FROM THE PRESIDENT

Dear colleagues,

By the time you read this, many of you in academics will be already heading into the fall semester. Don't forget that the ICMA is here to help in any way we can.

As you know, the ICMA is celebrating the 60th anniversary of its establishment in the United States as the American branch of the French organization, the Centre international d’études romanes. Our official anniversary event will be held in New York City on the evening of October 21, 2016. Prior to the reception, there will be tours of the Met’s exhibition, *Jerusalem 1000–1400: Every People Under Heaven*, by its curators, Barbara Boehm and Melanie Holcomb. Details will be sent later, but for now do please save the date and make sure to join in the festivities!

I am extremely happy to be able to report that *Gothic Sculpture in America III: The Museums of New York and Pennsylvania* was published by the ICMA this spring in time for the conference at Kalamazoo. Its editors, Joan Holliday and Susan Ward, worked long hours to assure this deadline was met. **Do urge your libraries to purchase the volume** (available online at [http://www.medievalart.org/census-of-gothic-art](http://www.medievalart.org/census-of-gothic-art)): it is very reasonably priced, and ICMA members receive a 25% discount. Any library where medieval art is taught should own this important corpus. And the ICMA needs the income!

There is good news as well concerning the ICMA Book Prize that was established this past spring. An award of $1000 will be awarded to the author of a book deemed to be the best published in the field of medieval art in the year 2015. The five-member jury, chaired by Therese Martin, has been spending long hours this summer reading and evaluating the 14 submissions, an impressive number for this initial year. Depending on the speed-reading skills of the jurors and and the degree of consensus among them, their decision will be announced either at the fall Board meeting in October or at the ICMA annual meeting at the time of CAA in February of 2017. We are all grateful to Nino Zchomelidse and Nina Rowe for providing much of the necessary groundwork for the establishment of this prize.

Nancy P. Ševčenko, President
President of the ICMA

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We continue to support sessions at conferences as well as other lectures, relying on the grants awarded us by the Kress Foundation, and on our own general funds. Reports on the fine ICMA-sponsored sessions at the Kalamazoo and Leeds conferences can be found below. On October 6, the ICMA will be sponsoring a keynote lecture at the Byzantine Studies Conference held this year at Cornell University, and on November 5, we will be co-sponsoring a session at a 3-day conference in Boston attached to a major exhibition of manuscripts: Beyond Words: Illuminated Manuscripts from Boston Collections. The manuscripts, most of them late medieval, will be exhibited at the McMullen Museum of Art at Boston College, at the Isabella Stewart Gardner Museum, and at the Houghton Library of Harvard University. The Forsyth and Stahl lecture series have been revived: Jacqueline Jung (Yale University) will be the Forsyth lecturer and Barbara Bochm (Metropolitan Museum of Art) the Stahl lecturer, both in 2017. We are sponsoring sessions next year at the British Association of Art Historians and at the St. Louis Medieval Conference, both for the first time. This exciting and ever expanding vision of where the ICMA should be represented has been ably pursued by the chair of the Programs and Lectures Committee, Janis Elliott. The University of Chicago Press has been wonderfully responsive to our requests for promotional material to put on display at conferences and at small gatherings of members. So do turn to us for information on how to proceed, if there is an occasion where you think the ICMA should be represented.

The winners of the three student travel grants for 2016 were Peter Bovenmyer (Wisconsin), Krisztina Ilko (University of Cambridge), Sophie Ong (Rutgers). The three will be reporting on their adventures in the December Newsletter. The winners of the student essay prizes were Orsolya Mednyánszky (Johns Hopkins, first prize) and Nicolas Hatot (Sorbonne, second prize). Congratulations to all!

The E-book project has also moved forward and is exploring potential university presses. It was decided by the Publications Committee that the imprint should bear the name ICMA Books, and the series under development will be entitled Viewpoints. Beate Fricke (Berkeley) and Aden Kumler (Chicago) have agreed to serve as joint editors. Betsy Sears, who worked tirelessly as Chair of Publications to move Gesta to the University of Chicago Press, has again worked her magic, drawing up with the help of her committee a profile for the series, and a proposal for the presses. The Lordship and Commune website, organized by Nina Rowe with Danielle Oteri, will soon be up and running as described below.

As the world situation appears to be deteriorating under our eyes, let us laud our members: the teachers who keep the study of the humanities alive, the librarians who enable research, and the museum professionals who keep the objects of the Middle Ages accessible and safe. Your work is hard, but more crucial than ever.

With my admiration and warm wishes,

Nancy P. Ševčenko, President
President of the ICMA


The Lordship and Commune Project is based on Barbara Abou-El-Haj’s unfinished study of the cathedrals of Reims and Amiens, analyzed in relation to their political and social environments. Using this interactive platform, scholars and students can explore, debate, and raise new questions about Gothic architecture, power, and resistance.

Please check it out, contribute to the conversation, and consider integrating it into your Fall 2016 courses!

The Lordship and Commune Project is a collective work. Nina Rowe led a team of scholars – Michael Davis, Jennifer Feltman, Lindsey Hansen, and Janet Marquardt – editing, revising, and filling out the text. Danielle Oteri was in charge of design, with assistance from Aimee Caya on images.

Submitted by Nina Rowe

American Council of Learned Societies (ACLS) Delegate Report to ICMA 2016

Dear ICMA colleagues,

It is an honor to serve as the Delegate from ICMA to the American Council of Learned Societies. The annual
meeting of ACLS was held this year in Washington on May 5-7, 2016, and I have little to report in terms of actions taken by the delegates. A new member organization was admitted to the Council, the Society for the History of Authorship, Reading and Publishing (SHARP). A particularly exciting moment came when the delegates accepted, although not unanimously, the recommendation from its Executive Committee that the name of the Conference of Administrative Officers be changed to the Conference of Executive Officers. The relative paucity of action, or action items, does not mean that the meeting was unsuccessful, in my view, for there were interesting and I hope fruitful discussions of many issues, many of them concerning ICMA and its members.

The opening plenary session was devoted to “Initiatives to Promote Careers beyond the Professoriate,” and addressed not only attempts to find career paths for un- or under-employed academics, to be sure an important issue, but also to broaden the circulation of humanists throughout society. The ACLS program of Public Fellows, funded with support from the Mellon Foundation, is an example of this effort, and the University of Wisconsin’s Center for the Humanities now funds some advanced students who would normally be employed as teaching assistants as “public humanities fellows,” expecting them to make social contributions while also preparing for academic or “plan B” non-academic paths. The American Historical Association has a program promoting “career diversity” and its chief executive [formerly administrative] officer James Goldman described a survey of recent recipients of doctoral degrees in History that found, quite distressingly, that many felt embarrassed to admit that they had taken a non-academic path and felt, whether rightly or wrongly, that their former teachers and fellow students did not want to maintain contact with them. He recommended that academics make strenuous and positive efforts to stay in touch with all alumnae/i, and consider seeking their participation in collaborative seminars as well as in providing mentoring for current students. Grossman observed that a PhD degree in history, or other fields, should not be seen as a vocational degree leading only to the professoriate.

Pauline Yu’s Presidential address was delivered with her customary eloquence and humor, following upon the previous discussion with a plea that the humanities, and humanists, should beware of becoming what Nelson Schwartz termed (in a recent New York Times) a “velvet rope economy” reserved for affluent elites, stressing the importance of diversity and outreach.

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REPORTS FROM ICMA-SPONSORED SESSIONS

(continued)

There is now, and indeed there has been since 1979, a Community Colleges Humanities Association (www.ccha-assoc.org), and an increasing portion of humanities education now takes place in the growing community colleges. Yu reported that of the 244 recent ACLS dissertation-completion fellows who received tenure-track appointments in higher education, 43% of those were in non-research institutions, including community colleges. She discussed the Mellon Mays Undergraduate Fellowship program (www.mmuf.org), an initiative providing some stipendiary and loan-repayment support for undergraduate students from under-represented communities, combined with programs involving regional conferences and a journal publishing the work of promising undergraduates interested in the humanities.

