribed prayers indicate that the church was Nikephoros's offering to the Mother of God (and her son) in a campaign for personal salvation. The church became the center of a small monastery soon after its foundation, and a narthex was added to the west; prayers for the dead were recited there, and it may have sheltered tombs. The narthex was redecorated in the late twelfth century, and more paintings were added after that (discussed in chapter 9). While Asinou cannot compete with the lavish original decoration of the imperial Pantokrator

Monastery, its early twelfth-century paintings echo the style of the capital, and their blue backgrounds derive from costly lapis lazuli.

In western Europe, monasticism continued to be considered the most elevated spiritual path for emulation of and union with God. Men and women dedicated themselves to prayer and spiritual contemplation, often following the guidelines established in the sixth century by St. Benedict, which including meeting each day in the chapter house, a room or building used for biblical readings and discussion of monastery affairs (box 2-3). The most important monastic tasks continued to be the daily recitation of psalms and remembering departed members of the community. This was accomplished not only by means of liturgical prayers that sought the salvation of the deceased's soul but also by material aids to memory. For example, the cloister of Saint-Pierre (Peter) at Moissac (southwest France), dated by an inscription to 1100, has a marble pier carved in shallow relief that depicts Abbot Durandus (d. ca. 1072) (Fig. 7-35). He revived the monastery after a devastating fire in 1042, and the sculpture asserts his saintliness with the inscription on the arch above his halo. It provided the monks with a perpetual reminder of the abbot and suggested his ability to oversee them and bless the community long after his death.

Durandus had previously been a monk at Cluny, Moissac's motherhouse (founding monastery of a religious community), which in the eleventh century was the wealthiest and most powerful of all Benedictine monasteries. At its height, Cluny's vast religious bureaucracy encompassed over three hundred daughter houses (dependent monasteries), including Sainte-Foy at Conques. The abbot of Cluny answered only to the pope in Rome and was free from episcopal or lay oversight. In accord with the reform efforts initiated by Pope Gregory VII during the Investiture Controversy, Cluniac monks were sent across Europe to improve monasteries where discipline had become lax. The reform emphasized liturgical celebrations: the recitation of extra psalms, extensive processions, and such additional offices (structured services) as prayers to the Virgin or on behalf of the dead. It had long been a practice for individual monasteries to offer prayers on behalf of laypeople in exchange for material donations, but Cluny institutionalized this on a grand scale and attracted large donations, especially from the Christian rulers in Spain, enriched by their victories over taif emirs.

In the cloister at Moissac, monks could contemplate carved capitals in addition to the pier bearing the relief of Durandus. Many of the cloister capitals, which top single columns alternating with double ones and are visible on all four sides, are historiated (decorated with identifiable scenes or figures); most of the narratives are biblical. Others combine humans, animals, and vegetation in imaginative ways. On one capital, naked men reach out to grasp the wings of now-headless creatures whose bodies



Fig. 7-35. Cloister with Durandus pier, abbey of Saint-Pierre, Moissac, ca. 1100 × 73 × 52 cm, 1100. Photo by Lawrence Witzler, 30-9-2011.



Fig. 7-36. Cloister capital, abbey of Saint-Pierre, Moissac, 31 × 60 × 90 cm, 1100. Photo from *Bauhistorisches Institut in Florenz—Max-Planck-Institut*, Florence.

terminate in snakelike tails that wrap around the men's legs (Fig. 7-36). These sculptures were made specifically for the Moissac cloister—an area normally restricted to the brothers of the monastery, a group that included highly educated and deeply spiritual men. Not every monk was an intellectual and religious giant, but as they walked around the cloister contemplating their reading or tending to domestic tasks (monks shaved and washed themselves and their clothes in cloisters), they would have understood

past, 4) ideology, and 5) access to the sacred. By highlighting these themes, we aimed to dismantle the religious, political, and geographical walls that have long separated medieval art and architecture into distinct categories. Each chapter contains two “works in focus” analyzed in greater depth and with more illustrations.

For various personal and professional reasons, our work only began in earnest about seven years ago, kick-started by two focus groups of colleagues at Kalamazoo and the enthusiastic support of Cornell University Press. We were fortunate to obtain financial support from the Social Sciences and Humanities Research Council of Canada and to engage Geneva Kornbluth as our photo editor (and she took many of the images herself). The hardest part of translating our vision into an actual book was deciding what to include and what to exclude in order to keep within the (generous) page limits set by Cornell. Let's take chapter 9 (ca. 1250 to ca. 1340) as an example. To expand the canon while balancing media and cultural groups, we included the 'Attarin Madrasa in Fez, the altar panel of St. Olav in Nidaros, the

Gradual of Gisela von Keressonbrock, the House of St. George in Lailibela, and the Lectionary of Het'um II. Rashid al-Din's Compendium of Chronicles (*Jami' al-Tawarikh*) in Edinburgh and London and the Birds Head Haggadah are the works in focus. But we also couldn't live without the Sainte-Chapelle, the Hours of Jean d'Evreux, Naumburg Cathedral, the Scrovegni Chapel, the Chora Monastery, and the mausoleum of Uljaytu (this is not a comprehensive list). Ultimately, many painful cuts had to be made to this and every other chapter, mostly from western Europe: Amiens and Strasbourg, Assisi and Orvieto, and the Trinity Apocalypse. No single list of objects and monuments will please everyone, but we hope that our choices do justice to our goal of expanding coverage of object type, time, and place. We also produced new plans and maps to contextualize the works of art that made the final cut (a shout-out goes to our architect, Navid Jamali, and our mapmaker, Jeff Allen, who were tasked with countless revisions).

Even those objects and monuments we did include could not be discussed at great length



Fig. 8-12. City seal matrix, Eisenstein, maximum 9.4 cm, first half of thirteenth century, Magyar Nemzeti Múzeum, Budapest. © Geneva Korbuth.



as Italy. It had access to stone quarries and a tradition of masonry construction that in this era moved into a new architectural arena: housing. Whereas houses in the earlier Middle Ages tended to be made of less durable materials like wood, daub (straw), reed, or brick, ashlar masonry became more common in Europe as prosperity spread and cities grew. A house built in Lincoln about 1270 is an example of this trend (fig. 8-13). While there may have been shops on the lower floor (but not the windows seen today), the main residential area was the large hall that filled the upper story. This hall, complete with a central fireplace, served as living, dining, entertaining, and sleeping space for the inhabitants. Its main facade along the city street is highly worked; molded and patterned stringcourses accentuate the upper story, and inset columns, capitals, and archivolts emphasize windows and the main door. With its foliate and rope patterns, the architectural sculpture resembles that on major buildings like Durham Cathedral. This elaborate workmanship suited a wealthy merchant owner and contrasted with the houses of poorer people, whose homes were built of perishable materials and who

could not afford an enclosed fireplace, let alone decorative sculpted flourishes.

