Dear All,

As I start my three-year term as president, I want first to thank everyone working for ICMA as volunteers and staff for all you have done and will do for the ICMA. Most especially, I want to thank Nancy Ševčenko for all she has done as president to move us forward over the last three years. We are a great organization, which is doing very well. As you know, our committees are active. We have new ways to support members’ travel, research, and publications. Our Advocacy Committee is working effectively to have our voice part of the dialogue on matters of relevance to our field. See their section at the top of the page on our website (www.medievalart.org). Our investments, at the request of many members, are increasingly vested in socially responsible funds.

This year the acceptances for our annual meeting at The Morgan Library during CAA so exceeded our normal attendance that regrettably members had to be turned away. We will happily ensure larger meeting spaces in the future so that does not happen again. Nancy presided at the meeting in her last act as president. She turned the “honor gavel” over to me. I am joined as ICMA’s new president by two other newly elected officers - Nina Rowe (Fordham University) as vice president and Anne Stanton (University of Missouri) as secretary. David Raizman (Drexel University) continues as treasurer. Newly elected Board Members are Elizabeth Bolman (Temple University), Thomas Dale (University of Wisconsin-Madison), Christopher Lakey (Johns Hopkins University), Amanda Luyster (Holy Cross), Christina Maranci (Tufts University), Alison Perchuk (California State University Channel Islands), and Diane Reilly (Indiana University). We are welcoming as new associates Ivan Foletti (University of Lausanne), Alejandro García-Avilés (Universidad de Murica), Catherine Jolivet-Lévy (École Pratique des Hautes Études), and Jeremy Johns (University of Oxford). All newly elected officers, board members and associates serve to 2020. We also have two new editors for Gesta; see the report from Publications Committee Chair Alexa Sand below.

Nancy also announced the winner of our new book prize – Sharon Gerstel’s Rural Lives and Landscapes in Late Byzantium: Art, Archaeology, and Ethnography published by Cambridge University Press. We look forward to many more outstanding books being submitted for the prize in the future. Gabriella Cianciolo (Technische Universität München) and Erik Thunø (Rutgers University) chaired this year’s ICMA session at CAA on The Long Life...
FROM THE PRESIDENT
(continued)

In London, Adam Cohen (University of Toronto and co-editor of Gesta) gave the Courtauld Lecture on Local and Global: Medieval Art in an Age of New Nationalisms. We anticipate having his talk on line soon so everyone can learn his opinion on this pressing issue. Jacqueline Jung (Yale University) gave this year’s Forsyth Lectures, at the University of Oregon, Lewis and Clark College, and Portland State University. Her lectures on Moving Encounters and the Limits of Vision in the Strasbourg South Transept: The Pillar of Angels as a Tool for Thinking, (University of Oregon), Compassion as Moral Virtue: The Wise and Foolish Virgins in Gothic Sculpture (Lewis and Clark) and The Work of Gothic Sculpture in the Age of Photographic Reproduction (Portland State University) suggested rich new ways of thinking about Gothic sculpture. Meanwhile, Barbara Drake Boehm (Metropolitan Museum of Art) will present this year’s Stahl Lecture Series at the University of Arkansas at Fort Smith, Central Arkansas University and the University of Arkansas at Little Rock. The ICMA also sponsored five speakers’ travel to the symposium for the exhibition Beyond Words: Illuminated Manuscripts in Boston Collections, which took place in Boston and Cambridge, MA in November. See the report on the discoveries from the exhibition and its accompanying symposium from the curators below.

And finally, we will be sending out a survey later this spring to find out more about what you would suggest we do to make ICMA more useful and relevant to our members. Personally, I would like to collect oral histories from our long-term members, like Steve Scher who took part in the establishment of the ICMA in the US. I would like to get young members who are interested in historiography involved in the interview process. If participating in such a project appeals to you, please let me know (Helen.Evans@metmuseum.org).

In closing, I look forward to the next three years and all we can do together to enable ICMA to be a force in making medieval art relevant in the academy and in museums.

Sincerely,

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

SPECIAL NOTE FROM THE PUBLICATIONS COMMITTEE

The Publications Committee is happy to announce the editors of Gesta for 2019-2021: Congratulations to Diane Reilly (Indiana University), and Susan Boynton (Columbia University) who will serve as co-editors for issues beginning in 2019. There was an impressive field of applications for the position by both teams and individuals, and the committee had a very difficult decision to make. We are confident that Diane and Susan, who have a long history
together as an editorial team, will continue the strong work of Adam Cohen and Linda Safran, and that they will also bring new perspectives, including Susan’s as a musicologist, to the table.