In a new feature, five of the constituent societies in ACLS presented “micro-reports” about their activities, many including outreach efforts. The important ACLS Fellowship programs were discussed, beginning with an invitation to those who might be interested in serving as a peer reviewer (of whom there were 600 in the past year), which award $18.1 million to some 300 individuals. Members of ICMA might be interested in volunteering to service in this capacity. Many of our members will not be surprised by the results of a survey of 2285 applicants for ACLS Fellowships, reporting that among those now holding tenure track positions, fully one-half of them spent two-three years as post-doctoral fellows or adjuncts. Few will be surprised that the presentations by recent ACLS Fellows all emphasized three elements that are now increasingly explicit expectations for successful applications: proposals are looked upon with special favor if they have a strong digital component, are highly collaborative, and/or reach beyond the academy. To take but two examples from Fellows last year, Kim Gallon (History, Purdue) was the leader among a group forming the “Black Press Born Digital” project, which has created a searchable website providing access to black newspapers, and Brook Danielle Lillehaugen (Linguistics, Haverford) created “A digital corpus of colonial Zapotec manuscripts” with a website (https://ds-omeka.haverford.edu/ticha/en/index.html) designed to be useful to scholars and also the diminishing number of Zapotec speakers.

The last plenary speakers were “Bro” Adams, Chair of the National Endowment for the Humanities, and Darren Walker, President of the Ford Foundation. NEH celebrates its 50th anniversary with a wide variety of events, and some members of ICMA might wish to, and be able to, attend (http://nchumanities.org/news/2015/09/29/national-endowment-humanities-celebrates-its-50th-anniversary?mini=calendar%2F2016-02). NEH has survived Congressional opposition, in part because in Adams’ view the culture wars of the 80s and 90s have receded (not entirely good news, if the alternative is irrelevance), and is working to promote the humanities “ecosystem.” Again, outreach is a major theme, exemplified by a $10 million grant to create a Humanities Center at the Community College of Cleveland, and Adams noted that although enrollments in the humanities are declining in four-year colleges and universities, they are increasing in community colleges, offering opportunities for growth in that important area. NEH is also working with the Mellon Foundation to support efforts to integrate the humanities with the STEM disciplines, which are experiencing many problems with teaching, and NEH also wants to address “Grand Challenges,” such as immigration, citing a major digital outreach effort at the Cleveland Museum of Art (http://www.clevelandart.org/learn/distance-learning/high-school/americatransforming-1860-1918). Darren Walker did not actually give a presentation, but sat for an interview with Pauline Yu, starting with the recent New Yorker profile of Walker. The discussion focused on Walker’s, and the Ford Foundation’s, current emphasis on addressing inequality, making this the center of its three divisions of Arts and Humanities, Development, and Social Justice.

Respectfully submitted,
Lawrence Nees, University of Delaware

REPORTS FROM ICMA-SPONSORED SESSIONS

ICMA at the 51st International Congress of Medieval Studies, Kalamazoo, MI: A Screening of Beatus: The Spanish Apocalypse in Memory of John Williams (d. June 6, 2015)

In Kalamazoo on Thursday evening, May 12th, the documentary film Beatus: The Spanish Apocalypse, was screened to an audience of medievalists attending the International Congress of Medieval Studies. The film is based upon the richly painted medieval manuscript tradition of the Beatus Commentary on the Apocalypse, written by the monk Beatus of Liébena in the late 8th century and surviving in twenty-nine illuminated copies from the 10th through the early 13th centuries. It includes extensive travel to medieval sites in Spain, with learned dialogue, commentary, and reflection on the Beatus tradition and related aspects of the art of medieval Spain by scholar John Williams (University
Professor Emeritus, University of Pittsburgh) who died in June 2015. It was John’s hope that this stunning film would be screened at Kalamazoo where medievalists from all over the world might be able to see and enjoy it. While there was a good crowd on hand for the screening, the film competed with other events and sessions. As a result, not all who wished to see the film were able to do so. With that in mind, the filmmakers have made *Beatus: The Spanish Apocalypse* available as a DVD for those who wish to order it. The cost for individuals is $25. If interested, please go to http://www.musefilm.org/store/beatus-the-spanish-apocalypse. Proceeds from the sales will go towards producing a Spanish language version of the film.

To date, the film was shown in competition at the 2015 Montréal Festival du Film sur L’Art (March 2015); it is the fourth film that Producer Murray Grigor has made in partnership with Hamid Shams as cinematographer. Grigor has also directed a film devoted to the Book of Kells (*The Work of Angels*, 2000).

Submitted by David Raizman

**ICMA at the 51st International Congress of Medieval Studies, Kalamazoo, MI: Models and Copies, Masters and Pupils: New Work on Spanish Illuminated Manuscripts in Memory of John Williams**

As a pendant to the Thursday evening showing of the Beatus film was a Friday-morning session of papers on Spanish illuminated manuscripts moderated by Therese Martin: “Models and Copies, Masters and Pupils: New Work on Spanish Illuminated Manuscripts in Memory of John Williams.” This session took as its jumping-off point the colophon to the 960 Bible from León, in which the scribe Florentius raises a bubbling toast to his “most cherished pupil, chosen by me.” The illuminator Sanctius responds in kind to his “Master,” lifting his cup and joining in praise to Christ for their completion of such a magnificent book. On folio 12 of the same manuscript, however, in a grand display filling the entire page, it is Sanctius alone who asks the reader to remember him for his individual efforts. The two figures on the bible’s omega page thus served as a metaphor for our session, which centered on copies that depart from their models and pupils who do not always tread directly in the footsteps of their masters. In this way, we chose to honor the inimitable work of John Williams (1928-2015) in the field of illuminated manuscripts, particularly the Beatus Commentaries on the Apocalypse, which has inspired scholars beyond the bounds of Spanish medievalism. Williams broke away from his early training, which held that an unprecedented image must have been based on a lost model. He came rather to recognize originality in medieval works of art and to highlight the previously unperceived agency of illuminators from the early Middle Ages. For this session, our interests centered especially on the choice to deviate from an archetype, including the ways in which such decisions give rise to provocative new questions about intentionality and audience, likeness and divergence, and scholarly innovations that lead to paradigm shifts.

Julie Harris opened the session with “A Funny Thing Happened on the Way to the Seder: What the ‘Hispano-Moresque’ Haggadah Can Tell Us about Medieval Creativity.” In recognition of John Williams’s contributions to the field of Spanish manuscript illumination, she presented the rather surprising similarities shared by illuminated Beatus manuscripts and Iberian illuminated Haggadot, both in terms of their actual features and of those apparent in the historiography regarding the genres. She focused on the earliest Iberian Haggadah manuscript, British Library MS Or. 2737, examining images that seem to be without...

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precedent in biblical illumination and in which the creative impulse is crystallized. In particular, her discussion paid close attention to the image on folio 82 in which four male figures—tracking right to left, as Hebrew is read—precisely enact the biblical text of Exodus 12:11 (“You shall eat it in this manner: with your loins girded, your sandals on your feet, and your staff in your hand; and you shall eat it in haste”). This is a rare instance in which new visual iconography is achieved by making a word-for-word transcription of Hebrew scripture rather than modifying earlier models.

The following paper by Ana Hernández Ferreirós gave us “Further Perspectives on ‘A Castilian Tradition of Bible Illustration:’ Re-Examining the Connections between the Bibles of San Isidoro de León (960 & 1162).” Her study was built around a comparative analysis between the codex made in the year 960 at the monastery of Valeránica (Burgos), on which John Williams wrote his dissertation, and the copy made of it in the year 1162 at San Isidoro. A goal of her paper was to overcome the prejudices that have dismissed the latter as a mere copy with no intrinsic value of its own. Instead, she showed that the illumination of the 1162 Bible was the creation of a group of painters who had to interpret a series of images made two hundred years before. Thus, the most interesting aspect of this manuscript comes from the innovations within the cycles of images that do not appear in the tenth-century exemplar. The visual, intellectual, and cultural developments of the centuries that separate the manuscripts had an influence on the way the illuminators working at San Isidoro interpreted the earlier images. By analyzing scenes that reflects a desire to bring the codex closer to its audience—a twelfth-century community of Augustinian canons—she demonstrated the impact of the surrounding zeitgeist on the scriptorium and the decisions made by artists who translated the old miniatures into contemporary terms. Such choices have profound implications that offer rare insight into the minds of the painters and the community that commissioned the manuscript.

