



ICMA NEWS

...AND MORE

Fall 2019, no. 3

Heidi C. Gearhart, Editor

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FROM THE PRESIDENT, HELEN EVANS

Dear ICMA members,

This is my last newsletter, and I want to take this opportunity to thank all the members of ICMA, all the members of the Board, the ICMA committees, and all other ICMA groups who have made my three years as president so wonderful. Without your enthusiasm and commitment, we could not have accomplished all that we have done. It is great pride that I leave the ICMA with a new Mission Statement approved by you all that supports a more comprehensive view of the Medieval World. We have an excellent slate for new officers for you to elect who will steward ICMA well. Ryan Frisinger, now our full-time Executive Director, is working hard to have our membership reflect our name – the *International Center of Medieval Art*. We are doing more events in more locations to make ICMA relevant to all. Do take part in those occurring where you live in the US and elsewhere. We appreciate all of you in other countries who are now participating more actively in ICMA.

To keep this letter brief, I most want to emphasize two events – one past, the Fall Board Meeting of the ICMA in October in Toronto, and one upcoming, the ICMA event we are hosting at the CAA in Chicago in February. In reverse, do plan to attend *ICMA and Expanding the Medieval World*, a panel discussion and reception to be held at The Arts Club of Chicago on Thursday, February 13, 2020, at 5 pm. The event is hosted by the Fund established by our former president Marilyn J. Stokstad to support one event selected by each president. For my event, we are having a select, diverse, group of ICMA members offer brief presentations on how their past and current research encourages the expanded definition of medieval art recognized in the recently amended ICMA Mission Statement. We hope for and anticipate lively discussion among the presenters and the audience about the implications of their work for the future of medieval studies. The ICMA reception will follow from 6 to 8. The Arts Club is located at 201 E. Ontario Street. CAA registration is not required. All are welcome.

In October, the ICMA Fall Board Meeting was held in Toronto at the Art Gallery of Ontario. Alexandra “Sasha” Suda, now director of the National Gallery of Canada, most generously hosted the meeting and provided us with a preview of her fascinating exhibition *Early Rubens* (see picture). At the Aga Khan Museum, we had an excellent tour of *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa* with Michael Chagnon, the curator who installed it there. Kathleen Bickford Berzock, Associate Director of Curatorial Affairs at the Block Museum and her collaborators, including ICMA member Sarah Guérin, must be congratulated for the new doors they have opened into the Global Middle Ages.

The most exciting news from the meeting was that The Kress Foundation has renewed its support of the ICMA grants programs. Its new, expanded funding for five years will enable us to make more grants and to plan further into the future. We owe special appreciation to The Kress Foundation for its generous support of our efforts. The Board approved the slate for Directors which was so well prepared by Laura Hollengreen and her Nominating Committee. You will be voting on the slate soon. The Board elected Glaire Anderson, University of Edinburgh;

Continued on page 2

Martina Bagnoli, the Estense Gallery in Modena; Ioanna Christoforaki, the Academy of Athens; and Jitske Jasperse, Humboldt-Universität zu Berlin as the new Associate Members of the Board.

Do read all this exciting ICMA Newsletter. You'll find news about awards our members have received, new books they have published, and ICMA-Kress grants that have recently been awarded. Read the articles, reviews, and look at other Events and Opportunities that may be of interest to you, like the Courtauld lecture by Kathryn Smith to be held in London and Edinburgh on March 18 and 19. There is a new section where you can announce your new Appointments and Positions and another for Commemorations. In this issue, we remember Walter Berry (1947–2019) and Gene Kleinbauer (1937–2019).

AND please renew your memberships and encourage others to join. Without your support, there will be no ICMA, no *Gesta*, no ICMA sessions at major congresses, no fellowships for travel and publications, and no ICMA website where you can read the ICMA newsletter. Remember, you can automatically renew online. If you have problems, Ryan (icma@medievalart.org) would be happy to assist you.