The ICMA is also happy to announce the launching of Viewpoints, a new series of short, topical, conversation-provoking books, to be published by Penn State University Press. After tireless work by outgoing Publications Chair Elizabeth Sears and many others, this series will open fresh opportunities for publication in our discipline. The ICMA’s Viewpoints series will be edited by Aden Kumler and Beate Fricke. Watch for a call for submissions in the near future.

Alexa Sand (Utah State University), Chair, ICMA Publications Committee

Aden Kumler (University of Chicago), and Beate Fricke (University of California, Berkeley), editors, Viewpoints

**Member News**

**From the ICMA Membership Committee**

The membership committee continues its activities after a successful Fall. In addition to the presence at a variety of conferences, in January, Gerhard Lutz organized a study day of the Opus Anglicanum exhibition at the V&A to great success. Doralynn Pines is organizing another study day for Small Wonders: Gothic Boxwood Miniatures at the Met Cloisters, 3:00pm on May 3rd, so please mark your calendars and RSVP to Ryan Frisinger at ryan@medievalart.org. Looking forward to Fall 2018 and Stephen Perkinson’s exhibition on late medieval memento mori at Bowdoin College, the ICMA will organize a road trip to facilitate members making the trek to Brunswick, Maine. Please stay tuned for more details.

Myself, and the membership committee, continue to seek opportunities to spread the word about the ICMA to interested communities. If you have any ideas, or an opportunity that we might not know about, please do not hesitate to contact me directly: guerinsa@upenn.edu. If there is a medieval-themed event near you and you would like to organize an ICMA membership event, please do be in touch. We are especially keen to support community driven projects. Additionally, if you are speaking at a conference where you think the ICMA could be broadcast, especially outside of North America, please be in touch! We will organize promotional materials to be sent, including recruitment flyers in English, Spanish, French, German, Italian, and Japanese.

Sarah Guérin (University of Pennsylvania), Chair, ICMA Membership Committee

**Awards News**

If you are a member and your work has recently garnered a prize in the 12 months prior to August, 2017, please send your information to Heidi Gearhart, newsletter@medievalart.org by July 15, 2017 (in advance of the August Newsletter).

Sharon Gerstel’s Rural Lives and Landscapes in Late Byzantium: Art, Archaeology, and Ethnography has been selected as the recipient of the 2016 inaugural book prize of the International Center of Medieval Art. Published in 2015 by Cambridge University Press, Gerstel’s study takes an ambitious and original tack in addressing the landscape of a village and its inhabitants through medieval art. Drawing together an impressive and convincing range of methodologies from art history, archaeology, and ethnography, Gerstel’s book is an elegantly composed, compelling read. The author takes real interest in people and all the traces they left behind. She looks at the Greek countryside and the rhythms it gave to villagers in order to follow this pace closely, considering what has survived and what can be reconstructed. In this study, which has implications for the field of art history as a whole, the author raises the important issue of how meaning was perceived by individuals, finding new answers beyond the established dichotomy of the learned and the illiterate. Her explanation, for example, of the sound-meaning of a painted text between the images of Sts. Cosmas and Damian, which names donors and was signed by the painter, is simply superb. Here the lives of medieval women and men are revealed through...
Sharon E.J. Gerstel, author of Rural Lives and Landscapes in Late Byzantium: Art, Archaeology, and Ethnography, Cambridge University Press, 2015, ISBN 9780521851596, 34 b/w illus., 90 color illus., 3 maps.

art in chapters that address food and malnourishment, illness and pregnancy and need, offering access to significant but little studied parts of each culture. This monograph stands out for providing one of the first systematic inquiries into the role of art and architecture in the shaping of the cultural landscape within the dimension of villages. As such, it offers an important counterpart to the widespread tendency in Byzantine studies to focus on the court in order to reconstruct the losses at its Constantinopolitan core. Gerstel has given us an extremely thoughtful book, in which the results of meticulous research are used to work out a truly interdisciplinary analysis of a hitherto neglected topic. The impact of this excellent volume will long be felt in medieval art historical studies.