For “Copies, Originals, and the Impoverishment of Images,” Robert Maxwell took as his point of departure John Williams’s observations on the problem of adducing creativity in medieval art, particularly when assuming Kurt Weitzmann’s approach of lost archetypes. Here he explored the issue in the knotty context of diplomatics, where we usually assume copying to have removed personal intervention. Yet an examination of images that accompany an extraordinary series of copies produced in Aragón between c. 1150
and c. 1340 provides a window onto the nuances of copying within diplomatics and raises the question of the role of creativity even when the artist worked from a presumed “model.” His discussion implicitly critiqued some prevailing views about medieval artistic production, such as those that privilege ontologies of presence or indistinct temporalities of copying, both amounting to an impoverishment of image theory since they limit the “artfulness” of image production. Instead, he encouraged a reconsideration of image value—the critical intelligence of art—and of the creative dynamics that enabled an artistic culture of “original” copies.

A lively debate then ensued, spilling over into the lunch break. The organizers of this two-part celebration of John Williams’s scholarship came away with the sense that he would have been proud of the new work being inspired by his research. We are very grateful to ICMA for its sponsorship of the events.

Submitted by Therese Martin

ICMA at the 51st International Congress of Medieval Studies, Kalamazoo, MI: Picturing the Present: Structuring the Medieval Beholder’s Relations toward Time

This session explored how medieval images affected their beholders’ relationship to the present and their understanding of time. While the panel covered material from late antiquity to the late Middle ages in both the West and Byzantium, all the contributions addressed how medieval works of art either referred to the present or actively mediated beholders’ relation to and conceptualization of it.

Armin Bergmeier discussed a group of Late Antique representations that researchers have tended to read as apocalyptic. Bergmeier argued that instead of referring to the imminent end of time, late antique image-makers pictured the invisible God in the here and now. In doing so they developed a visual repertoire based on ephemeral visions of the divine. Only in later high medieval representations did the same imagery acquire an apocalyptic meaning. Bergmeier concluded by suggesting that this iconographic disjunction and a modern obsession with the end of time have together occluded the original meaning of the late antique imagery.

Taking Matteo Giovannetti’s unusual compositions at Avignon as a case study, Tanja Hinterholz explored how pictorial space in sequential visual narrative mediated spectators’ relationship to the subject matter at the moment of viewing. Hinterholz showed that the disorienting paintings are not failed attempts at the representation of space, but rather that they intentionally create breaks between adjacent compositions so as to force viewers to readjust their relation to the picture and their progress through the visual

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narrative. As a result, viewers’ disorientation and readjustment mark off and make present each step of the narrative for the beholder. This intention is echoed in the use of trompe l’œil to bridge the gap between the historical scene and the present space inhabited by the viewer.

Beatrice Kitzinger’s contribution addressed the question of how medieval works of art might use the experience of the instant, of duration in the present moment, as a raw material in depiction. Proceeding from the staging of the Annunciation in a fifteenth-century drama, Kitzinger took up a series of case studies from across the Middle Ages: the Crucifixion sequence in the Hortus Deliciarum, the Coronation of the Virgin in Gothic ivories, and a cross-page from the Lindisfarne Gospels. In doing so, Kitzinger draws a crucial distinction between works of art that use the experience of time in the present to engender and sustain reflection, and those that use the present and its convergence with the past and future to frame a particular, often theological, meaning.

The final presentation, by Benjamin Anderson, examined two types of Byzantine oracular images: first, the illustrations accompanying the so-called oracles of Leo the Wise, and, second, reliefs on public monuments, such as on the column of Arcadius. Anderson discussed how the interpretation of—or rulers’ identification with—oracular images allowed contemporaries to negotiate their present political reality and situate it within a broader historical span. Anderson, moreover, showed that oracular images are often described in texts as resisting the interventions and interpretations of those who wish to control them.

Each of the contributions worked with different definitions of “the present.” They addressed the present as an iconographical feature of something depicted, as something experienced and therefore studied phenomenologically, or as the actualization of a particular historical and political reality. At the same time, the session explored how these different forms of the present might overlay and complement each other. The session concluded with a discussion of the audiences that would have originally viewed the works and how the images themselves presuppose different forms of access and engagement. Conversations after the panel also brought out many of the themes and concerns shared by the papers, in particular the close relationship between narrative and temporality in works of art and the way images can refer to multiple temporalities and “presents” simultaneously.

See the Student Committee Pages below for descriptions of the highly successful sessions at Kalamazoo and Leeds: “Crossing the Hanseatic Threshold and
Beyond: Making Connections in Medieval Art, 1200-1500,” and “Setting the Table: Medieval Tablescapes, Dining and the Visual Culture of Food.”

**ICMA Reception at Kalamazoo**

Amy Jeffs, Lloyd de Beer, Cynthia Habn

Lynley Anne Herbert, Emily Shartrand, Beateice Kitzinger

Peter Dent, Kathryn Smith, Alexa Sand

**Member News**

**Awards**

If you are a member and your work has recently garnered a prize in the 12 months prior to December, 2016, please send your information to Sherry Lindquist, newsletter@medievalart.org by November 15, 2016 (in advance of the December Newsletter).

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Georgia Gene Berryhill (Professor of Art History, University of Maryland) has been awarded a Scholar Core Fulbright to Bulgaria from Oct. 1, 2016 to March 1, 2016, to study visual culture preservationism. She will be teaching at the National Academy of Art in the capital city of Sofia as well as conducting field research with a team of professionals within the visual arts and archaeology.

Kathryn Brush (Professor of Art History, University of Western Ontario), has been elected a Fellow of The Royal Society of Canada.

Sharon Gerstel (Professor of Byzantine Art and Archaeology, University of California, Los Angeles) won the 2016 Runciman Award, an annual literary award offered by the Anglo-Hellenic League (London), for her book, Rural Lives and Landscapes in Late Byzantium: Art, Archaeology and Ethnography (Cambridge University Press, 2015).

Dorothy F. Glass (Professor Emerita, SUNY University at Buffalo), a former President of ICMA, was inducted as a Fellow of the Medieval Academy of America.

Therese Martin (Consejo Superior de Investigaciones Científicas, Madrid) was elected a Fellow of the Society of Antiquaries of London. She was also awarded a Spanish National Excellence in Research Grant (2016-2018) to direct a research project on “The Medieval Treasury across Frontiers and Generations: The Kingdom of León-Castilla in the Context of Muslim-Christian Interchange, c. 1050-1200.” The team consists of Silvia Armando, Jerrilynn Dodds, Amanda Dotseth, Julie Harris, Jitske Jasperse, Elise Morero, Lawrence Nees, Pamela Patton, Mariam Rosser-Owen, David Wasserstein, and Ittai Weinryb.

Conrad Rudolph (Distinguished Professor, University of California, Riverside) was named a Fellow of the Medieval Academy. He was also awarded a Samuel H. Kress Foundation Digital Resources Grant, for “Automated FACES: A proposal for the automation and dissemination of a face recognition algorithm for the identification of unidentified works of portrait art,” with co-investigator Amit Roy-Chowdhury (UCR Electrical Engineering). To be made available through the Frick Art Reference Library.

Kathryn A. Smith (Professor of Art History, New York University) was elected a Fellow of the Society of Antiquaries, London.

Nancy L. Wicker (Professor of Art History, The University of Mississippi) has been named Allen W. Clowes Fellow by the National Humanities Center to study roles of patrons, artists, consumers, and subjects in Viking art between September 2016 and May 2017.

She has also been awarded a Digital Humanities Start-Up Grant by the National Endowment for the Humanities, co-directed with colleagues at The Catholic University of America and The University of Virginia. The grant will support pilot implementation of Project Andvari, an online portal to aggregate digital collections of northern European early medieval art.