This house, and another in Lincoln, has long been associated with the town's medieval Jewish community. Its most prominent member was Aaron (ca. 1125–86), a Jewish businessman who engaged in moneylending, pawnbroking, securing rent, and other activities. Jews were not allowed to own land, and Christians could not charge interest to other Christians, so Jews often provided the loans that Christians sought in the growing economy. With clients ranging from the kings of England and Scotland to earls, towns, abbots, and even the archbishop of Canterbury, Aaron was probably the wealthiest man in England; when he died, King Henry II seized his estate and spent years collecting from Aaron's many debtors. During Aaron's lifetime, anti-Jewish ideas and activities increased in western Europe. In England, the first accusation of Jewish ritual murder (a blood libel) occurred in 1144, when William of Norwich was supposedly crucified during Passover. Lincoln's Jewish community was attacked by a mob in 1190, and all Jews were expelled from England one hundred years later. The materials, size, and decoration of the stone houses in Lincoln attest to increasing prosperity and levels of comfort shared by urban Christians and Jews in the twelfth and thirteenth centuries, an era also marked by episodes of social disruption, dislocation, and violence.

As discussed in chapter 7, the Seljuqs created a network of caravanserais to shelter and protect merchants traveling between cities (fig. 7-28). The largest was the Sultan Han, northeast of Konya (Turkey), built in 1229 for Alaeddin Keykubad I (r. 1220–37), the sultan of Rum. He ruled a Turkic state in Anatolia named after the "Romans" (that is, Byzantines), established after the Muslims defeated the Byzantines at the Battle of Manzikert (1071). Rum, with its capital at Konya, flourished until it fell to the Mongols in 1243. Enclosing nearly five thousand square meters, the Sultan Han—has is the Turkish term for a ribat or caravanserai—has the imposing size and monumentality appropriate for a commercial stopping-point named for the ruler (fig. 8-14).

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Islamic World ca. 1185 to 1200

- Abbasid Caliphate
- Almohads
- Ayyubids
- Seljuqs
- Seljuqs of Rum
- Other Islamic States and Entities
- City

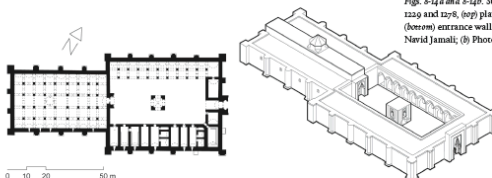
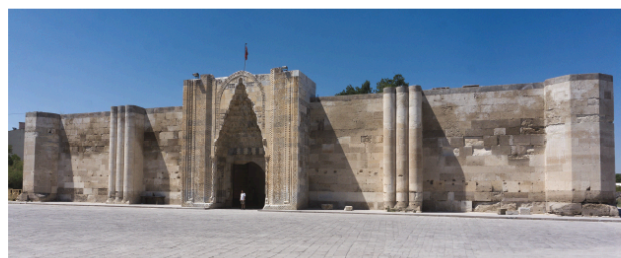


Fig. 8-14 a and b. Sultan Han, Konya, 1229 and 1278. (a) Plan and reconstruction; (b) entrance wall. (a) Drawing by David Janali; (b) Photo by Wenzel Tan.



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or with as many pictures as they deserve. One way to address this problem was to have the two works in focus; another was to create an open-access website, which is now available at <http://artofthemiddleages.com>. Envisioned as a dynamic teaching tool, the website's interactive digital features are essential complements to the printed book. Thanks to support from the Office of the Vice-Principal and Dean at the University of Toronto Mississauga, we were able to hire Erika Loic (now at Florida State) as a digital-humanities postdoc; she did a remarkable job of designing the architecture of the website and populating the first half of its Galleries section. The easily searchable website contains podcasts, timelines, an illustrated glossary, selected primary sources in translation, well-illustrated short essays on over 600 objects and monuments (so far!), and all the maps and plans that were created for the book. The website does not replicate the textbook and can be used as a pedagogical resource (and a fun way to spend time) whether or not one buys the book. Moreover, the website will be constantly growing.

Art and Architecture of the Middle Ages: Exploring a Connected World will be out in early December 2022, and we anticipate that it will prompt a

range of responses. Some readers will decry the absence of beloved monuments and narratives, some will love our more expansive approach, and others will think that we have not gone far enough in dismantling disciplinary norms. We wrestled with whether to give coverage to China and India (we include western China as part of Central Asia), or to follow Islam across the Sahara. In the end, we recognized that these places had sufficiently independent historical and cultural narratives and that we could not do them justice in a book designed for use over one or two semesters. We do, though, note points of connectivity with such regions so that readers can follow up and problematize them in more detail if they wish. We know that there are other works of art, places, and groups that deserved more attention, and that we might have emphasized different aspects of the objects and monuments that we did treat. We hope, in the end, that our work helps students appreciate and understand a more diverse Middle Ages, one that linked people and objects across Europe, western Asia, and North Africa, and that it stimulates our colleagues to continue exploring their own narratives about that connected world.

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Art and Architecture of the Middle Ages: Exploring a Connected World

Jill Caskey, Adam S. Cohen, Linda Safran

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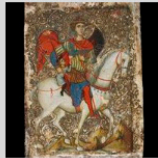
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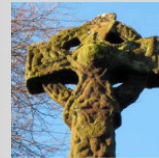
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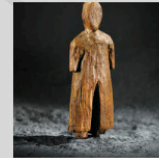
St. George with a cupbearer



Huqoq synagogue mosaics



Gosforth Cross



Inuit carving from Baffin Island, Nunavut



Hildegard of Bingen's Scivias



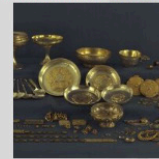
Theological works of John VI Kantakouzenos



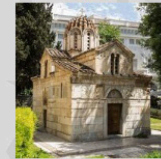
Carved elk antler



Gravestone of a bubonic-plague victim



Dune Hoard, Gotland



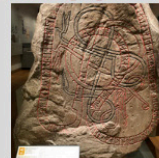
Little Metropolis, Athens



Hen and chicks at Monza



Pharmaceutical jar



Swedish runestone U 104



Vessel with Hebrew inscription



Enamel plate for an Artuqid emir



Linda Safran is an Associate Fellow at the Pontifical Institute of Mediaeval Studies, Toronto. Adam Cohen is Associate Professor in the Department of Art History, University of Toronto. Jill Caskey is Professor and Chair of the Department of Visual Studies, University of Toronto Mississauga, and Professor in the Graduate Department of Art History, University of Toronto

EXHIBITION REPORTS:

Gold: 50 Spectacular Manuscripts from around the World
British Library
May 20–October 2, 2022

By Leylim Erenel



Fig. 1: *Gold: 50 Spectacular Manuscripts from around the World* at the British Library, London.

Gold has spoken a universal language of beauty, value, and power for millennia, and it was precisely this shared meaning that was explored in *Gold: 50 Spectacular Manuscripts from around the World*, hosted by London's British Library from May 20 to October 2, 2022. Curated by Eleanor Jackson, Annabel Teh Gallop, and Kathleen Doyle, the exhibition brought together 50 of the Library's own manuscripts, written in seventeen different languages over a period of sixteen centuries, and representing the artistic production of twenty different countries (Fig. 1).



Fig. 2: *The Lotus Sutra*, Japan, 1636.
 London, British Library, Or 13926.