Respectfully submitted,

Michele Bacci (University of Fribourg)
William Diebold (Reed College)
Beate Fricke (University of California, Berkeley)
Kathleen Nolan (Hollins University)
Therese Martin (CSIC, CCHS-Instituto de Historia, Madrid), Chair

Stephanie Luther was awarded the Romanikforschungspreis 2016 (Emerging Scholars Research Award) by the Europäisches Romanik Zentrum in Merseburg, Germany (an institute of the Martin-Luther-Universität Halle-Wittenberg) for her dissertation “Gifts and Giving in Architectural Sculpture of the Holy Roman Empire, ca. 1150–1235.” Further details can be found on the ERZ website: https://blogs.urz.uni-halle.de/romanikzentrum/
Dr. Evelyn M. Cohen has been awarded a National Endowment for the Humanities Fellowship for 2017 for her project “Illuminated Hebrew Manuscripts from Renaissance Italy: A Means to Acculturation without Assimilation.”

Alison Stones received a grant from the American Philosophical Society for photographs for The Roman d’Alexandre in French Verse.

**RECENT PUBLICATIONS BY MEMBERS**

If you are a member who has published a book (or equivalent research project) 12 months prior to August, 2017, and which has not yet been announced in this newsletter, please send your information to Heidi Gearhart, newsletter@medievalart.org by July 15, 2017 (in advance of the August 2017 Newsletter).


### Commemorations

If you would like to submit a commemoration of an ICMA member who has died in the 12 months prior to August, 2017, and which has not yet been announced in this newsletter, please send a 200-500 word obituary and, if possible, an accompanying photo to Heidi Gearhart, [newsletter@medievalart.org](mailto:newsletter@medievalart.org) by July 15, 2017 (in advance of the August Newsletter).

### IN BRIEF

#### ICMA Initiates Socially Responsible Investing (Sri) Strategy

Following lengthy discussion by the finance committee and with considerable input from a subcommittee designated by Nancy Ševčenko to investigate the matter, ICMA has begun to invest part of its endowment in socially responsible funds. The initiative supports the ICMA mission to protect the medieval heritage and follows board preferences to avoid investments in companies that harm the environment (fossil fuels) or manufacture firearms. The board approved the strategy at its October 2016 meeting in New York, and our fund manager at Morgan Stanley assisted in identifying exchange-traded-funds (ETFs) that meet our criteria as well as earn good dividends and have demonstrated solid financial performance. To date the new investments are performing well and further SRIs will be considered in the coming year. ICMA is in the process of revising its investment policy to include a section on socially responsible investing and to continue to reduce the exposure of our endowment to investments that conflict with our ethical concerns.

*David Raizman (Drexel University), Treasurer, ICMA*

### Reports From Tokyo

New Testament Iconographical Studies, or NTIS, was founded in 2002 by Professor Shigebumi Tsuji, late Professor Shiro Natori (+2005), and late Professor Sahoko Tsuji (+2011) in Tokyo to promote iconographical studies of the New Testament through a free and academic discussion among specialists young and old. The small,
informal group of scholars and graduate students specializing in Byzantine and Paleochristian art gradually grew to include specialists of other periods and areas, and subjects of papers and discussions have come to embrace wider questions pertaining to Christian iconography. NTIS hosts two papers and a discussion at its annual meeting (see list below for past conferences). Held each year in the end of December just before the winter holidays, the gathering has become for many a respite from exceedingly charged faculty duties and for all a venue for exchanging ideas over fresh coffee. The 14th conference was held on December 23, 2016, and included papers by Hiroko Sekine, (Sojo University, Kumamoto), who spoke on “The Genesis and Dissemination of Lourdes Grotto Replicas in Kyushu: Examples from Nagasaki and Kumamoto Prefectures,” and Koichi Motoki, (Yamagata University, Emeritus). “Are They Laughing?: Some Remarks on the Wooden Sculpture of the Choir of Madgeburg Cathedral.”

Mie Kuroiwa (College of Intercultural Communications, Rikkyo University, Tokyo)


Yoshie Kojima (Sophia University of Tokyo)

Opus Anglicanum Study Day, London

On January 16th, 2017 a study day took place at the Victoria & Albert Museum in London organized as no. 12 in the series of Study Days Medieval Art in cooperation with ICMA on the occasion of the special exhibition “Opus Anglicanum: English Medieval Embroidery”. After an introduction by Glyn Davies, one of the curators of the show, the group spent several hours in the galleries looking at discussing the objects, its presentation and concept. The study day was finished by a round of questions & answers with the curatorial team of the exhibition.