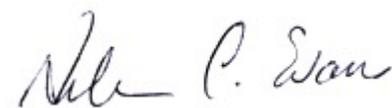


The ICMA Board gets a sneak peek of the Early Rubens exhibition at the Art Gallery of Ontario, where it held its Fall board meeting, graciously hosted by Alexandra “Sasha” Suda, formerly of the National Gallery of Ontario and now director of the National Gallery of Canada.

As I close, I most want to thank Heidi Gearhart for the superlative work she has done as editor of the ICMA Newsletter. This is her last issue. Others whose terms end with mine who have done so much for ICMA are Nina Rowe as Vice President and Anne R. Stanton as secretary of the Board. The Directors rotating off the Board in February 2020 are Elizabeth Bolman, Tom Dale, Chris Lakey, Amanda Luyster, Christina Maranci, Alison Perchuk, and Sarah Thompson. The Associates rotating off are

Ivan Foletti, Alejandro García-Avilés, Jeremy Johns, and Catherine Jolivet-Lévy. Committee chairs ending their terms in February include Nina Rowe (Grants and Awards), Laura Hollengreen (Nominating), and Beth Williamson (Program and Lectures). We all owe them great appreciation for their commitment to ICMA. Please join me in thanking them when you see them at CAA or elsewhere.

Helen



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

SAVE THE DATE!

ICMA and Expanding the Medieval World

A panel discussion and reception

Thursday 13 February 2020

5pm, panel

6pm–8pm, reception

Generously supported by the Marilyn J. Stokstad Fund

The Arts Club of Chicago

201 E Ontario Street

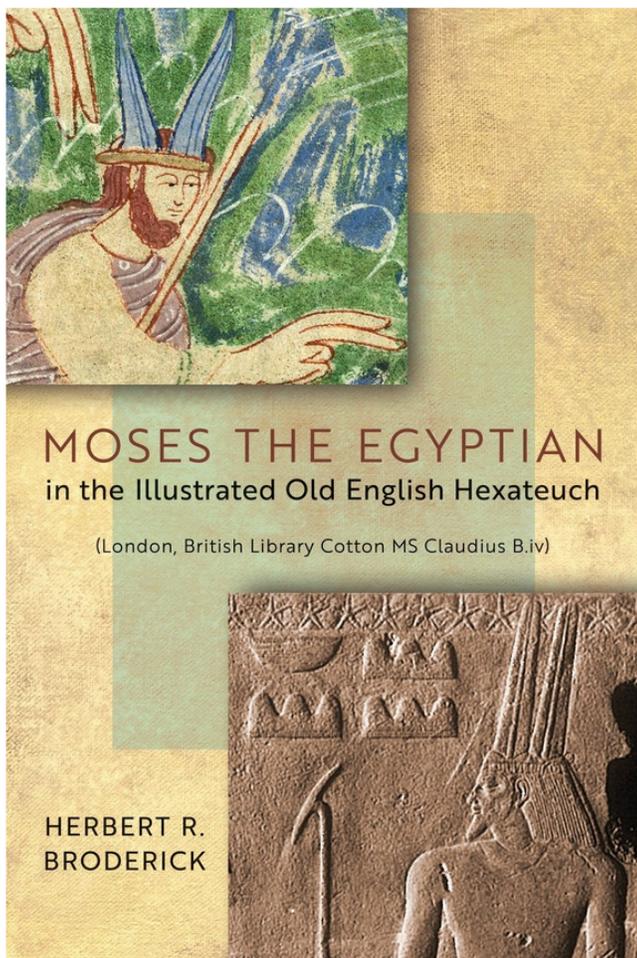
Chicago, IL 60611

CAA registration is not required. All are welcome.

MEMBER NEWS

Member Awards

If you are a member and your work has garnered a national or international award in the twelve months prior to February 2020, please send your information to Melanie Hanan, newsletter@medievalart.org, by **February 15, 2019** for publication in the spring issue.



Herbert R. Broderick's *Moses the Egyptian in the Illustrated Old English Hexateuch* (London, British Library Cotton MS Claudius B.iv) (University of Notre Dame Press, 2017) was given the Best First Monograph Award at the biennial meeting of the International Society of Anglo-Saxonists this August in Albuquerque, New Mexico.