The journey through the glittering showcase of manuscripts began with an exploration of the ways in which gold was used to write the texts that were deemed to be the most important. Such expressions of value were the most prevalent in sacred texts; aptly chosen to demonstrate the wide-spread and long-lasting belief in gold's power to evoke spiritual value and divinity were the Carolingian Harley Golden Gospels produced in Charlemagne's court ca. 800, a Mamluk Qur'an commissioned by Sultan Baybars in 1304, and the Lotus Sutra (Fig. 2) likely commissioned by the Japanese emperor Go-Mizunoo in 1636. Written entirely in gold ink and decorated with gold borders and ornaments, these manuscripts not only displayed the perceived value of their textual contents but also intimated, through the resources that would have been required to produce objects of such enormous value, the substantial wealth and power of their patrons.



Fig. 3: Display of texts inscribed or engraved in gold.

Gold also featured prominently in secular and official documents: it could be used selectively within texts to distinguish the names of rulers and express their authority—as demonstrated by three seventeenth-century documents showing the names of the Ottoman Sultan Murat IV, the English King James II, and the Indian Shah Jahan written in gold—or it could be applied to an entire text to signify and convey its importance. Particularly interesting examples of the latter were two texts written entirely in gold three centuries apart—a dedication poem to King Henry VIII from ca. 1540, and a Malay letter to Emperor Napoleon III from 1857—showing the perseverance of the idea that the splendor of gold would bolster the compliments paid in these documents. Texts inscribed or engraved

- Continued to Next Page

in gold itself (Fig. 3) were also included in this section and revealed the precious material's further functions; as the durable "container" of a 1691 diplomatic treaty between the ruler of Calicut and the Dutch, gold not only conveyed the importance of the text it carried, but also symbolized the long-term commitment of its owners to the message contained within it.



Fig. 4: *Scenes from Genesis, from the Golden Haggadah*, Northern Spain, c. 1320. London, British Library, Add. MS 27210, fols. 4v–5r.



Fig. 5: Robert of Anjou facing the personification of Italy as a mourning woman, from *Carmina regia*, Tuscany, c. 1335. London, British Library, Royal MS 6 E.ix, fols. 10v–11r.

The next section in the exhibition explored the various uses and meanings of gold in images. Ideal for representing sacred light, gold was often employed to indicate the saintliness of figures or to place them within a heavenly setting, and a luminous array of manuscripts including the Queen Mary Psalter and the Golden Haggadah showcased this practice with figures such as Saint Mark, Saint Æthelthryth, and the Virgin

Mary surrounded with the radiance of gold, alongside scenes from the Genesis set against intricately tooled golden backgrounds (Fig. 4). Similarly, in a nineteenth-century Burmese manuscript, it was the selective use of gold that revealed the Bodhisatta's identity as a horse or elephant within scenes depicting his many lives. Other manuscripts displayed in this section highlighted the power of gold as an aid to prayer and meditation, lending its brilliance to the sacred mystic syllable Om in an eighteenth-century Hindu scroll or to Psalm I's initial "B" in the twelfth-century *Melisende Psalter*. Finally, mirroring the idea conveyed by writing rulers' names in gold, portrayals of Emperor Lothar in a ninth-century psalter and of King Robert of Anjou in a fourteenth-century manuscript (Fig. 5) illustrated how such regal portraits would be adorned with gold to signal the rulers' wealth, power, and royalty.



Fig. 6: Display of manuscripts produced using different illumination techniques, alongside exhibition video.



Fig. 7: The Virgin Mary crowned as Queen of Heaven and the initial Q for Psalm 51, from *Psalter*, Germany, c. 1250–1300. London, British Library, Add. MS 60629, fols. 56v–57r.

“Illumination Techniques” (Fig. 6) showcased the techniques for applying gold and embellishing it with decorative designs, which were as varied as the precious material’s meanings. A thirteenth-century German psalter (Fig. 7), opened to a dazzlingly radiant full-page miniature and an intricately patterned initial, demonstrated how reflective gold leaf could become when beaten into thin foil and polished with a burnishing tool. The label of a fourteenth-century Italian gradual explained that the raised patterns adorning the haloes of Gabriel and the Virgin were achieved by laying gold leaf on a raised base of gesso and then stamping it, allowing the patterns to catch light from all angles. The glow of gold could also be spread over larger areas with “shell gold”—finely ground gold mixed with a binding agent and stored in seashells—and a sixteenth-century book of hours displayed here brilliantly showed how artists such as Jean Bourdichon used shell gold not just to highlight figures in miniatures, but also to illuminate the larger architectural frames of miniatures and the golden backgrounds of scatter borders. Accompanying this section was a brief video where Patricia Lovett MBE and Rick Brown demonstrated how to lay, burnish, and decorate gold leaf, how to make and apply shell gold, and how to embellish leather bindings with gold tooling.

While offering a glimpse into these meticulous processes and shining a light on the artists who brought such opulence to life, the exhibition also laid bare, in a thoughtfully curated display, the contrastingly dark reality of how gold was sourced. Here, an illustrated Japanese mining scroll from the early nineteenth century showed laborers working underground in a Sado gold mine where, as a label explained, the job was dangerous, conditions grim, and the hours long.

The exhibition ended with an exploration of gold in book bindings (Fig. 8); used in a book’s cover, gold would not only communicate and enhance the value of its text but would also display the wealth and taste of its owner. Among the objects displayed here were two astonishingly small sacred texts covered and protected with ornamented golden covers: a girdle book from sixteenth-century England, only 4 millimeters high, that is bound with a cover of gold tracery



Fig. 8: Display of book bindings featuring gold.]

and black enamel; and an even smaller octagonal Persian Qur’an bound with a cover of beautifully engraved gold. On the other side of the display, gold-tooled leather bindings from thirteenth-century Morocco to twentieth-century England revealed both the lasting appeal of the technique and the surprising parallels between patterns created across cultures and centuries, such as the eight-pointed Moroccan *khatim* star and the eight-petaled French flowers.

Gold: 50 Spectacular Manuscripts from Around the World was supported with a series of cleverly titled “Au-some events” at the British Library, including an exploration of illumination techniques with Patricia Lovett MBE and a conversation with Peter Frankopan on the power and resonance of gold throughout history and across cultures. Some of these events, including *a talk by Lucy Freeman Sandler* on the uses and meanings of gold in medieval and Renaissance manuscripts, have been made available on the British Library’s YouTube channel, where those who were not able to visit *Gold* or would simply like to relive the experience can also find *a conversation with the exhibition’s three curators* as well as *a comprehensive virtual private view*. Finally, twenty-one of the exhibited objects are presented, along with beautiful images and comprehensive information, in the exhibition catalog, *Gold: Spectacular Manuscripts from Around the World*, available to purchase from the *British Library*.

Leylim Erenel recently completed her Masters degree in the History of Art at The Courtauld Institute of Art in London.