Gerhard Lutz (Domuseum, Hildesheim)
Borghorst Reliquary Cross Recovered

A reliquary *Crux Gemmata* stolen from the parish church of St. Nikomedes, Borghorst (near Münster) in 2013 has been recovered. Recently featured in the *Treasures of Heaven* exhibition, the mid eleventh-century cross is best known for its incorporation of two Fatimid rock crystal vessels visible from both major sides. On the gemmed side reliefs depict Emperor Henry III (perhaps posthumous), the Crucifixion, and Saints Cosmas, Peter, Paul, and Damian. On the engraved gilded copper side is the Abbess Bertha of Borghorst (perhaps earlier or later). Although the thieves originally meant to melt the cross for its gold, the only loss appears to be a modern plexiglass foot.

Genevra Kornbluth (Kornbluth Photography)

ICMA at CAA

On Saturday, February 18, 2017 the ICMA sponsored session “The Long Life of Italian Mosaics: Medievalism, Orientalism, and Nationalism” took place at the 105th CAA Annual Conference in New York. The panel, introduced by Gabriella Cianciolo (Technische Universität München, Germany), was devoted to the long life of Italian medieval mosaics, both in terms of their transformations due to restoration and reconstruction, and of their revivalist re-appropriation and re-adaptation between the nineteenth and the twentieth centuries.

Four speakers presented different, but related aspects of the topic: Massimiliano Savorra (Università del Molise, Italy) spoke about Venice and the role of Antonio Salviati (1816-1890) in the promotion of the Byzantine revival and in the dissemination of the decorative techniques in mosaic worldwide. Heike Zech (Victoria and Albert Museum London, Great Britain) was not present at the conference but sent her paper on mosaics as British art form from 1860 to 1900, with particular focus on London, the V&A, and the cathedral of St. Paul. Giancarla Periti (University of Toronto) addressed the topic of the afterlife of Ravenna’s mosaics from a historiographical point of view, discussing the intersections between Pan-European interests in these mosaics and the Italian efforts towards their study and conservation. Finally, Giovanni Casini (Courtauld Institute of Art) presented a paper on Gino Severini and his life-long engagement with the mosaic art, from the commissions during the Fascist era to the direction of the School of Mosaic in Paris in the 1950s and his predilection for Ravenna’s mosaics.

By focusing on the relevance of the mosaics and the modernity of medieval religious imagery, the overall goal of the session was to call attention to the “Long Middle Ages”, the complexity of the period’s reception and the meaningful ways in which it continued to shape both the art and its academic discipline in subsequent centuries.

Covering a range of different themes, geographical areas, and issues (aesthetic, iconographic, technical, art historical, architectural, and ideological), the session was attended by a large audience. A lively discussion moderated by Erik Thunø (Rutgers University) followed the presentations and confirmed the interest in the topic as well as its potential for further exploration.

Erik Thunø (Rutgers University)

In Honor of Robert Ousterhout

Constructing Sacred Space, A Career Celebration for Robert Ousterhout Friday, April 7, 2017 - Saturday, April 8, 2017, Penn Museum, Widener Lecture Room https://www.sas.upenn.edu/arthistory/events/constructing-sacred-space-career-celebration-robert-ousterhout
Reflection: Jerusalem From a Distance

Adam Cohen (University of Toronto) and Kathryn Smith (New York University)

ASC: When Heidi Gearhart asked me to write something about the exhibition for the ICMA newsletter, she requested some kind of “think piece” rather than a review—guidelines I suspect I will overstep. I was also fortunate to attend the exhibition with Kathryn Smith, and what follows is some of our interwoven thoughts on the exhibition.

As a medieval art historian who has lived at various times in Jerusalem and whose political and religious identity is very much tied to that part of the world, I was deeply interested in how the Met would present this material and how it would be received. Before I arrived in NY to see the exhibition, I was already aware of some of the political turmoil it had engendered: in The Wall Street Journal, for example, Victoria Gardner Coates had linked the show to October’s UNESCO resolution, arguing that both were delegitimations of Israel’s sovereignty over Jerusalem. Even Peter Schjeldahl in The New Yorker did not provide much relief: while I remember how he had waxed eloquently about the artistic accomplishments of the (mostly anonymous) artists featured in the Met’s Pen and Parchment exhibition, in this case he focused decidedly more on cultural and historical matters than on the stylistic aspects about which he normally writes so beautifully. There was certainly no lack of spectacular art in the show; this picture shows me gazing in captivated reverence at the incredible carving of the Nazareth Annunciation Church capitals [see illustration]. But I was struck above all with just how overtly political the show was, and, even months later, I am still debating what I think of this.