**Recent Publications by ICMA Members**

If you are a member who has published a book (or equivalent research project) 12 months prior to December, 2016, and which has not yet been announced in this newsletter, please send your information to Sherry Lindquist, newsletter@medievalart.org by November 15, 2016 (in advance of the December, 2016 Newsletter).


Keane, Margaret. Material Culture and Queenship in Fourteenth-century France: The Testament of Blanche of Navarre (1331-1398). Brill, 2016. (This publication was supported by a Publication Grant from ICMA). http://www.brill.com/products/book/material-culture-and-queenship-14th-century-france


SPECIAL FEATURES

Reflection: Memoires of an Adjunct

Recently, I submitted an article on a lovely manuscript with the complete poetry and music of Guillaume de Machaut (c. 1300-1377). It is the frontispiece to a poem called The Tale of the Orchard. In it, the narrator is distraught over his desire for an unobtainable woman. He enters a garden space quiet except for the birds. He is seeking consolation and distraction from his situation. Nature puts him to sleep on the verdant lawn, and he dreams of the god of love who offers advice in the matter. But the frontispiece miniature is striking because we see neither the god of love nor the beloved! Instead, there is a flowering vine-covered bower (Figures 1-2). It is empty. The subject matter is, indeed, a lack of subject matter. In his dream world the narrator’s gaze is fixed on fulfillment and desire. The bower, however, is only a reminder of the possible site of lovers’ trysts in which he will – ostensibly – never participate. Oddly enough, the bower is never mentioned in the poem, creating a semantic image-text lacuna.

I think I was drawn to this image given my own conundrum. I too am in a garden, the discipline of art history, which I love and am passionate about. But my career as a teacher was lacking; namely, a full-time position. In the second Machaut image, the narrator is busy at work, composing text and music on a long scroll. Scattered on the ground are what look to be shorter, earlier, perhaps failed attempts. In a similar fashion, despite my many past and ongoing publications and my years of teaching experience, I feel like I am writing endless applications. Finally, it is as if I were trapped in the field as an adjunct, forever desiring what may be an unobtainable dream.

I remember meeting a fellow academic at the yearly medival conference in Kalamazoo. I shook her hand, smiled, and said “Pleased to meet you.” My immediate response, however, was to look at her name tag. Where does she teach? It read, “Independent scholar.” I smirked quietly to myself. She must have a rich husband. I have few regrets in my life, but now I look back on that conversation with embarrassment and guilt. I never thought I would be in a compromised position – unaffiliated to any one institution but of necessity “associated” with a handful. How did this happen to me? I’ve been faithful to my field and my students for decades. How long will I be an adjunct? I worry that each semester will be my last, or that I’ll only get one course. Will I need to – once again – teach at multiple institutions to make ends meet? The steady decrease in tenure-track jobs and increased reliance on adjunct labor in the academy means that my situation is the rule rather than the exception.

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COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the 12 months prior to December, 2016, and which has not yet been announced in this newsletter, please send a 200-500 word obituary and, if possible, an accompanying to picture Sherry Lindquist, newsletter@medievalart.org by November 15, 2016 (in advance of the December, 2016 Newsletter).
It is taxing to recover from a repeated cycle on Lady Fortune’s unpredictable wheel: I will have a job; I have a job; I had a job – especially because the adjunct has come to expect this situation. In a third Machaut miniature, Lady Fortune is cranking an intricately engineered wheel (Figure 3). It’s raising an unwitting, curious child to the status of ruler only to throw him from this position. The pink hat is not a crown, except, perhaps, in the world of Machaut’s narrator who has mastery of poetry and music. Note that instead of the expected iconography where an old man (senex) falls under the wheel, here it is a clean-shaven young man, still in the prime of his life. He is, however, humiliated. His undergarments are conspicuously revealed; his body twists in an ungainly fashion; and his disheveled hair flies in the rush of wind as he is about to be crushed.

A mid-fourteenth-century French manuscript, in the collection of the Pierpont Morgan Library in New York, with a poem entitled The Vows of the Peacock, seems to encapsulate the fraught dilemma that adjuncts face in trying to balance the passion and ideals that brought us to and keep us in academia, with the realities of inadequate compensation and marginalized status. The storyline is a fantastic extension of the life of Alexander the Great, who was considered to be the paragon of knightly virtue. The splendid miniatures that accompany it are as rarified and fictive as the world of courtly love (Figure 4). Replete with acts of chivalry and promises of love, however, they are surrounded throughout by the highest number of obsceneae known in any earlier or contemporary manuscripts (Figure 5).

They are “on the edge,” as the late Michael Camille would say, with the full knowledge that such edges can cut. In the case of the Pierpont Morgan manuscript, there is no image-text rapport that might anchor them. Instead, the marginalia constitutes part of a visual, physical boundary between “reality” and the conventional representations of an idyllic world in the self-contained, framed miniatures. They float, free of gravity and groundlines in a space ruled by nude gluttons who urinate and defecate in public view and voracious hybrids that eat themselves and one another. Adjuncts remain displaced, on the verge of becoming, relegated to a no-man’s-land where capricious forces seem to playfully curse and mockingly bless us (Figure 5).

Professional organizations can and should play a larger role in supporting adjuncts, whose qualifications, commitment to their fields and scholarly contributions are vital to the health of academic disciplines. I can testify that they make a difference. At a time when I was not attached to an institution, I received the Samuel Kress Award from the ICMA and a grant from the Rose-Marrow Foundation to support the publication of my book, Images, Texts, and Marginalia in a “Vows of the Peacock” Manuscript (New York, Pierpont Morgan Library Ms G24): With a Complete Concordance and Catalogue of Peacock Manuscripts (Brill, 2013). Because professional organizations and conferences reduce the isolation that adjuncts can experience, I believe they are a sound financial investment. They provide an important venue to keep in touch with friends and professional colleagues, to make new acquaintances, and to keep research fresh and relevant. Organizations such as the ICMA not only provide opportunities that help adjuncts remain part of the wider academic community, but also a forum in which we can express our ideas and concerns about the institutional structures that are limiting us.

By Domenic Leo
Figure 3. Lady Fortune, blindfolded, cranks her wheel. *Complete Works of Guillaume de Machaut, Remede de Fortune*. Paris, BnF, MS fr. 1586, fol. 30v, detail.

Figure 4. An old man is about to ruin a game of chess between would-be lovers. *The Vows of the Peacock*. New York, Pierpont Morgan Library, MS Glazier 24, fol. 14r, detail.
In the last years before his death, in poor health, he was organizing the publication of two addition volumes of *Architector*.

Bucher served ICMA as Secretary (1963-4), was the founding editor of *Gesta*, and served in that capacity from the journal’s inception from 1963 until 1967. From 1968 to 1970 he was President of ICMA, and in 1975 was elected Fellow for Life. His witty essay, “*Semper Resurget: Analecta of the International Center of Medieval Art*” (*Gesta*, XXV:2, 1986) documents the birth and early years of ICMA, especially the turbulent change in focus when the International Center of Romanesque Art became the International Center of Medieval Art.

Bucher received his PhD in 1955 from the University of Berne. His love of adventure exhibited itself early in his career by his immigration to the United States in 1952. He established himself as an exciting teacher and scholar, with positions at the University of Minnesota (1952-53), Yale University (1954-60), Brown University (1960-62), Princeton University (1963-69), and SUNY Binghamton (1970-77). After this academic peregrination, Bucher found a permanent home at Florida State University, where he was Professor of Art History from 1978 until his retirement in 1996, at which time he was named Professor Emeritus.

In the early 1980's Bucher purchased 100 rather isolated acres along Lloyd Creek, some 20 miles from Tallahassee and in 1987 established the Nautilus Foundation, a center for creative research and teaching. The first two buildings on the site were initially called the Trivium and the Quadrivium and, when completed, one resembled a rambling, pinkish-colored medieval fortress with yellow horizontal bands and the other the S. Stefano rotunda. It was here, at the Nautilus Foundation, that his extensive library and all his papers and research material had been housed, including his research for another two volumes of *Architector*, and it was here, after his death, that everything went into limbo.