Atrium view of *The Fantasy of the Middle Ages*, Getty Museum

EXHIBITION REPORTS:

***The Fantasy of the Middle Ages*, J. Paul Getty Museum, June 21–September 11, 2022**

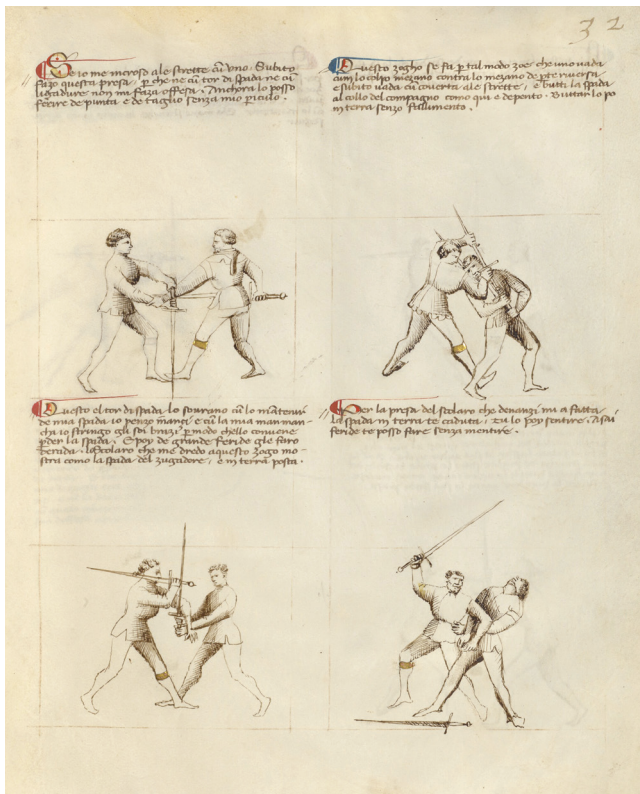
By Alex Kaczynski

The recent exhibition *The Fantasy of the Middle Ages* (June 21–September 11, 2022), from the Manuscripts Department at the J. Paul Getty Museum, celebrated how the Middle Ages served as a source of inspiration throughout the modern and contemporary eras. Curated by Larisa Grollemond and Bryan C. Keene, the show not only examined how medievalisms are constructed, but demonstrated that they are iterative and ever evolving processes. The multimedia exhibition combined medieval works of art with pieces from the seventeenth through twenty-first centuries. Many of the seventy artworks came from the Getty’s Manuscripts Department, supplemented by loans from the Getty Research Institute, the Los Angeles County Museum of Art, the Hilbert Collection, the Walt Disney Animation Research Library, the William Andrews Clark Memorial Library, and the Fine Arts Museums of San Francisco, among

others. Apart from the exceptional manuscripts on display, the show’s most compelling dimension was its particularly positive stance towards pop-culture ephemera and its implicit reassessment of what counts as museum objects. The show was divided into five thematic sections across two galleries: “The Medieval Imagination,” “A Magical Middle Ages,” and “King Arthur and Camelot” in the first room, with “Reenacting the Middle Ages” and “The Cinematic Middle Ages” in the second. Within each of these spaces, myriad objects were organized by sub-themes and highlighted by group labels, housed within an exhibition design and graphic language inflected with medievalism: purple hues, banner shaped didactics, and shadow silhouettes of dragons, castles, and courtly figures. As an atrium separated the two galleries, the curators cleverly bridged the disparate rooms with a display case housing “medieval-inspired pop culture objects,” which are owned by various members of Getty staff. Collected from across the institution, these items included Lord of the Rings memorabilia, a *Dungeon and Dragons* monster manual from

- Continued to Next Page

the 1970s, early Nintendo games, illustrated fairytales, an Uusi tarot card deck, and even Medieval Times souvenirs. By blurring the line between contemporary entertainment, collector's items, and fine art, the atrium display visualized how our lives and material culture contribute to historical narratives. According to the curators, this case was incredibly popular with visitors for it allowed them to make a personal connection to the exhibition. It was among other multiple curatorial tactics used to engage audiences in a new way, and echoed in the Getty's new accessibility initiative to produce bilingual didactics.



Combat with Sword, Fiore Furlan dei Liberi da Premariacco, Italian, about 1410, tempera colors, gold leaf, silver leaf, and ink, leaf: 27.9 × 20.6 cm (11 × 8 1/8 in.), Ms. Ludwig XV 13 (83.MR.183), fol. 30

The first section of the show, “The Medieval Imagination,” invited patrons to reconsider how modern fantasy’s origins can be traced to illuminated manuscripts and medieval storytelling. For example, fifteenth-century epic narratives such as *The Romance of Gillion de Trazegnies* (JPGM Ms. 11) and the *Shahnama*, or Book of Kings (LACMA M.73.5.410), were placed in conversation with a Kelmscott Press frontispiece for *The Order of Chivalry* (William Andrews Clark Memorial Library 2560467). Moving on from knights and adventurers, “A Magical Middle

Ages” highlighted three magical beings, dragons, fairies, and witches, associated with the medieval in popular imagination. However, visualizations of these creatures are often more indebted to nineteenth and early-twentieth century artists and illustrated children’s books than any original referent. One object, Léopold Louis Mercier’s photograph of a gargoyle on the Notre-Dame (JPGM 84.XP.492.14), perfectly summarized this phenomenon. Visitors, likely familiar with this sculpture because of its recreation in Disney’s *Hunchback of Notre Dame*, were surprised to learn that this was not a medieval carving, but a Gothic-Revival creation. The following section, “King Arthur and Camelot,” took as a case study the medieval legend that during its own period inspired variations and retellings to explore how the famous story both persists in and continuously morphs to reflect “the ideology of the period.” Object juxtapositions also included the Getty’s *Roman du bon chevalier Tristan* (JPGM Ms. Ludwig XV 5) with Victorian reimaginations such as Julia Margaret Cameron’s *The Parting of Sir Lancelot and Queen Guinevere* (JPGM 84.XO.732.1.1.10).



Gallery view of *The Fantasy of the Middle Ages*, Getty Museum

The final two sections were complementary in theme. “Reenacting the Middle Ages” examined the material culture of contemporary reenactments and brought them into dialogue with the performative tendencies of medieval people who also enjoyed pageantry, play, and pilgrimage. One case study on jousting highlighted the Getty’s beloved Fior di Battagli, or Flower of Battle (JPGM Ms. Ludwig XV 13), a manuscript that inspired a reenactment group in San Diego. In “The Cinematic Middle Ages,” viewers learned that the key to crafting believable narrative settings in cinema relies on representations and imaginations of medieval art and architecture.

Designs for costumes, concept art for animations, photographs of locations, and—the most popular with viewers—the original prop book for the *Sword and the Stone* (1963) narrated the dialogue between artifact and artifice. Included on the final wall was concept art for Disney’s animated *Sleeping Beauty* (1958). Here an illustration of the story of Briar Rose, which also inspired late-nineteenth century Arts and Crafts artists like Edward Burne-Jones, featured in all its technicolor glory the major themes in the exhibition, as its design elaborated on the historical manuscript illuminations displayed throughout the entire show. Apart from a clever engagement with pop culture in general, the galleries, especially the final sections, also tapped into local history and Los Angeles’ identity as the center for film and television production.