KAS: Yes. Even in October 2016, when we took in “Jerusalem 1000–1400” together, the particular mix of the sacred and the commercial, the social, the political, and the aesthetic, seemed both topical and poignant. I am not sure I have ever seen an exhibition at the Met that so openly encouraged viewers to make comparisons and connections between the past and the present. The apparent distance between the situation in Jerusalem during portions of the period encompassed by the exhibition and in the waning months of last year seemed wide indeed. Now, in February 2017, that distance seems even greater. Moreover, if any exhibition ought to have traveled elsewhere in the country, it was this one. The sense of a lost opportunity to bring to a wider contemporary audience the exhibition’s message of artistic, economic, social, and cultural diversity and interaction, and to look at the present through a lens colored by a particular view of the past, seems only more urgent and relevant in the “new now,” in view of the post-election surge in hate crimes and incidents of religiously and ethnically motivated harassment, and after President Trump’s executive order barring citizens of several Muslim-majority countries from entering the United States, among other ongoing developments.

ASC: On the one hand, I appreciate very much how the exhibition challenged my comfortable notion of what a Met exhibition could be: the inclusion of things like manuscript letters certainly provided a fuller contextual picture to dazzling art, and the very act of mounting an exhibition on Jerusalem was surely an admirable act of courage. Not to have addressed the political in favor of such perennial art-historical concerns as style or artistic accomplishment would have been irresponsible. Similarly, as Kathryn has suggested, the urgency of the show’s core message of diversity and interaction among cultures and religions has only increased in the months since the exhibition was on view.

On the other hand, a show that so consciously links its treatment of history to the present is an open invitation to think about the curatorial choices that were made and the political motivations behind them. For example, the videos of contemporary individuals are certainly compelling, but why were they included in an exhibition about Jerusalem and not, say, Istanbul, in the Met’s stellar Byzantine shows? Moreover, the voices that are highlighted in these videos are all of people we would deem reasonable moderates, expressing a basic human decency that transcends political, cultural, and religious divisions. Yet as everyone knows, there are far more strident voices across the spectrum, and ignoring those was a deliberate choice that tells only a very particular part of the Jerusalem story. I hasten to say that I am very much in agreement with the basic thrust of the exhibition—as the curators have said, they hoped simultaneously to have told everyone’s story and no one’s—but we have to recognize that at the same time they are also telling their own story. I highlight one example. The image chosen for the catalogue’s cover is the Entry into Jerusalem from a Syriac lectionary of 1216–20 (London, British Library, Add. MS 7170; cat. no. 27). In the exhibition’s wall label and in the catalogue, we read that it was a point of pride to the Syriac artist that the population of Jerusalem was so diverse. Indeed, the picture does contain a wide variety of people. But is the representation of the Jerusalemite with
thick lips and a big hooked nose a point of pride to the Christian artist or another example of traditional medieval artistic stereotypes of Jews as Others, an ugly people who did not recognize the divinity of the entering Jesus? I, at least, wondered if this were not a case of the rhetorical thrust of the show affecting the interpretation of objects and masking other, less comforting messages in both the past and present.

KAS: Agreed, although some of those “less comforting” messages do come through— even if too softly or infrequently, in many viewers’ estimation. I noted both the topicality and the irony of the label for the three-volume antiphonary, made in the first years of the fifteenth century by Andrea di Bartolo and his shop for the Franciscans of Bethlehem (Jerusalem, Terra Sancta Museum, Bibliotheca Custodialis, MS 6; cat. no. 134b), in which the petition for peace from the book of Maccabees opens with an elegant initial A depicting the battle of the Maccabees for Jerusalem. I appreciated the decision to display the small, frank, yet hardly artless fragmentary watercolor, probably produced in Egypt at an unknown date and titled by the museum “Scene of Carnage” (New York, Metropolitan Museum of Art; cat. no. 106), within eye-shot of better known, “glossier,” and overtly triumphalist works like the roundels from Suger’s Crusade Window (Bryn Athyn, Glencairn Museum; cat. no. 112).

It is entirely reasonable to expect the twenty-first-century art museum and its exhibitions to engage the political in a forceful way. Nonetheless, I think that the decision to frame these splendid works not foremost as markers of ideologies but rather as markers of people opened up a broad range of possibilities with respect to what could be said about—and through—the objects. For instance, it was instructive to see how taste could cut across putative religious, political, and cultural identities, as in the engraved copper, silver, and gold platter and bowl (Paris, Musée du Louvre, and Jerusalem, L. A. Mayer Museum for Islamic Art; cat. nos. 19a–b), both made in fourteenth-century Egypt or Syria and featuring the Lusignan arms amid Mamluk decoration and Arabic inscriptions. The inscription on the platter wishes the aristocratic Christian owner “power, victory, and long life to the noble, the good; praise and greatness, glory and excellence.” Works such as these certainly are susceptible to, and support, polemical readings. Yet, at least as urgently for me, they raise questions about the artists and the precise nature of the relationships to their clients or customers. And one wonders whether the Christian owners could read the inscriptions. One imagines that at least some members of their household could.