Jitske Jasperse received extensive funding from the Open Access Publication Fund of Humboldt-Universität zu Berlin to publish her book *Medieval Women, Material Culture,*

and Power: Matilda Plantagenet and her Sisters in Open Access. The author argues that the impressive range of belongings that she connects to Matilda Plantagenet and her sisters—textiles, illuminated manuscripts, coins, seals, chronicles, charters, and literary texts—allows us to perceive elite women's performance of power, even when they are largely absent from the official documentary record. It is especially through the visual record of material culture that we can hear female voices, allowing us to forge an alternative way toward rethinking assumptions about power for sparsely-documented elite women. *Medieval Women, Material Culture, and Power: Matilda Plantagenet and her Sisters* will be published in Spring 2020 in the Arc Humanities Press series "Gender and Power in the Premodern World." <https://arc-humanities.org/our-series/arc/gp/>



Jasperse studying the double-sided wax seal of Queen Leonor of Castile (d. 1204) at the Archivo Archivo Capitular de Toledo in February 2017 (inv. nr. A.2.G.1.5). Queen Leonor was the daughter of King Henry II of England and Queen Eleanor of Aquitaine and the younger sister of Duchess Matilda of Saxony (d. 1189). Leonor's seal appears in Chapter 2 of Medieval Women, Material Culture, and Power: Matilda Plantagenet and her Sisters, where coins and seals are analysed to understand the visual constructions of status, gender, and dynastic identity.

Christine Sciacca, Associate Curator of European Art, 300–1400 CE at The Walters Art Museum, received an Exhibition Planning Grant from the National Endowment for the Humanities for the exhibition, *Ethiopia at the Crossroads*, which will open at The Walters Art Museum in

the fall of 2022. Sciacca also received an ICMA-Kress Exhibition Grant for this project (see below).

Elisabeth Sobieczky has been awarded a 36-month post-doctoral research fellowship by the Austrian Science Fund (Fonds zur Förderung der wissenschaftlichen Forschung, FWF) for her project, *The Polychromy of Early and High Medieval Wood Sculpture* (project number P 32716). This is a Stand-Alone Project which she is carrying out at the Academy of Fine Arts Vienna, Institute for Conservation - Restoration, since September 2019.

The project is an art historical study of the polychromy of central European wood sculpture of the early and high medieval period. The approach is cross-disciplinary as the study investigates technical data taken from art technological research and material analysis. Among the research interests are material, aesthetical and iconographical qualities of polychromy, and the study of the artistic, cultural and economic environment of these sculptures' fabrications. The study's intention is to show that color is an essential part of these sculptures and that it significantly constitutes their aesthetic effects, liturgical functions, and artistic meanings.

For reference, please visit <https://pf.fwf.ac.at/en/research-in-practice/project-finder> and type in the project number 32716.

ICMA Grants and Awards

The Grants and Awards Committee of the International Center of Medieval Art is delighted to announce the 2019 winners of the ICMA-Kress Exhibition Development Grant and the ICMA-Kress Research and Publication Grants.

This was the inaugural year for the Exhibition Grants and we expanded eligibility for the Research and Publication Grant, while increasing the amount awarded.

The committee was impressed with the high quality of all the applications submitted. We encourage you to keep these ICMA funding opportunities in mind going forward and check out the [Community News](#) portion of our website for announcements of further competitions.

ICMA-Kress Exhibition Grant (\$5,000)

Awarded to:

Christine Sciacca, *Ethiopia at the Crossroads*

Funding for research travel

Exhibition at The Walters Art Museum, Baltimore, MD, 2022 (anticipated date)

ICMA-Kress Research and Publication Grants (each \$3,500)

Awarded to:

Licia Buttà, Associate Professor, Rovira I Virgili University, Tarragona, Spain

Immaginare il potere: il soffitto dipinto della Sala Magna di Palazzo Chiaromonte e la cultura di corte a Palermo nel Trecento (Imagining the Power: The Painted Ceiling of the Sala Magna in the Chiaromonte Palace and the Courty Culture in Palermo in the Fourteenth Century)