The Battle Between Arnault de Lorraine and His Wife Lydia,
Histoire de Charles Martel, Loyset Liédet and Pol Fruit,
written: Brussels, Belgium, illuminated: Bruges, Belgium,
written 1463–65, illuminated 1467–72, tempera colors, gold leaf,
and gold paint, leaf: 23.7 × 18.9 cm (9 5/16 × 7 7/16 in.),
Ms. Ludwig XIII 6, leaf II (83.MP.149.II.recto)

The exhibition concluded on a more urgent note. Appropriation of medieval imagery by white supremacist and right-wing groups has been a topic on many medievalist scholars’ minds. To counter the prevailing notion of a white-washed

Eurocentric interpretation of the Middle Ages, the show’s curators utilized a post-script banner dedicated to the “Myth of the Western Middle Ages.” This message also appeared in an object group label on the crusades that pointed out traditional biases and was actualized through the inclusion of Islamic manuscripts in various sections, according to the historical realities of the medieval period in addition to what viewers’ may have immediately imagined.



Paris, *Notre-Dame*, Léopold Louis Mercier, Paris, 1880s,
albumen silver print, 26.4 × 20.6 cm (10 3/8 × 8 1/8 in.),
84.XP.492.14

Such efforts were also reflected in the Getty’s outreach to additional audiences outside of the show’s in-person three-month gallery run. A book by the curators, *The Fantasy of the Middle Ages: An Epic Journey through Imaginary Medieval Worlds*, coincided with the exhibition. It expands upon the show and provides additional comparative images, such as film stills from “medieval” classics, which would have been difficult to display in the galleries. Similarly, a Google Arts & Culture digital exhibition explored further the didactic themes of the show and connected to objects outside of the Getty’s collection. Blog entries, Instagram posts, and even a Spotify playlist all accompanied the exhibition. Lastly

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a *virtual symposium*, which drew an audience of about 350 people, was recorded and the lectures made available on YouTube.

The Fantasy of the Middle Ages proved that the Middle Ages are still alive today. Despite what is certainly an enormous topic, the curators crafted a cohesive and entertaining narrative that emphasized the period's lasting import to the public, echoed in both the visual and educational signposts. The lively and engaging labels entertained without sacrificing scholarly rigor, all while helping to achieve the curators' critique of traditional art history via material culture studies. By tracing medieval motifs across time, visitors learned that medievalism is an additive and layered process. What we understand as "medieval" today is beholden to the creativity of people in previous centuries as well as inflected by our current moment.

Alexandra Kaczinski is a doctoral candidate at Case Western Reserve University and the current Curatorial Intern at the Norton Simon Museum of Art.

EVENTS AND OPPORTUNITIES

*Tania Kolarik,
Assistant Editor for
Events and Opportunities*

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

FUTURE ICMA EVENTS

Save the Date!

ICMA Annual Meeting

Friday, February 17, 2023,

7:30-9:30pm

In New York City

Details TBA

The Annual Meeting is a Social Event. There will be 20 minutes of speeches, announcements, and thank-yous to colleagues for their service to the organization. The rest of the time will be an opportunity for ICMA Members to reconnect. Hope to see you there!

Medieval Coming Attractions: An Online Event Presented by Friends of the ICMA

Please join the Friends of the ICMA for the latest in a series of special online events on Tuesday, **November 15, 2022, at 12:00pm ET** (9:00am PT; 5:00pm GMT; and 6:00pm CET). The hour-long program will preview three medieval exhibitions scheduled to open in 2023, each introduced by its curator in charge.

- **Amanda Luyster** is Assistant Professor of Art History at the College of the Holy Cross in Worcester, Massachusetts. She will speak about her exhibition *Bringing the Holy Land Home: The Crusades, Chertsey Abbey, and the Reconstruction of a Medieval Masterpiece*. The exhibition will be on view at the Cantor Art Gallery at the College, January 26–April 6, 2023, where the Chertsey tiles will be displayed in dialogue with materials from the Byzantine and Islamic worlds.
- **Gerhard Lutz** is the Robert P. Bergman Curator of Medieval Art, Cleveland Museum of Art. He will introduce his upcoming exhibition, *Tilman Riemenschneider's Jerome and Late Medieval Alabaster Sculpture* which will be on view from March 26–July 23, 2023.

The exhibition examines this understudied material by presenting some of the most extraordinary surviving examples of alabaster work made in continental Europe, including the Cleveland's own Saint Jerome and the Lion, the only alabaster work in a U.S. collection by Riemenschneider.

- **Christine Sciacca** is Curator of European Art, 300–1400 at the Walters Art Museum in Baltimore. Her exhibition, entitled, *Ethiopia at the Crossroads* will be on view December 3, 2023–March 3, 2024. It is the first major art exhibition in America to examine Ethiopian art in a global context. Sciacca will discuss some of the more than 250 objects drawn from the Walters' world-renowned collection of Ethiopian art, as well as domestic and international loans. The exhibition has received the inaugural Exhibition Development grant from the ICMA and the Kress Foundation.

The panel will be introduced and moderated by Naomi Speakman, Curator of Late Medieval Europe at the British Museum where she has responsibility for the Western European collection, ca. 1050–1500. Most recently, she co-curated the 2021 exhibition *Thomas Becket: Murder and the Making of a Saint* and co-authored the accompanying exhibition publication.

Please feel free to notify colleagues and friends who may not be ICMA members, about this event.

The event will be recorded and accessible via the ICMA website (www.medievalart.org).

For questions, please contact Doralynn Pines, Chair of the Friends of the ICMA, doralynn.pines@gmail.com.

ONGOING OPPORTUNITIES FOR ICMA MEMBERS

Volunteer for the ICMA Oral History Project

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

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

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

ICMA Mentoring Initiative

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

We always welcome suggestions for mentoring events from students and colleagues. Convene a group to visit a site; invite students to a planning session for an upcoming symposium; facilitate a meeting with colleagues engaged in public humanities projects or exploring the medieval period in non-academic forums. Please contact icma@medievalart.org. 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 recent Pop-Ups that took place in London, Salt Lake City, and Los Angeles.

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 15, 2023 for inclusion in the Spring 2023 newsletter.

Employment Opportunity for Manuscript Scholars

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

EXHIBITIONS

ONLINE

Ancient Art at Dumbarton Oaks

Dumbarton Oaks, Washington, D.C.

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

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

The Schoenberg Institute for Manuscript Studies

Online exhibition:

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

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

National Museum of the American Indian

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

Lasting Impressions: People, Power, Piety

Dumbarton Oaks, Washington, D.C.

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

The Sogdians: Influencers on the Silk Roads

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

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

Virtual Middle Ages: A New Look at Old Art

Belvedere, Vienna

Online exhibition:

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

IN-PERSON (ALPHABETICAL BY COUNTRY)

BELGIUM

Alabaster

Museum Leuven, Leuven

October 14, 2022–February 26, 2023

Alabaster, more luxurious than gold and soft as velvet, was a very popular material in European sculpture. Museum Leuven and the Louvre Museum have teamed to try to show examples of all aspects of the material by using masterpieces from the fourteenth to the seventh centuries. Stroll past Gothic retable fragments, Baroque altars, unusual collectibles, and gigantic tombstones, and be amazed by the possibilities that this unique material offers.