I am sure that I was not alone in being struck by the number and variety of languages and scripts present in and on the objects and by the prevalence of visual or textual traces of their makers, patrons, dedicatees, or recipients on the objects themselves. So many come to mind in addition to the Lusignan rulers of Cyprus and their clear taste for luxury Mamluk metalwork. These range from Maimonides, made visible through the circular letter requesting donations to ransom captive Jews that was written by his secretary and signed by the great scholar-physician himself (New York, Library of the Jewish Theological Seminary; cat. no. 39); or Sybil of Anjou, a daughter of Fulk V of Anjou, shown at the foot of the walrus-ivory cross that once adorned a book cover made for her (Paris, Musée du Louvre, cat. no. 123); to Melisende of Jerusalem, owner of the psalter that is so much more spectacular in the flesh than in photographs (London,
British Library, MS Egerton 113; cat. no. 121); to ‘Ali bin Ja’far bin Asad, the scribe responsible for the calligraphy in Nur al-Din’s gorgeous Qur’an (Keir Collection, on long-term loan to the Dallas Museum of Art; cat. no. 90); to the anonymous donor depicted to the left of the Virgin and Child Nikopoios (Victory-maker) in the left panel of the Ryerson Diptych (Chicago, Art Institute of Chicago; cat. no. 26).

I also was impressed by the sheer visual, material, and even emotional force of particular classes of object. The gilded images of the Temple implements in the Hebrew illuminated bibles assembled for the exhibition, including the fourteenth-century Catalan Foa Bible (Paris, Compagnie des Prêtres de Saint-Sulpice; cat. no. 69), and the Duke of Sussex’s Catalan Bible (London, British Library, MS Add. 15250; cat. no. 137e), give palpable expression to the Jews’ sense of loss with respect to the Temple and their longing for its restoration. Equally powerful are the nearly contemporary glass mosque lamps of Sultan Barquq, made in Egypt or Syria (cat. nos. 135a–e), with their delicate gold and enamel decoration and inscriptions equating God with light, both heavenly and earthly. Although this was an exhibition about faith and belief and their aesthetic, social, cultural, and ideological values and effects, theology seemed to recede into the background in all but a few instances.

ASC: Indeed, and, as a humanist, I am in moving agreement with the heartfelt desire to see “every people under heaven” come together in peace and harmony. Seeing the objects Kathryn has described, or the Islamic, Christian, and Jewish views of Jerusalem side by side in the long scrolls and book foldout [cat. nos. 20, 21, 23; see illustration], makes such an argument more forcefully and eloquently than most texts. But as a scholar, especially in a context in which “post-truth” and “alternate facts” are part of our sad discourse, I must signal the importance of dealing in and with facts as much as possible: those of us who constructed and visited the exhibition at the Metropolitan Museum of Art in New York City do not use “every people under heaven” in quite the same way as the Christian crusader Jacques de Vitry (who was paraphrasing Acts 2:5) did in the thirteenth century. It is only by understanding such differences that we can better understand how far we have come and, alas, how far we have still to go. My intention is certainly not to indict the curators for some of their choices and interpretations. On the contrary, I sincerely applaud them for thrusting medieval art directly into the glare of our contemporary situation. And in light of recent current events crystallized in the presidency of Donald Trump, even this art historian, who has always been comfortable in the academy arguing the nuances of iconographic subtleties in obscure medieval manuscripts, feels the need to be more overtly political. It is my hope that, like “Jerusalem 1000–1400,” future museum exhibitions and scholarship in the history of medieval art and architecture will help us to achieve the goal of respect in diversity and our shared humanity.
Hidden Treasures: Beyond Words: Illuminated Manuscripts in Boston Collections

Jeffrey F. Hamburger (Harvard University)
William P. Stoneman (Houghton Library, Harvard University)
Anne-Marie Eze (Houghton Library, Harvard University)
Lisa Fagin Davis (Medieval Academy of America)
Nancy Netzer (McMullen Museum of Art, Boston College)

Described by the Wall Street Journal as “a matchless experience” and by The Boston Globe as a show that “will … leave you astonished,” The Burlington Magazine as “a triumph of hard work and friendly collaboration,” Beyond Words was the largest exhibition of medieval and Renaissance manuscripts and early printed books ever presented in North America. Over 250 objects drawn from 19 institutions were presented at three venues from September 2016 through January 2017. The catalogue includes entries by over 85 authors and highlights both well-known manuscripts and others that certainly deserve to be better known.