Subvention for book under contract with Edizioni dell'Orso, Alessandria, Italy

Leonela Fundic, Lecturer and Research Associate, Australian Catholic University, Brisbane

Art, Power, and Patronage in the Principality of Epeiros, 1204–1318

Funds to cover image fees for book under contract with Routledge, Taylor & Francis

Sarah Kyle, Professor, University of Central Oklahoma, USA

The Mirror and the Key: The Roccabonella Herbal and Pharmacology in Renaissance Venice

Funding for travel to complete research

Taylor McCall, Independent Scholar, Cambridge, MA, USA

The Art of Anatomy in Medieval Europe

Funds to cover image fees for book under contract with Reaktion Books, London

Benjamin C. Tilghman, Assistant Professor, Washington College, USA

“Lives of Stillness: Stasis, Persistence, and the Ecology of Early Medieval Art”

Funds to cover travel for new research

Karl Whittington, Associate Professor, Ohio State University, USA

Trecento Pictoriality: Form, Meaning, and Diagrammatic Painting in the Age of Giotto

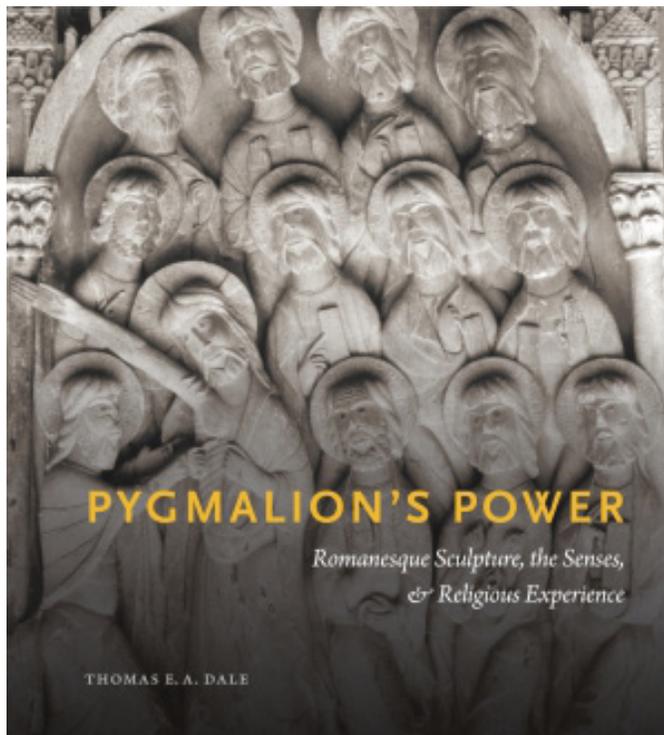
Funds to cover travel to complete research

MEMBER NEWS

(continued)

Recent Books by Members

If you are a member who has published a book (or equivalent research project) twelve months prior to February 2020, which has not yet been announced in this newsletter, please send a full citation and hyperlink to Melanie Hanan, newsletter@medievalart.org, by **February 15, 2020** for publication in the spring issue.



Dale, Thomas. *Pygmalion's Power: Romanesque Sculpture, The Senses, and Religious Experience*. College Park, PA: Penn State University Press, 2019.

<https://www.psupress.org/books/titles/978-0-271-08345-2.html>

In this book, Thomas Dale (University of Wisconsin-Madison) reconsiders the rationale for medieval Christianity's embrace of sculpture in the round and monumental, architectural sculpture between the 9th and 12th centuries, exploring the roles of materiality, the senses and the particular powers of the medium of sculpture within the religious imagination.

Hamilton, Tracy Chapman and Mariah Proctor-Tiffany, eds. *Moving Women Moving Objects (400–1500)*. Boston: Brill, 2019.