Stories from Under the Ground:

Bruges in the Year 1000

Gruuthusemuseum, Bruges

December 9, 2021–October 27, 2023

CANADA

Meditation and the Medieval Mind

Art Gallery of Ontario, Toronto

Ongoing

CZECHIA

The Oldest of European Printmaking

Art Gallery of Ontario, Toronto

National Gallery of Prague, Prague

September 9–November 27, 2022

The art of printmaking on the European continent emerged specifically in German-speaking countries in the course of the fifteenth century. Originally, only single sheets with impressions from wooden or metal blocks were printed. The first woodcuts, metalcuts, and, later on, engravings were initially made as single-sheet prints that mainly dealt with religious subjects. With the invention and development of book printing, illustration prints were also incorporated into printed books beginning roughly in the 1470s.

FRANCE

Toulouse 1300–1400:

L'éclat d'un gothique méridional

Musée de Cluny, Paris

October 18, 2022–January 22, 2023

GERMANY

Barbarossa: Die Kunst der Herrschaft

LWL-Museum für Kunst und Kultur, Münster

October 28, 2022–February 5, 2023

Schloss Cappenberg in Selm

September 16, 2022–February 5, 2023

Das Mittelalter: Die Kunst des 15. Jahrhunderts / The Middle Ages: The Art of the 15th Century Germanisches
Germanisches National Museum, Nürnberg
July 7, 2022–October 1, 2023

Der Untergang des Römischen Reiches
Landesausstellung, Trier
June 25–November 27, 2022

Die Habsburger im Mittelalter: Aufstieg einer Dynastie / The Habsburgs in the Middle Ages: Rise of a Dynasty
Historisches Museum der Pfalz, Speyer
October 16, 2022–April 16, 2023
The exhibition takes the grave site of Rudolf I and his son Albrecht I as its point of departure and, building upon this, recounts the history of the Habsburgs through the European Middle Ages. It follows the struggles for kingship in the thirteenth and fourteenth centuries and the resurgence of the House of Austria in the shadow of the crown through their return to the throne and ultimately Maximilian I's presence on the European stage in the fifteenth century—both 300 years of imperial history and a success story with fateful detours and caesuras.

Die Normannen / The Normans
Reiss-Engelhorn-Museen, Mannheim
September 18, 2022–February 26, 2023

Islam in Europa, 1000–1250
Dommuseum, Hildesheim
September 7, 2022–February 12, 2023

Mittelalter
Badisches Landesmuseum, Karlsruhe
Ongoing

Niedergang oder Neuanfang? Mainz und Köln zwischen Antike und Mittelalter
Landesmuseum Mainz
June 11, 2022–January 29, 2023

Vor Dürer: Der frühe Kupferstich
Städel Museum, Frankfurt
September 28, 2022–January 8, 2023

ITALY

La città del leone: Brescia nell'età dei comuni e delle signorie
Museo di Santa Giulia, Brescia
October 29, 2022–January 29, 2023

SPAIN

Borrassà and the Cathedral of Barcelona: New Acquisitions for the Gothic Art Collection
Museu Nacional d'Art de Catalunya, Barcelona
February 23–July 2, 2023

SWEDEN

In Service of the Church
Historisches Museum, Stockholm
Ongoing

UK

Iconoclasm: censorship, destruction and reuse in the European Middle Ages
Sam Fogg, London
November 3–December 2, 2022

Medieval Britain in Colour: 500 Years of Illuminated Manuscripts
Fitzwilliam Museum, Cambridge
October 18, 2022–January 22, 2023
Medieval book artists—known as illuminators—were remarkable innovators. This focused display charts the changing use of pigments and gold by British illuminators from the tenth to the fifteenth centuries, looking at themes such as discovery and innovation, the story of blue, and working with gold. The 14 manuscripts on display are drawn principally from our own collections and include the Macclesfield Psalter, and the Peterborough Psalter. Exceptional loans from Cambridge colleges, including the second volume of the Bury Bible from the Parker Library, are also on display.

USA

A Passion for Collecting Manuscripts
J. Paul Getty Museum, Los Angeles
January 31–April 23, 2023
The Getty Museum is one of the few museums in the United States that maintains and displays a collection of medieval illuminated manuscripts. Portable and sumptuous, these hand-crafted treasures have garnered the interest of collectors throughout the centuries. Each has a unique story, and clues in the books themselves often provide tantalizing evidence that help reconstruct their meanderings through time. This exhibition shares intriguing stories about our manuscripts and the remarkable journeys that brought them to Los Angeles.

Bringing the Holy Land Home: The Crusades, Chertsey Abbey, and the Reconstruction of a Medieval Masterpiece
College of the Holy Cross, Worcester
January 26–April 6, 2023

Códice Maya de México:***The Oldest Book of the Americas***

J. Paul Getty Museum, Los Angeles

October 18, 2022–January 15, 2023

Engaging the Senses: Arts of the Islamic World

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

Ongoing

The Good Life: Collecting Late Antique Art at The Met

The Met Fifth Avenue, New York City

May 24, 2021–January 7, 2024

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

National Museum of the American Indian,

New York City

Ongoing

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

Haggerty Museum of Art,

Marquette University, Milwaukee

August 19–December 23, 2022

The exhibition considers Tolkien's work through the lens of manuscripts, in terms of both the materials that Tolkien studied as a medieval philologist and the manuscripts that he created while developing his collected writings on middle-earth. Professor Tolkien was deeply immersed in the complexities of manuscripts, and this exhibition will illustrate how different aspects of the manuscript tradition found expression within Tolkien's scholarly life and in his creative writing.

Life of Christ and Saints

Nelson-Atkins Museum of Art, Kansas City

December 16, 2021–December 11, 2023

Lives of the Gods: Divinity in Maya Art

The Met Fifth Avenue, New York City

November 21, 2022–April 2, 2023

The Medieval Top Seller: The Book of Hours

The Cleveland Museum of Art, Cleveland

August 26, 2022–July 30, 2023

Medieval Treasures from the Glencairn Museum

Philadelphia Museum of Art, Philadelphia

June 25, 2022–Fall 2023

Riemenschneider and Late Medieval Alabaster

The Cleveland Museum of Art, Cleveland

March 26–July 23, 2023

Text and Image in Southern Asia

The Cleveland Museum of Art, Cleveland

August 26, 2022–March 5, 2023

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

Timeless Treasures: 10 Manuscripts to Celebrate 10 Years in New York

Les Eluminures, New York City

November 3–December 21, 2022

Visualizing the Virgin Mary

J. Paul Getty Museum, Los Angeles

October 11, 2022–January 8, 2023

The Virgin Mary is one of the most important figures in the Christian tradition. This exhibition presents illuminated manuscripts depicting myriad stories and images from the Middle Ages that celebrated Mary as a personal intercessor, a compassionate mother, and a heavenly queen. The legacy of representing Mary is also shown through the venerated image of the Virgin of Guadalupe in the Americas, revealing how Mary provides different meanings for viewers across time.