Following Bucher’s death in 1999, his estate and many of his personal effects were sold to the Collins Center for Public Policy. The Collins Center dissolved in 2013 due to financial woes. In the process of liquidating their Tallahassee property, the Collins Center auctioned off many of the most valuable materials in Bucher's collection – artwork, medieval manuscripts, rare books, and literary manuscripts. Bucher, as an accomplished scholar and eclectic intellectual, had amassed a broad and diverse personal and scholarly collection and, thankfully, the Collins Center did not sell it all off.

In 2011, faculty and graduate students from the FSU English Department were invited out to the Collins Center in Lloyd, FL to go through Bucher's papers and retrieve material of interest. In 2012, FSU Libraries Special Collections & Archives began working with Dr. Stanley E. Gontarski and his graduate students in the FSU English Department to arrange and preserve a small portion of Bucher's personal papers focused on twentieth-century literary figures like William S. Burroughs. This material is the first seed of the Bucher Papers.

In the intervening years, much of Bucher's collection of personal papers had been pilfered through and then packed up and stored in a damp room, all but forgotten and feared lost forever. In 2013, Bucher's former property was sold again. The new owner discovered the boxes and carefully went through everything. In her review, she realized the importance of what she had and wanted to see it preserved and shared. She contacted Dr. Adam Jolles of FSU's Art History Department. Dr. Jolles then contacted FSU Libraries Special Collections & Archives and together we made a visit to the Bucher's former estate. What we found was both incredible and disconcerting.

Bucher's papers document his academic career as an art historian at the University of Minnesota, Yale University, Brown University, Binghamton University – SUNY, and Florida State University. The collection includes his professional correspondence; instructional materials collected and created by Bucher, including photographic slides and other visual materials; and materials collected for his research and scholarship in medieval architecture.

Bucher’s interests outside art history are also well-represented, including selected personal correspondence with well-known figures such as William S. Burroughs, Brion Gysin, Paul Sharits, and Kurt Vonnegut; records of his property in Lloyd, FL, and the Nautilus Foundation; and nonacademic works by Bucher, including the unpublished English translation of his German-language novel on nuclear war Ein Strahlendes End (A Small Accident in the English version).

In addition to François papers relating to medieval architecture, there is much more in the collection reflecting his many interests. François Bucher brought cutting edge culture to the Nautilus Foundation with art exhibitions, plays, and musical performances. His papers include records of these and of seminars held there, and they include correspondence with such important 20th century figures as William S. Burroughs, Buckminster Fuller and Paolo Soleri. Portions of the Bucher Papers will become available to researchers as they are processed, beginning later this summer. For more information on the Bucher Papers see, http://fsuarchon.fcla.edu/index.php?p=collections/controlcard&id=4064&q=bucheror.

By Katie McCormick, Associate Dean of Libraries for Special Collections and Archives, FSU; Paula Gerson, Professor Emerita, FSU; Rory Grennan, Manuscript and Instruction Archivist, Special Collections Research Center, FSU

Teaching Medieval Art History with Objects

When I came to teach at Case Western Reserve University in 2010, I was told to brace myself: the Cleveland Museum of Art's galleries were being renovated and much of its famous medieval art collection was in storage; graduate students were, in their majority, modernists; and I would have to work hard to drum up any interest in medieval art. But drumming up such interest was absurdly easy. Now, six years later, I find myself in a situation that is the absolute opposite of the dire straits I was promised: the breathtaking collection is reinstalling, and aspiring medievalists dominate my seminars. I teach in the museum; the galleries have become our permanent pedagogic home; and when the department received a Mellon grant to relaunch its doctoral program and develop new collections-related courses, I leaped at the chance to do so.

In fact, “Piety and Leisure in Late Medieval Europe” was the first such course to be developed in cooperation with the museum. The conceit was both ambitious and basic: I would design a graduate seminar and, concurrently, would co-curate a related exhibition with the curator of medieval art at the CMA, Stephen Fliegel. The centerpiece of the show would be the celebrated Gothic table fountain, and we were hoping to get a variety of loans that would highlight different aspects of our main object (Figure 1). Students in the seminar would research objects in the show, write interpretative labels, and contribute entries to the exhibition catalogue that Stephen and I would edit. The seminar was open to MA and PhD students in art history and beyond. We ended up with a heady mix: four PhD students in medieval art, early modern art, and music, and several MA students whose interests ranged from Asian to medieval to nineteenth-century art. I was extraordinarily lucky with this group: all worked hard, all were bright, and all supremely excited.

I wanted to make the course broad because the focus of the show itself was relatively narrow. The seminar had to

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be accessible to those outside of our field and yet challenging for the aspiring medievalists. It needed to serve as an introduction to the collection and make good use of its signature objects, but it also had to engage with cutting-edge issues in the field. It had to include close object studies but also be theoretically and historically sensitive. Armed with topics I wanted to teach—many, admittedly, my pet interests—I spent hours in the galleries thinking about the ways that the collections fit with those topics. Some had to go, some had to be adapted to the pieces on view, and some worked beautifully with the objects at hand. The museum has a fabulous collection of late medieval devotional sculptures, so one day we studied affective devotion and the Marian cult; a different session explored relics and reliquaries, and we lingered before the Guelph treasure; when we studied the senses, particularly vision and touch, we came down to the galleries to discuss Jean de Beaumetz’s *Calvary with a Carthusian Monk* (1389-95). Throughout, Stephen gave guest lectures, balancing my theory-heavy seminars with close object studies. He introduced students to the Gotha Missal during our session on art and liturgy, for example, and discussed the table fountain when we worked through the concepts of late medieval automata (Figure 2).

On one occasion, he took us to the Art Viewing Room, where several manuscripts were waiting on the table; having just talked about the Hours of Charles the Noble, Stephen had students leaf through the manuscripts, while answering their questions. These questions were generally punctuated by audible gasps as students felt the texture of the parchment and marveled at the fine detail of illuminated initials.

This was winter. By March, students chose “their” exhibition objects and some began making travel plans to see the pieces at relevant museums; the travel was generously underwritten by the Mellon grant. Before spring break, Stephen and I held an exhibition workshop, discussing our checklist, and the logistics of getting the loans, writing wall text and labels, and putting together the catalogue. Andrew Gutierrez, a designer who has worked with Stephen in the past, talked to students about his plans for our show,
and discussed everything from baffle walls to display cases. As part of the workshop, students were asked to present and consider a catalogue entry for a recent exhibition, not only explaining why they found it to be particularly successful/compelling, but also discussing what they saw as the entry’s shortcomings. In early April, Erik Inglis visited the seminar from Oberlin, and gave students a primer on reading primary sources, from civic chronicles to royal inventories. During the last two sessions, students presented their objects and offered oral versions of their catalogue entries. Each entry was edited and critiqued by their peers. The point was to help students not only in refining their final essay but also in honing some of their curatorial skills. I asked that each presentation be a logical part of the coherent whole: that is, it should seamlessly fit into the larger concept of the exhibition, and so be, in part, a collaborative effort. One of the students, Aimee Caya, told me that this awareness of other students’ research greatly informed (and alleviated) her work. “Even though I was writing about a Book of Hours,” she said, “it was beneficial for me to talk to people who were writing on metalwork and enamels to make sure that the connections I wanted to write about worked organically within the catalogue text as a whole. So the class felt like a communal scholastic effort, and it was an environment where you felt encouraged to bounce ideas off of your classmates.”

The result was a rich, textured conversation, which delved into many aspects of medieval material culture that we did not have a chance to consider during the seminar sessions. Students spent a semester working on their objects, and had to process vast amounts of material that never made it into the catalogue entries; the presentations offered them an opportunity to talk about this material. James Wehn, a student who wrote about the crystal nef (likely a saltcellar) now at the Met, initially picked the object because it was so stunningly beautiful (Figure 3). “I had no idea what meaning it may have held for its medieval owners,” he wrote to me. “But as I began researching the use of nefs on 13th-century French banquet tables, I was soon exploring medieval conceptions of Eden, the Far East, and exotic spices. For me, the saltcellar became a locus for ideas about knowledge, rarity, and luxury; for the somatic experience of earthly paradise. It was no longer simply something to look at, but an object about seeing, touching, smelling, and tasting. It was far more complex and sophisticated than I had imagined a medieval work of art could be.” My own experience was similarly eye-opening: I started the class in sure knowledge that I knew all there was to know about the objects on the exhibition checklist; listening to students, I had a bit of a Socratic moment—their research showed me just how little I knew and how much there was yet to learn. We had trouble ending the seminar: it was stimulating for all of us, intellectually exhilarating, and a great deal of fun.