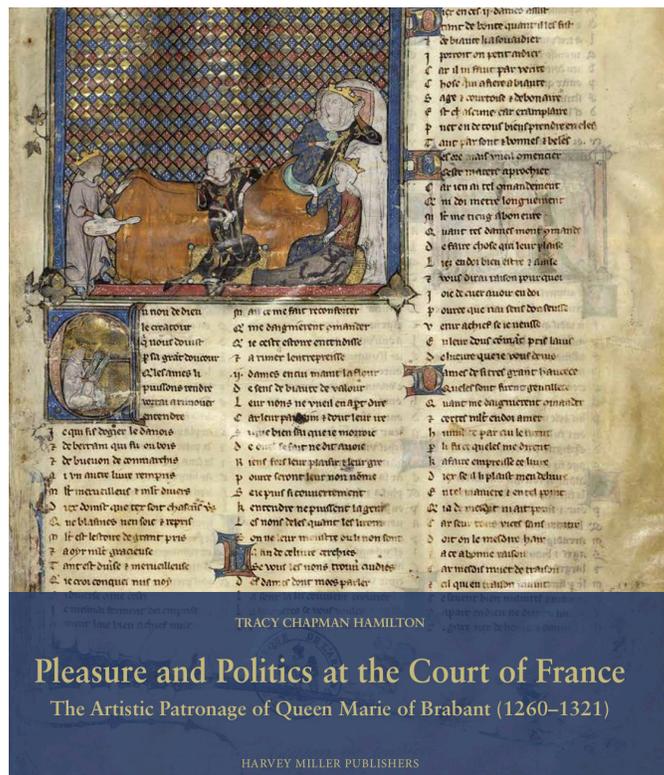
<https://brill.com/view/title/36380>

25% discount code: 72000

The ICMA was pivotal in the development of this volume, sponsoring three conference sessions on the theme and then giving an ICMA-Samuel H. Kress Publication

Award to help emerging professionals cover their image costs. See below for a full report.

Hamilton, Tracy Chapman. *Pleasure and Politics at the Court of France: The Artistic Patronage of Queen Marie of Brabant (1260–1321)*. Turnhout: Brepols, Harvey Miller Series, 2019.



http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9781905375684-1

Mattiello, Andrea, and Maria Alessia Rossi, eds. *Late Byzantium Reconsidered: The Arts of the Palaiologan Era in the Mediterranean*. Abingdon, Oxon; New York, NY: Routledge, 2019.

<https://www.routledge.com/Late-Byzantium-Reconsidered-The-Arts-of-the-Palaiologan-Era-in-the-Mediterranean/Mattiello-Rossi/p/book/9780815372868>

Mittman, Asa Simon and Marcus Hensel, eds. *Classic Readings on Monster Theory. Demonstrare: volume one*. York: ARC Humanities Press, 2019.

<https://arc-humanities.org/products/c-67108-110101-59-6531/>

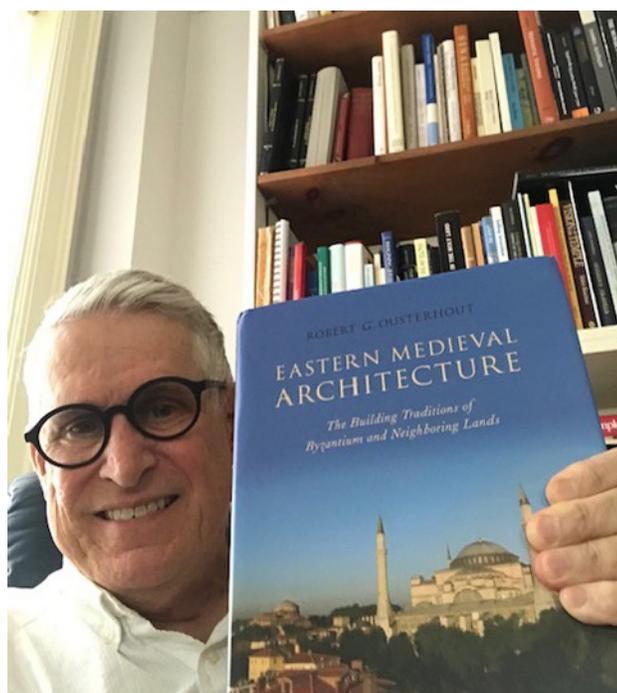
Mittman, Asa Simon and Marcus Hensel, eds. *Primary Sources on Monsters. Demonstrare: volume two*. York: ARC Humanities Press, 2019.