Among the already well-known masterpieces is Catalogue no. 116, the Emerson-White Hours Houghton Library MS Typ 443 and 443.1. Although the Emerson-White Hours was already known to scholarship, James Marrow’s research for the exhibition resulted in additional artistic attributions to the Master of the Dresden Prayer Book, Simon Marmion, the Ghent Associates, and the Master of the Houghton Miniatures, among others. Jeffrey Hamburger has brought to light an usually unillustrated Italian translation of Hugh of St. Cher’s commentary on the Song of Songs, Catalogue no 89 (Houghton Library MS Typ 139). Lilian Armstrong traced the origin and provenance of the great “Durant Gradual,” Catalogue no. 224 (Wellesley College MS 2).
Other important discoveries include the identification of two groups of related leaves at the Houghton Library and the Boston Public Library, affiliated and elucidated by Peter Kidd (Catalogue no. 75, Boston Public Library, MSS f Med. 205, 206, and 207; Harvard University, Houghton Library, MS Typ 704.1 (12 and 13). Anne-Marie Eze has made a significant discovery about the provenance of Catalogue no. 203 (Houghton MS Typ 276); over the course of her work on the manuscript for the exhibition, Eze discovered that it was in fact the long-lost prayerbook of Pope Julius III, hiding in plain sight for decades. These are just a few of the discoveries made by scholars during the preparation of the exhibition and catalogue. The display and publication of these and other manuscripts is already prompting further research and discovery.

We gratefully acknowledge here the financial support of the ICMA in attracting scholarly attention to our exhibition and especially to the three-day symposium that took place 3-5 November 2016 during the run of the exhibition. 239 individuals registered for the conference; the daily break downs were 3 November, 173, 4 November 181, and 5 November 201. The ICMA funded the travel of five speakers to the symposium who are members of the ICMA:
Sonja Drimmer, Nicholas A. Herman, Christine Sciacca, Kate Rudy and Anne D. Hedeman. On the first day Sonja Drimmer (University of Massachusetts, Amherst) spoke at the McMullen Museum of Boston College on “The Shapes of History in Late Medieval England (Houghton Library MSS Typ 11 and Richardson 35)” and Nicholas A. Herman (University of Pennsylvania) on “Richement et sumptueusment historié: Bourdichon’s Isabella Stewart Gardner Hours (MS 6.T.1) in its Artistic Context.” On the second day Christine Sciacca (J. Paul Getty Museum) spoke at the Isabella Stewart Gardner Museum on “A Visionary Artist and a Benedictine Worldview: The San Sisto Choir Books (Boston Public Library MSS pf.Med. 97 and 120).” On the third day Kate Rudy (University of St. Andrews) spoke at Harvard University on “Convents in Competition: Boston Public Library MS q.Med. 86 in the Context of Delf Manuscript Production” and Anne D. Hedeman (University of Kansas) on “Rereading Boccaccio in Etienne Chevalier’s Decameron (Houghton Library MS Richardson 31).”

**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 (https://twitter.com/
The ICMA is sponsoring David H. Caldwell (President of the Society of Antiquaries of Scotland) who gives the keynote address, “Unsealing a forgotten resource - Scottish glyptic art”, at the 38th annual Canadian Conference of Medieval Art Historians. The conference will be held at Brock University, St. Catherine’s Ontario, on March 17-18, 2017. For the conference program, contact Candice Bogdanski at: ebogdanski@brocku.ca

The ICMA will sponsor a session at the annual conference of the Association of Art Historians (AAH) in the UK, to be held on April 6-8, 2017 at Loughborough University: Revisiting Susan Groag Bell: New Directions for ‘Medieval Women Book Owners’, organized by Elizabeth L’Estrange (University of Birmingham) and Sherry Lindquist (Western Illinois University).

The ICMA will sponsor a session at the St. Louis Annual Symposium on Medieval and Renaissance Studies, June 19-21, 2017: “Beyond the Ornament: Abstraction in Medieval Art”, organized by Elina Gertsman (Case Western Reserve University).