The show will open on October 9, accompanied by a catalog that features students’ entries in addition to my and Stephen’s lead essays. Students continued working hard on the entries over the summer, submitting themselves to my despotic, merciless editing. In addition to the table fountain, the show will feature a panoply of splendid objects, including the polyptych of Thomas Bazin from the Morgan; the Grandes Chroniques de France made for Charles V; the Hours of Jeanne d’Evreux; and Jan van

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Figure 3: Saltcellar, mid-13th century, Paris, France. Gold, rock crystal, emeralds, pearls, spinel or balas rubies. New York, Metropolitan Museum of Art (Image source: http://www.metmuseum.org/toah/works-of-art/1983.434/)

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Eyck's *Virgin at the Fountain* (Figures 4-6). I hope that you will have a chance to see it, and that your heart will leap as mine does every time I walk into the museum and think of how much I love what I do, of the joy that teaching brings, and of the sheer luck of having such a tremendous collection to share with such tremendous students.

By Elina Gertsman

**ICMA Opportunities**

Calls for non-ICMA sponsored papers, fellowship opportunities, exhibition and conference announcements are now 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. 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/

**Call for Submissions to the “Encounters” Series in Gesta**

ICMA members are invited to submit short “Encounters” (approximately 1500 words) for possible publication in *Gesta*. Inaugurated in 2013 (*Gesta* 52, no. 1), these are personal pieces that recount an important or formative encounter the author has had with a (deceased) medieval art historian, a monument of medieval art/architecture, or both together. Forthcoming Encounters include Caroline Walker Bynum on the Beguine cradle at the Met and Mary Carruthers on a cloister capital from Moissac. All thoughtful contributions will be considered, including those from junior scholars. The editors are happy to respond to any queries at gesta@medievalart.org. Encounters may be submitted via the Editorial Manager system at http://www.press.uchicago.edu/ucp/journals/journal/ges.html.

**Call for ICMA-Sponsored Session Proposals**

Session organizers and speakers must be ICMA members. Thanks to a generous grant from the Kress Foundation,
funds may be available to defray travel costs of speakers in ICMA-sponsored sessions up to a maximum of $600 for domestic travel and of $1200 for international travel. If available, the Kress funds are allocated for travel and hotel only. Speakers in ICMA-sponsored sessions will be refunded only after the conference, against travel receipts. In addition to speakers, session organizers delivering papers as an integral part of the session (i.e. with a specific title listed in the program) are now also eligible to receive travel funding.

Go to: [http://www.medievalart.org/kress-travel-grant/](http://www.medievalart.org/kress-travel-grant/)

**ICMA @ International Medieval Congress at Leeds, 3-6 July 2017 (DEADLINE: 10 September 2016)**

The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization’s sponsorship in 2017 at the International Medieval Congress (IMC) at Leeds, England.

Proposals must include a session abstract, a CV of the organizer(s), and a list of speakers for a 90-minute session, all in one single Doc or PDF with the organizer’s name in the title. The IMC recommends three speakers and a moderator. Please direct all session proposals and inquiries by **10 September 2016** to the Chair of the ICMA Programs and Lectures Committee: Janis Elliott, School of Art, Texas Tech University. Email: janis.elliott@ttu.edu The ICMA Programs and Lectures committee will select a session to sponsor and will notify the organizer(s) by 21 September 2016. The successful organizer(s) will then submit the ICMA-sponsored proposal by **30 September 2016** directly to the Leeds IMC Committee which will make the final decision: [http://www.leeds.ac.uk/ims/imc/imc2017_call.html](http://www.leeds.ac.uk/ims/imc/imc2017_call.html)

For IMC 2017 submission guidelines go to: [http://www.leeds.ac.uk/ims/imc/submission_guidelines.html](http://www.leeds.ac.uk/ims/imc/submission_guidelines.html)

**ICMA @ St. Louis Annual Symposium on Medieval and Renaissance Studies, 19-21 June 2017 (DEADLINE: 10 December 2016)**

The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization’s sponsorship in 2017 at the St. Louis Annual Symposium on Medieval and Renaissance Studies to be held 19-21 June 2017 in St. Louis. Session organizers and speakers must be ICMA members. Proposals must include a session abstract, a CV of the organizer(s), and a list of speakers for a 90-minute session, all in one single Doc or PDF with the organizer’s name in the title. Please direct all session proposals and inquiries by **10 December 2016** to the Chair of the ICMA Programs & Lectures Committee: Janis Elliott, School of Art, Texas Tech University. Email: janis.elliott@ttu.edu The ICMA Programs and Lectures committee will select a session to sponsor and will notify the organizer(s) by 20 December 2015. The successful organizer(s) will then submit the ICMA-sponsored proposal by **31 December 2016** directly to the St Louis Symposium Committee which will make the final decision: [http://smrs.slu.edu/cfp.html](http://smrs.slu.edu/cfp.html)

**ICMA @ AAH 2017 (DEADLINE: 7 November 2016)**

For the first time, the ICMA will sponsor a session at the annual conference of the Association of Art Historians (AAH) in the UK. The conference will be held at Loughborough University, near Nottingham, 6-8 April 2017.

Revisiting Susan Groag Bell: New Directions for “Medieval Women Book Owners”

Organizers: Elizabeth L’Estrange, University of Birmingham, UK; Sherry Lindquist, Western Illinois University

2017 marks the 35th anniversary of the publication of Susan Bell's pioneering article “Medieval Women Book Owners: Arbiters of Lay Piety and Ambassadors of Culture,” which paved the way for much subsequent research on women’s manuscript ownership. This session seeks to revisit the topic by re-examining Bell's conclusions in light of the decades of

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fruitful scholarship that it stimulated. For instance, Bell’s article only considered Christian women and devotional literature between 800 and 1500, mainly in Western Europe. What can we learn by applying Bell’s questions to adjacent periods and geographies? How might Bell’s conclusions be refined in light of new studies on how books operated in gift exchanges, and as part of family legacies and reading communities that involved both women and men? What iconographic inquiries prove relevant to expanding Bell’s preliminary discussion of images, which was limited mainly to those of the Virgin and St Anne? What kinds of books did non-elite women own? How did illuminated books figure in broader patterns of female patronage of art and architecture? How did the rise of printing and the Reformation affect women’s book ownership? Furthermore, Bell’s ground-breaking work was written at a time when use of the term “woman” had yet to be problematized, and the term “gender” had not been theorized. How might methodologies and technologies not available to Bell (e.g. gender studies, the global Middle Ages, queer studies, post-human studies, digitized collections) be brought to bear on this field? Please email your title, abstract (max 250 words) to the organizers: Elizabeth L’Estrue, University of Birmingham, e.a.lestrange@bham.ac.uk; Sherry Lindquist, Western Illinois University, sherrylindquist@hotmail.com before 7 November 2016. Include your name, affiliation and email.