<https://arc-humanities.org/products/p-80114-119111-52-6531/>

Campuses can get both *Classic Readings* and *Primary Sources* as ebooks from EBSCO and ProQuest for unlimited user access for only \$37.00 and \$60.00, respectively, which makes them very affordable for students to use as textbooks!

Also, see “Member Events” (below) for a report by Elina Gertsman on the ICMA Study Day for Asa Mittman and Sherry Lindquist’s exhibition, *Medieval Monsters: Terrors, Aliens, Wonders*, at the Cleveland Museum of Art.

Offenberg, Sara. *Up in Arms: Images of Knights and the Divine Chariot in Esoteric Ashkenazi Manuscripts of the Middle Ages*. Los Angeles: Cherub Press 2019.

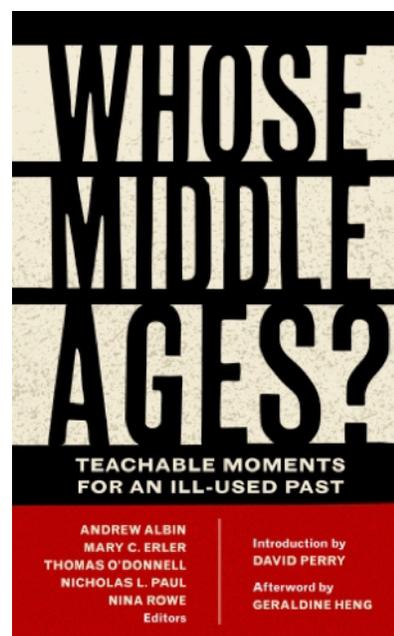


Ousterhout, Robert. *Eastern Medieval Architecture: The Building Traditions of Byzantium and Neighboring Lands*. Onassis Series in Hellenic Culture. Oxford: Oxford University Press, 2019.

<https://global.oup.com/academic/product/eastern-medieval-architecture-9780190272739?cc=us&lang=en&>

The rich and diverse architectural traditions of the Eastern Mediterranean and adjacent regions are the subject of this book. Representing the visual residues of a “forgotten” Middle Ages, the social and cultural developments of the Byzantine Empire, the Caucasus, the Balkans, Russia, and the Middle East parallel the more familiar architecture of Western Europe. The book

offers an expansive view of the architectural developments of the Byzantine Empire and areas under its cultural influence, as well as the intellectual currents that lie behind their creation. The book alternates chapters that address chronological or regionally-based developments with thematic studies that focus on the larger cultural concerns, as they are expressed in architectural form. 806 pages, 445 color illustrations, 368 b/w, 6 maps.



Rowe, Nina, co-editor with Andrew Albin, Mary C. Erler, Thomas O'Donnell, and Nicholas L. Paul. *Whose Middle Ages?: Teachable Moments for an Ill-Used Past*. New York: Fordham University Press, 2019.

<https://www.fordhampress.com/9780823285563/whose-middle-ages/>

This volume includes essays on topics related to medieval art by Marian Bleeke, William J. Diebold, Sarah M. Guérin, Stephennie Mulder, Pamela A. Patton, Maggie M. Williams, and Katherine Anne Wilson.

Slater, Laura. *Art and Political Thought in Medieval England, c. 1150–1350*. Woodbridge: The Boydell Press, 2018.

<https://boydellandbrewer.com/art-and-political-thought-in-medieval-england-c-1150-1350-hb.html>

Williams, Anne L. *Satire, Veneration, and St. Joseph in Art, c. 1300–1550*. Amsterdam: Amsterdam University Press, 2019.

<https://www.aup.nl/en/book/9789462983748/satire-veneration-and-st-joseph-in-art-c-1300-1550>

This book was supported by a Kress/ICMA publication grant and a fellowship from the Historians of Netherlandish Art.