Call for Sessions: The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization’s sponsorship in 2018 at the conference of the Association of Art Historians (AAH) in London, to be hosted by the Courtauld Institute of Art and King’s College London. For more information or to submit session proposals by April 1, 2017, contact the Chair of the ICMA Programs and Lectures Committee: Janis Elliott, Texas Tech University. Email: janis.elliott@ttu.edu

Call for Sessions: The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization’s sponsorship in 2018 at the International Congress on Medieval Studies (ICMS) at Kalamazoo, MI. Please direct all session proposals and inquiries by May 1, 2017, to the Chair of the Programs and Lectures Committee: Janis Elliott, Texas Tech University. Email: janis.elliott@ttu.edu

The Artistic Patronage of the Augustinian Friars in Central Italy

Krisztiina Ilø, PhD Candidate, University of Cambridge

Between September and October 2016, I travelled to Italy to investigate artefacts, churches, and archival sources for my dissertation, which explores the early artistic patronage of the Augustinian friars in central Italy. My thesis surveys the first century of the Augustinian Order (1256–1370). This period was crucial to the formation of the Augustinian identity, and the study will enable me to trace how the hermits became mendicant friars and how their hermitages were changed into often lavishly-decorated urban convents. During this field trip I focused primarily on Tuscany and Umbria. I based myself out of Pisa, Siena, Arezzo, Rieti, Perugia, and Florence, from where I conducted numerous day trips.

The first four days were spent in Pisa, where I visited the local Augustinian church and examined a trecento psalter in the collection of the Museo Nazionale di San Matteo. For the next two weeks I stayed in Siena, whose precincts include some of the earliest Augustinian convents. The Augustinian church of the city itself, the Sant’Agostino, is today heavily modified (and not often open to the public!), but is still adorned with a fresco by Ambrogio Lorenzetti. A splendid altarpiece by Simone Martini once stood at the altar of Agostino Novello and is today kept in the Pinacoteca Nazionale. Altarpieces from the Augustinians at Lecceto and Montespecchio are preserved in the Museo Diocesano d’Arte Sacra and the Museo dell’Opera del Duomo. The examination of the surviving artefacts was completed by accessing the source material in the Archivio Nazionale and the Archivio Arcivescovile.

I also conducted day trips to San Gimignano and Volterra. After Siena, I moved to Arezzo to study the manuscript collection of the Biblioteca Aretina. I investigated other fascinating manuscripts in the Archivio Storico in Cortona and in the Biblioteca Comunale in Sansepolcro. In Cortona, the former Augustinian convent is a conference centre today – something which I am finding to be a theme with

Janis Elliott (Texas Tech University) Chair, ICMA Programs & Lectures Committee
Augustinian convents. Next, I made a short deviation into the Lazio to go to Rieti. Here, I examined the wall paintings of the Sant’Agostino church, which will form the basis of a separate study. I scrutinised the surviving sources in the Archivio di Stato, the Archivio Vescovile, and the Biblioteca Comunale Paroniale.

I stayed for another week in Perugia. There, the priest of the Sant’Agostino was kind enough to let me in to two closed chapels to examine the splendid trecento wall paintings inside. In Spoleto, I visited the former Sant’Agostino convent, another conference centre, and investigated its former marble sculptures in the Rocca Albornosiana. In Fabriano, the former Augustinian church belongs to the Orthodox community but I was kindly admitted to examine the trecento wall paintings by Allegretto Nuzi, which still entirely cover two chapels and I was able to examine them closely by climbing up to scaffold!

After Perugia, I went back to Tuscany to spend the last two weeks in Florence. The Archivio di Stato and the library...
of the Kunsthistorisches Institut were excellent resources for my work. Moreover, I conducted several day trips to visit Augustinian convents and the museums of Bologna, Ferrara, Pavia, and Padua. I also travelled to Rimini in the Marche, where I visited the Augustinian church where the striking trecento frescoes are mostly preserved in situ and partially in the Museo della Città. My final trip led me to Lucca and to Pistoia. In the latter the former Augustinian church is entirely eviscerated, but at least is still standing.

During this month I travelled far and wide in central Italy. I climbed up on ladders into church galleries that now lack stairs, descended into shady crypts and oratories that are still without lighting and electricity, saw splendid artefacts made for Augustinian churches which are now in ruins, and saw churches still functioning which long ago lost their former ornamentation. Visiting all these Augustinian churches in more than twenty towns and cities in Italy resulted an extremely busy and exciting field trip, for which I am most sincerely grateful for the generous support of the ICMA and to all the museum curators, archivists, librarians, tourist office workers, not to mention priests, Augustinian friars, and priors who kindly helped my research!

**Contributors**

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