ICMA @ 52nd International Congress of Medieval Studies, 11-14 May 2017 at the University of Western Michigan, Kalamazoo, MI (DEADLINE: 10 September 2016)

Light and Darkness in Medieval Art, 1200-1450, I-II

Organizers: Stefania Gerevini (L. Bocconi University) and Tom Nickson (The Courtauld Institute of Art)

Specialists of Christian, Islamic and Jewish art and culture are invited to explore how perceptions of light and darkness informed the ways in which art across Europe and the Mediterranean was produced, viewed and understood in the period 1200–1450. We welcome papers that investigate the correlations between theories of optics,ologies of light, practices of illumination, and modes of viewing in the Middle Ages, as well as the ways in which different religious or cultural communities conceptualized light and used it in everyday life or ritual settings. Papers might also address such broad methodological questions as: can the investigation of light prompt reconsideration of well-established periodizations and interpretative paradigms of art history? How was the dramatic interplay between light and obscurity exploited in the secular and religious architecture of Europe and the medieval Mediterranean? How carefully were light effects taken into account in the display of images and portable objects, and how does consideration of luminosity, shadow and darkness hone our understanding of the agency of medieval objects? Finally, to what extent is light’s ephemeral and fleeting nature disguised by changing fashions of display and technologies of reproduction, and how do these affect our ability to apprehend and explain medieval approaches to light? Please send proposals to Stefania Gerevini stefania.gerevini@unibocconi.it and Tom Nickson tom.nickson@courtauld.ac.uk by 10 September 2016.

ICMA Student Committee at 52nd International Congress of Medieval Studies, 11-14 May 2017 at the University of Western Michigan, Kalamazoo, MI (DEADLINE: 10 September 2016)

Monumental Failures

Organizers: Dustin Aaron, NYU; and Katherine Werwie, Yale

In 1284, part of the choir of Beauvais cathedral dramatically collapsed during construction. This event would go on to alter the plan of one of the most ambitious building projects of the Middle Ages. Like Beauvais, greater and lesser failures throughout the Middle Ages served as the inspiration, motivation, and impetus for artistic change and development. Given the nature of failure, unsuccessful creations do not always leave a lasting mark. Nevertheless, the impact of failure is evident in subsequent artistic creation. Because of this relative obscurity, “failure” has seldom been explored in a field focused on the great artistic achievements of the past. We hope to address this lacuna by offering an opportunity for young scholars to present research on the less-than-successful endeavors of medieval artisans, both large and small. We invite papers engaging with various incarnations of failure (alteration, incompleteness, destruction, rejection, collapse, etc.) as approaches to artistic production or interpretation. To propose a paper, please send a 300 word abstract, C.V., and completed Congress Participant Information Form (available here: https://wmich.edu/medievalcongress/submissions) to Dustin Aaron (dsa268@nyu.edu) and Katherine Werwie (katherine.werwie@yale.edu) by 10 September 2016.

Student Committee Pages

The student committee pages provide a forum for early career medievalists to voice their interests and concerns, to serve
as a vehicle to introduce themselves both to other student members and to the larger membership of the ICMA. Many thanks to Student Committee Newsletter Liaison, Alicia Cannizzo, for her role in soliciting features for this section.

ICMA Student Committee Update

Greetings from the new Student Committee chair!

It has been a busy few months since taking over in May. Our session at Kalamazoo, “Crossing the Hanseatic Threshold and Beyond: Making Connections in Medieval Art, 1200-1500,” featured papers by student members Dustin Aaron, Laura Tillery, and myself. We had great turnout and very lively discussion. Many thanks to Lehti Keelmann for presiding over the session and drawing attention to a much-underserved area of scholarship. Our session at Leeds this past month, “Setting the Table: Medieval Tablescape, Dining and the Visual Culture of Food,” explored new questions about the nature of representation through looking to symbolic and ritualized ways in which food is depicted. Panel chairs report on their sessions below. And, as we begin to think about pedagogy and the start of the fall semester, Mark Summers discusses his time in Rebecca Zorach’s seminar at the Newberry Library.

This May came with a large wave of graduations and, with it, a very exciting group of new Student Committee members. I was appointed chair, and returning member Meg Bernstein (University of California, Los Angeles) is now acting as vice-chair. Joining us are Dustin Aaron (Institute of Fine Arts, NYU), Alicia Cannizzo (CUNY Graduate Center), Maeve O’Donnell-Morales (Courtauld Institute of Art), Mark Summers (University of Wisconsin, Madison), and Katherine Werwie (Yale University). Please join me in thanking the outgoing members Sanne Frequin, Lehti Keelman, Kyle Sweeney, Ashley Paolozzi, Ashley Laverock, Pablo Ordás, and Diana Olivares Marinez for their hard work. Special praise goes to former chair Jennifer Grayburn, who has made this transition extremely smooth while also balancing the completion of her dissertation!

I should also mention that we are already busy planning for next year’s events! Dustin Aaron and Katherine Werwie are spearheading Kalamazoo 2017, and our topic is “Monumental Failures” (see the call for papers above. Our Leeds 2017 session deals with the inverse of the Congress’s theme of Otherness and focuses instead on artistic “Pairs” and the logic of similitude and alterity that undergirds them. Please contact Maeve O’Donnell-Morales (maeve. odonnell@courtauld.ac.uk) as this panel develops. For further updates about future sessions, relevant CFPs, and grant opportunities, follow us on Facebook: https://www.facebook.com/ICMAStudentCommittee.

Finally, we would love to hear from our student members! For questions, comments, or suggestions, please contact me (asears@berkeley.edu). If you are interested in contributing to the next newsletter, contact our Newsletter Liaison Alicia Cannizzo (alicia.r.lewis@gmail.com).

Yours,
Andrew Sears
ICMA Student Committee Chair
August 2016

CROSSING THE HANSEATIC THRESHOLD AND BEYOND: MAKING CONNECTIONS IN MEDIEVAL ART, C. 1200-1500

The ICMA Student Committee sponsored a session at the 51st International Congress on Medieval Studies (May 12-15, 2016) titled “Crossing the Hanseatic Threshold and Beyond: Making Connections in Medieval Art, c. 1200-1500.”

The session was organized by Lehti Mairike Keelmann (PhD candidate, History of Art, University of Michigan) and
Laura Tillery (PhD candidate, History of Art, University of Pennsylvania), and presided over by Keelmann.

Three graduate students in the history of art presented on various aspects of Hanse artistic culture in northern Europe. The first two papers examined Cologne in relation to Hanse trade connections. Dustin Aaron (MA student, History of Art, Courtauld) addressed the rise of ivory production in Cologne after 1315. In his paper, titled “Artists Abroad: The Dawn of Rhennish Gothic Ivory Carving,” Aaron argued that Rhennish ivories were not made by Cologne artists trained in Paris, but rather Parisian artists working in Cologne. Aaron posited that the circulation of fourteenth-century Gothic ivories was connected to the Hanse network through both the mobility of artists and transmission of materials.

Andrew Sears (PhD candidate, History of Art, UC Berkeley) was the second speaker in the session. Sears’s paper, “The Value of Reliquaries in the Hanseatic League,” focused on the production and circulation of reliquaries in the Hanse. Sears analyzed the textile-wrapped reliquaries of St. Ursula and her 11,000 virgins throughout the Rhineland region, and in particular, how nuns and male convent leaders served as the consumers of the relics—putting commodity value on the valueless relic. Sears demonstrated that Hanse trade also included the exchange of holy materials.

The third speaker, Laura Tillery, turned to Lübeck, Germany, the city that served as the Head of the Hanseatic League. Tillery’s paper, “From Distant Places to Mercantile Spaces: Late Medieval Altarpieces in Hanseatic Lübeck,” examined altarpieces in Lübeck that were commissioned by Hanse merchant groups using materials and artistic connections across Hanse trade routes, giving insight to collective devotional, civic and trade practices in a Hanse city.

This was the first session at Kalamazoo on artistic cultures and exchange in the Hanseatic region. We would like to thank our presenters for their participation, and the audience for their enthusiastic questions and comments.

Submitted by
Lehti Mairike Keelmann, University of Michigan
Laura Tillery, University of Pennsylvania

ICMA Student Committee at the International Medieval Congress at Leeds, 2016: Setting the Table: Medieval Tablescapes, Dining and the Visual Culture of Food

This year the general topic of the International Medieval Congress at Leeds was food, and the session sponsored by the ICMA Student Committee was aimed to present three different perspectives on this theme. The session was organized by Meg Bernstein, from the Department of Art History at University of California and the Courtauld Institute in London, and moderated by Pablo Ordás Díaz, from the Department of Art History at Santiago de Compostela University.