The World in Maps, 1400–1600

Beinecke Rare Book & Manuscript Library,

New Haven

July 22, 2022–January 8, 2023

CONFERENCES, LECTURES, SYMPOSIA, WORKSHOPS (BY DATE)

From Kyivan Rus' to Modern Ukraine

Virtual Lecture Series

Dumbarton Oaks, North of Byzantium, and Connected Central European Worlds
April 22–December 15, 2022

For more information, register here:

https://docs.google.com/forms/d/e/1FAIpQLSeTu428mafj75sSXom3Hkx-sy9vHePx2CbMX9WmkC92_w6OV6g/viewform

Aufgeweckt: Kaiser Barbarossa im Spiegel der Zeiten und

Lecture Series

Westfälisches Literaturbüro in Unna e.V.
September 9–November 25, 2022

For more information, see: <https://www.wlb.de/projekte/aufgeweckt>

Yale Lectures in Late Antique and Byzantine Art and Architecture

Virtual Lecture Series

Yale University

September 9, 2022–April 14, 2023

For more information, register here:

https://ism.yale.edu/news/yale-lectures-late-antique-and-byzantine-art-and-architecture-0?utm_source=SpecialMail&utm_campaign=79a2c80879-Chimp+Nov+7_COPY_04&utm_medium=email&utm_term=0_45b-49c49f1-79a2c80879-509372542&mc_cid=79a2c80879&mc_eid=dcc7704b44#ov

History of Liturgy Seminar

Hybrid Lecture Series

Institute of Historical Research,
University of London, London, UK
October 3, 2022–June 5, 2023

For more information, see:

<https://www.history.ac.uk/seminars/history-liturgy>

Earlier Middle Ages Seminar

Hybrid Lecture Series

Institute of Historical Research,
University of London, London, UK
October 5–November 30, 2022

For more information, see:

<https://www.history.ac.uk/seminars/earlier-middle-ages>

Murray Seminars on Medieval and Renaissance Art

Virtual Lecture Series

Birkbeck, University of London
October 18, 2022–June 14, 2023

For more information, register here:

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

Oxford Medieval Visual Culture Seminar Michaelmas Term 2022

Lecture Series

University of Oxford,
St. Catherine's College, Oxford, UK
October 20–December 1, 2022

For more information, see:

<https://medievalartresearch.com/2022/10/14/lecture-series-oxford-medieval-visual-culture-seminar-michaelmas-term-2022/>

From Devilry to Divinity: Readings in Dante's Divina Commedia

Virtual Workshop

The Warburg Institute
November 1–December 6, 2022

For more information, see:

<https://warburg.sas.ac.uk/search-events?-search=&from=&to=&online=1&page=0>

***Poetry Play Persuasion:
The Diagrammatic Imagination
in Medieval Art and Thought***

Hybrid Lecture Series

British Library, London, UK

November 1, 2022

For more information, see:

<https://www.bl.uk/events/panizzi-lecture-poetry-play-persuasion-the-diagrammatic-imagination-in-medieval-art-and-thought>

***British Archaeological
Association Annual Lecture
Lecture Series***

British Archaeological Association,
London, UK

November 2, 2022–May 3, 2023

For more information, see:

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

***48th Annual Byzantine Studies
Conference at UCLA***

Conference

UCLA, Los Angeles, CA

November 3–6, 2022

For more information, see:

<https://cmrs.ucla.edu/conference/byzantine-studies/registration/>

***Representative Bodies:
Mass Production and the
Parliamentary Manuscript
in Late Medieval England***

Lecture

Houghton Library, Harvard University,
Cambridge, MA

November 7, 2022

For more information, see:

https://libcal.library.harvard.edu/event/9686378?fbclid=IwAR0Aa55eG-0ngGTmWHfTSYKf73ibltOJNq_gYKkT-j8vn7-EkTyokSqe6csIY

***The Menorah and the Seven-
Branched Candelabrum: Jewish
and Christian Manifestations in the
Medieval and Early Modern Periods***

Conference

Universität Tübingen, Tübingen, Germany

November 9–12, 2022

For more information, see:

<https://uni-tuebingen.delen/research/core-research/collaborative-research-centers/crc-different-aesthetics/events/conferences/>

***Dynastic Jewels: A Late Antique
Rhetoric of Treasure and Adornment***

Lecture

Dumbarton Oaks, Washington, D.C.

November 10, 2022

For more information, see:

<https://www.doaks.org/research/byzantine/scholarly-activities/dynastic-jewels-a-late-antique-rhetoric-of-treasure-and-adornment>

***Islamic Architecture for Wisdom:
Looking Back on the Classical Legacy***

Lecture

Aga Khan Program for Islamic Architecture,
Harvard University, Cambridge, MA

November 10, 2022

For more information, see:

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

***Translating Science: 15th Annual
Lawrence J. Schoenberg Symposium***

Hybrid Conference

University of Pennsylvania, Philadelphia, PA

November 10–12, 2022

For more information, see:

<https://www.library.upenn.edu/event/translating-science>

***From Archive to Repertoire in
Late Medieval Women's Caregiving***

Lecture

University of Wisconsin–Madison, Madison, WI

November 11, 2022

For more information, see:

<https://medievalstudies.wisc.edu/>

Looking at Language**Conference**

Index of Medieval Art, Princeton University,
Princeton, NJ

November 12, 2022

For more information, see:

https://docs.google.com/forms/d/e/1FAIpQLSeTu428mafj75sSXom3Hkx-sy9vHePx2CbMX9WmkC92_w6OV6g/viewform

Francesco Berlinghieri's Geographia and The World in Maps, 1400–1600**Virtual Lecture**

Beinecke Library, Yale University

November 14, 2022

For more information, see:

<http://calendar.yale.edu/cal/event/event-View.do?b=de&href=/public/cals/MainCal/CAL-8a808a5a-82728cad-0182-741cf9f1-000000d0.ics%2320221114T210000Z>

Dynastic Change: Family Networks and Female Genealogies in Medieval Armenia (11th–13th c.)**Virtual Lecture**

East of Byzantium

November 15, 2022

For more information, see:

<https://eastofbyzantium.org/upcoming-events/dynastic-change-family-networks-and-female-genealogies-in-medieval-armenia-11th-13th-c/>

The Extraordinary Architectural Patronage of a 13th-Century Sultan-Queen: Shajar al-Durr of Egypt**Lecture**

Aga Khan Program for Islamic Architecture,
Harvard University, Cambridge, MA

November 17, 2022

For more information, see:

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

Mmmonk School about the Medieval Book**Virtual Workshop Series**

Mmmonk-project and Henri Pirenne Institute
(UGent) November 18–December 9, 2022

For more information, see:

<https://www.mmmmonk.be/en/news/mmmmonk-school>

Speculative Geometry and the Opening Page of Sir Gawain and the Green Knight**Lecture**

Beinecke Library, Yale University

November 21, 2022

For more information, see:

<https://medievalstudies.wisc.edu/>

Results of Recent Scientific Analysis of the Vinland Map: Can You Judge a Manuscript by its Ink?**Virtual Lecture**

Beinecke Library, Yale University

November 21, 2022

For more information, see:

<http://calendar.yale.edu/cal/event/event-View.do?b=de&href=/public/cals/MainCal/CAL-8a808a5a-82728cad-0182-741cf9f1-000000d0.ics%2320221121T210000Z>