As is often the case, the exciting panel we first organized on the topic was forced to undergo some last-minute changes. Initially the session consisted on three papers by Amy Jeffs (Department of History of Art, University of Cambridge), “Treason at the Table”; Julia Gogoleva (Kunsthistorisches Institut, Universität Zürich), “Byzantine Pottery in the Aegean as Evidence of Eating Habits”; and Andrew Sears (Department of History of Art, University of California, Berkeley and Chair of the Student Committee since 2016), “Food as Art: Salt and Valuelessness in the Late Middle Ages.” Unfortunately Andrew Sears and Julia Gogoleva were unable to attend the conference due to unavoidable circumstances. We had the good fortune of finding an excellent replacement for one slot with a paper presented by Sophie Kelly (Department for Medieval & Early Modern Studies, University of Kent), “The Feasting Three-Faced Janus in 13th- and 14th-century English Calendar Illumination.” Due to these circumstances, the original three-paper session became a two-paper one, with plenty of time for questions and debate. Though reduced in size, the panel was a dynamic one that raised interesting questions regarding the role of feasts in imaginative and ritualistic settings.

Amy Jeff’s paper, “Treason at the Table,” discussed the role of Edward the Confessor, the foundation of Westminster
Abbey and the commemoration of the feast of St. Peter. Since the IMC topic was food, Amy Jeffs focused on three episodes of the life of King Edward written in the mid-13th century by Matthew Paris that were related to food: the vision of the death of Godwin of Wessex in a banquet after eating a mussel, the vision of the seven sleepers of Ephesus during another banquet, and the legend of the foundation of Westminster Abbey. This latter episode describes an encounter between a fisherman and St. Peter, who asked him to take him on his boat to cross the Thames (Figure 1). Since the fisherman was entertained with the visions of angels, he forgot to throw his nets, and the Saint told him to throw them on the other side where there were plenty of fish. Then St. Peter told the fisherman to take a salmon to King Edward. This started a tradition that is kept today by the fishermen of London who present a salmon to the chapter of Westminster Abbey on the closest weekend to St. Peter’s feast.

Amy Jeff concluded that the incorporation of these three episodes from the life of St. Edward the Confessor into the liturgical calendar of the Abbey allegorized and ritualized three different aspects of the king and his relationship with the ecclesiastical institution: he symbolized the links among the monarchy (as a king), the Church (Westminster Abbey) and the divine, after his canonization in 1161.

Sophie Kelly’s paper, “The Feasting Three-Faced Janus in 13th- and 14th-Century English Calendar Illumination,” provided an extensive collection of examples of the Roman god Janus and his incorporation in medieval calendars symbolizing the end of the past year and the beginning of the new, very often in a banqueting context (Figure 2).

Her paper covered a wide range of artistic examples, paying especial attention to the illuminated manuscript production in the British Islands but also on the Continent. Relevant manuscripts included were the St. Albans Psalter, the Shaftesbury Psalter, and the Westminster Bestiary, where a three-faced giant wearing a Phrygian hat that identifies him as a Jew stands for negative aspects and shares space with a sciapod. At the end of her paper, Sophie Kelly showed how the well-known three-faced Janus motif evolved to represent the Holy Trinity in the Bible of William of Hales, where the Trinity is represented in the capital “D” of Psalm 109, Dixit Dominus domino meo (fol. 193v).

Both papers led to a vivid and valuable debate afterwards. Amy Jeffs had time enough to introduce Digital Pilgrim, a project she is working in at the British Museum that consists in the digitizing of 681 medieval pilgrimage badges. The
CROSSING THE HANSEATIC THRESHOLD AND BEYOND
(continued)

process goes from the photography to the scanning and 3D recreation of these objects, which provides a totally new approach to them via the British Museum website (https://sketchfab.com/britishmuseum/collections/digital-pilgrim).

Amy Jeffs and Sophie Kelly’s papers had the virtue of putting together very different aspects of the medieval perception of feasting, from classical reinterpretations of Roman mythology to contemporary hagiography. Both papers led to a vivid debate regarding the research presented in the panel. The ICMA Student Committee 2016 session was a success in spite of changes from the original plan.

Submitted by
Pablo Ordás Díaz
Universidade de Santiago de Compostela

Innovations in Teaching: Thinking with Stones at the Newberry Library

As graduate students, taking classes and seminars serves a greater purpose than satisfying breadth or credit requirements. In addition to the detailed examination of a specific period, movement or theme, innovative seminars provide us with an opportunity to experience different pedagogical methods first-hand. For anyone with aspirations of teaching at the university level, completing coursework acts as informal training, providing an example of how classes can be structured to encourage active participation and discussion. Every class is different, and some are more successful than others in creating an engaging atmosphere. As part of my own pedagogical practice, I tried to list the positive elements of each of my classes as well as anything that could have been done differently at the end of each semester. I recently participated in a seminar that was well designed and provoked much thoughtful discussion, and I will highlight here some of the elements of the course that I think contributed to its success.

From January to March 2016, Rebecca Zorach (Northwestern) led a 10-week seminar at the Newberry Library in Chicago entitled “Thinking with Stones in Early Modern Europe.” The stated goal of the seminar was to ask “how it might change the study of early modern Europe’s material culture to organize our thinking around one particular type of matter: stone. Using theoretical reference points associated with the “new materialism” and ecocriticism, we will try to think from (or around) the position of stone, stones, and stoniness in a series of different ways: mining, building, writing, growing, imaging, healing, decaying, etc.” Designing a class around a theme such as this presented a unique opportunity to create meaningful conversation around a material often taken for granted in the study of medieval art. However, this theme also presented the challenge of making its topic accessible to a range of students. Professor Zorach answered this challenge though her syllabus design and by making use of the resources available both at the Newberry and elsewhere in Chicago.

The syllabus was organized thematically and followed a loose chronology. The first meeting was devoted to establishing a common methodological ground, and thereafter the weekly readings always included at least one significant primary source document and several related secondary sources. The diversity of themes for our meetings each week, though they all related directly to stone, served to keep the class feeling fresh throughout the term. The inclusion of primary source texts on topics such as mining and building introduced students to texts that might have otherwise been unknown, and also helped us to think critically about how the material was understood in earlier culture.

The seminar was also designed to take full advantage of the Newberry Library’s resources. In addition to the thoughtful readings, this was the real boon of the experience offered by the course; we had full access to a variety of primary sources that allowed our study of the past to come fully to life in the present. The rare books collection at the library includes many texts relevant to the theme of the class, and Professor Zorach prepared a sizeable reserve list. Several rare books were also brought directly into the classroom for student presentations each week. This assignment afforded participants the opportunity to perform codicological research and present their findings to the class for discussion. The selection of books often included physical copies of weekly readings, such as a 1556 edition of Agricola’s De Re Metallica. One meeting featured two editions of Vitruvius’ architectural treatises, a 1521 Italian edition with commentary and a 1522 Latin edition. The comparison provided a fantastic example of the different styles of format and presentation in the early print tradition. Though I have visited special collections and used facsimile manuscripts in classes before on occasion, the
presence of rare books in the classroom each week stimulated close looking and discussion consistently.

In addition to working with books, Professor Zorach also looked elsewhere in the city of Chicago to bring students into contact with physical objects. One of the weeks of the class, devoted to fossils, was held at the Field Museum, where students met with two members of the museum’s curatorial staff to view fossils and stone specimens normally held in storage. Viewing these specimens during our class discussion of early modern debates about the meaning of fossils as both fully engaged the seminar participants and enriched our conversation.

Professor Rebecca Zorach’s seminar “Thinking with Stones” at the Newberry library served as a model example of innovative, engaging teaching practice for three reasons. The syllabus was designed in a way that kept the meetings fresh as we discussed primary and secondary sources relating to a different theme each week. Professor Zorach also enabled us to maximize our time at the Newberry using rare books from the collection and developing archival research skills for the participants. Finally, the seminar moved beyond the classroom with our museum visit and brought us into contact with physical objects. For me, the greatest takeaway from Professor Zorach’s teaching was her preparation, which ultimately led to positive critical discussions throughout the entirety of the ten-week seminar.

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