“So shall the king greatly desire thy beauty”: on the sculptures of knights and ladies at Santa María la Mayor de Toro (Zamora)**Lecture**

The Courtauld, London, UK

November 23, 2022

For more information, see:

<https://courtauld.ac.uk/whats-on/so-shall-the-king-greatly-desire-thy-beauty-on-the-sculptures-of-knights-and-ladies-at-santa-maria-la-mayor-de-toro-zamora/>

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

British Archaeological Association

November 23–24, 2022

For more information, see:

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

The Posthumous Papers of the Manuscripts Club**Hybrid Lecture**

Weston Library, Bodleian Libraries, Oxford, UK

November 28, 2022

For more information, see:

<https://visit.bodleian.ox.ac.uk/event/nov22/job-posthumous-papers>

Tanklūshā: A Poetic Atlas of the Sky**Lecture**

The Warburg Institute

November 30, 2022

For more information, see:

<https://warburg.sas.ac.uk/events/work-in-progress-tahmasebian>

Rulers from the West: Teotihuacan in Maya History and Politics**Hybrid Lecture**

Dumbarton Oaks, Washington, D.C.

December 1, 2022

For more information, see:

<https://www.doaks.org/research/pre-columbian/scholarly-activities/rulers-from-the-west-teotihuacan-in-maya-history-and-politics>

St Guthlac of Crowland's twelfth-century Translatio cum Miraculis**Virtual Lecture**

Ideology, Society and Medieval Religion,
University of York

December 5, 2022

For more information, see:

<https://www.eventbrite.co.uk/e/st-guthlac-of-crowlands-twelfth-century-translatio-cum-miraculis-tickets-422058216487?aff=ebdsoporgprofile>

Rethinking accuracy: the graphical language and geometric aesthetics of late medieval nautical charts**Lecture**

The Warburg Institute, University of London,
London

December 8, 2022

For more information, see:

<https://warburg.sas.ac.uk/events/maps-and-society-krtalic>

2023 Multidisciplinary Graduate Student Conference**Hybrid Conference**

Newberry Library, Chicago, IL

January 16–28, 2023

For more information, see:

<https://www.newberry.org/calendar/2023-multidisciplinary-graduate-student-conference-nlgrad23>

Medieval Indian Manuscripts and the Stories They Tell**Lecture**

Cleveland Museum of Art, Cleveland, OH

January 29, 2023

For more information, see:

<https://www.clevelandart.org/events/lectures/medieval-indian-manuscripts-and-stories-they-tell>

Responding Icons and Miraculous Images? Is There a Theology for Mosaics?**Lecture**

Mary Jaharis Center for Byzantine Art and
Culture

February 9, 2023

For more information, see:

<https://maryjahariscenter.org/events/responding-icons-and-miraculous-images>

College Art Association Annual Conference**Hybrid Conference**

College Art Association, New York City, NY

February 15–18, 2023

For more information, see:

<https://www.collegeart.org/programs/conference/conference2023>

Dialogue in Homilies and Hymns on the Annunciation: The Dynamics of a Divine Encounter**Lecture**

Mary Jaharis Center for Byzantine Art
and Culture

March 1, 2023

For more information, see:

<https://maryjahariscenter.org/events/dialogue-in-homilies-and-hymns-on-the-annunciation>

From Archive to Repertoire in Late Medieval Women's Caregiving**Lecture**

Mary Jaharis Center for Byzantine Art and
Culture

March 1, 2023

For more information, see:

<https://maryjahariscenter.org/events/dialogue-in-homilies-and-hymns-on-the-annunciation>

***Forming Words, Forming Things:
Changeable Forms across the
Mediterranean, 500–950***

Hybrid Conference

University of Cambridge, Cambridge, UK

March 2–3, 2023

For more information, see:

<https://maryjahariscenter.org/blog/forming-words-forming-things>

***The Wall Painting Cycle on the
Sciences and Arts in the Brandenburg
Cathedral Cloister in its Context:
Art Production and Organization
of Knowledge around 1450***

Conference

Brandenburg an der Havel, Germany

March 29–30, 2023

For more information, see:

<https://kw.uni-paderborn.de/fach-kunst/mittlere-und-neuere-kunstgeschichte/projekte/der-wandmalereizyklus>

CALL FOR PAPERS (BY DEADLINE)

***Panel on Pre-modern East Asia:
Kentucky Foreign Language
Conference (KFLC)***

University of Kentucky, Virtual Conference

Deadline: November 10, 2022

For more information, see:

<https://networks.h-net.org/node/73374/announcements/10880917/panel-pre-modern-east-asia-kentucky-foreign-language>

Making Sense of Sensory Studies

Aarhus University, Aarhus, Denmark

Deadline: November 13, 2022

For more information, see:

<https://networks.h-net.org/node/73374/announcements/11130544/call-papers-making-sense-sensory-studies>

***The Wall Painting Cycle on the
Sciences and Arts in the Brandenburg
Cathedral Cloister in its Context: Art
Production and Organization
of Knowledge around 1450***

Brandenburg an der Havel, Germany

Deadline: November 15, 2022

For more information, see:

<https://kw.uni-paderborn.de/fach-kunst/mittlere-und-neuere-kunstgeschichte/projekte/der-wandmalereizyklus>

***Mnemosyne: Forgetting,
Remembering, and Rediscovering
Classical Antiquity***

The Warburg Institute,

University of London, London

Deadline: November 25, 2022

For more information, see:

<https://mnemosyneconferenc.wixsite.com/mnemosyne-conference>

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

Harvard University, Cambridge

Deadline: November 28, 2022

For more information, see:

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

***Eighteenth Biennial Conference
of the Early Book Society***

University of Limerick, Limerick,

Ireland Deadline: December 1, 2022

For more information, see:

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

***Multilingual Literary Practices
In A Multicultural World,
From Archaic Greece To The
Byzantine Empire***

Belgian Academy in Rome, Rome, Italy

Deadline: December 15, 2022

For more information, see:

<https://classics.ufl.edu/event/conference-multilingual-literary-practices-in-a-multicultural-world-from-archaic-greece-to-the-byzantine-empire/>

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

Saint Louis University, St. Louis, MO

Deadline: December 31, 2022

For more information, see:

<https://www.smrs-slu.org/submit.html>

***39th Annual Midwest Conference
on Mesoamerican Archaeology
and Ethnohistory***

College of DuPage, Glen Ellyn, IL

Deadline: February 15, 2023

Email a brief abstract to Matt Krystal at:

mbkrystal@noctrl.edu

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

Central European University,

Virtual Conference

Deadline: February 15, 2023

For more information, see:

[https://medievalstudies.](https://medievalstudies.ceu.edu/article/2022-10-17/call-papers-medievalisms-screen-iii)

[ceu.edu/article/2022-10-17/](https://medievalstudies.ceu.edu/article/2022-10-17/call-papers-medievalisms-screen-iii)

[call-papers-medievalisms-screen-iii](https://medievalstudies.ceu.edu/article/2022-10-17/call-papers-medievalisms-screen-iii)

CONTRIBUTIONS:

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