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New Appointments and Positions

If you are a member who would like to announce a new position or appointment, please send your information, a photo, and a brief bio (under 100 words) to Melanie Hanan, newsletter@medievalart.org, by February 15, 2020 (in advance of the spring issue). All announcements are voluntary.

COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to February 2020, and which has not yet been announced in this newsletter, please send a 200–500 word obituary and, if possible, an accompanying photo to Melanie Hanan, newsletter@medievalart.org, by February 15, 2020 (in advance of the spring issue).

In Memoriam: Walter Berry, 23 December, 1947–22 September, 2019



The following two texts are eulogies delivered on October 2, 2019, at the Cathedral of Saint-Lazar in Autun, at the service for Walter Berry. Many thanks to Nancy Wu for gathering these texts and photographs, and for obtaining permission from the authors to publish them here.

Pour Walter Berry 2019

Cathédrale d'Autun 14h

Nous sommes réunis cet après-midi autour de Walter Berry et de sa famille dans cette cathédrale qu'il aimait. Walter Berry était citoyen américain mais né au Japon le 23 décembre 1947 à Yokohama au Japon. Avec son père qui travaillait pour le gouvernement, il va ainsi beaucoup voyager. Après avoir commencé des études de médecine en Allemagne, un

voyage en Egypte allait le convertir à l'archéologie. Il suit des cours en Allemagne. Après une maîtrise sur l'archéologie du baptistère de Florence, Walter réalise un DEA en 1976 sur les premiers baptistères chrétiens d'Afrique. Avant de choisir la France pour des recherches avec l'équipe de Carole Crumley et l'étude des *processus d'occupation aux XI^e et XII^e s. dans la Bourgogne du sud*.

C'est là, au terme de tous ces voyages en Bourgogne, dans cette France choisie désormais comme patrie d'adoption qu'il s'établit après plusieurs voyages d'été depuis les Etats Unis. C'est là que nous faisons connaissance. Voilà 40 ans précisément, et qu'il me rejoint dans l'aventure d'étude et de fouilles de l'ancienne Saint-Pierre l'Estrier d'Autun, à côté de Bailey Young et de Jean Charles Picard.

40 ans et à partir de là nous ne sommes plus quitter. Ensemble nous avons pu découvrir pas à pas cette église la plus ancienne de Bourgogne, et plus tard ce cloître des chanoines à deux pas d'ici, le premier cloître à galeries carolingien mis au jour en France.

Sans toi Walter, je ne serais pas allé très loin dans cette aventure que tu as poursuivie avec ta Chère Sylvie. Sans toi Reims n'aurait pas retrouvé le baptistère de Clovis, et ici dans la cathédrale Saint-Lazare à deux pas où tu reposes cet après-midi, sans toi le magnifique tombeau du XII^e siècle, hommage au premier ressuscité, n'aurait pas trouvé sa réalité.

Dans quelques jours sort un nouveau livre sur Cluny. Il donnera les résultats des fouilles que j'ai pu conduire entre 2006 et 2013 avec ma collègue Anne Baud et l'équipe d'Auxerre, mais il donnera surtout grâce à toi un éclairant chapitre inédit sur ton compatriote américain Kenneth John Conant dont tu nous as fait comprendre toute l'intelligence et les méthodes qui ont renouvelé les savoirs.

Avec ton doctorat sur les églises romanes de l'Autunois tu as su pareillement apporter ce regard extérieur dont nous avons tous besoin, à une époque où la tendance est au repliement. On ne te remerciera donc jamais assez Walter.

Depuis quelques jours les messages chaleureux de collègues de toute la France et de l'étranger (Etats Unis, Suisse, Espagne...) arrivent de tous ceux que tu as connus lors de nos chantiers communs. Je pense en particulier à Bailey Young, depuis les Etats Unis et qui aurait bien aimé être parmi nous cet après-midi.

Comment parler de toi et trouver des mots?

Toi souvent sans mots qui était la discrétion même; et la modestie parfois à l'excès.

Il reste tes écrits nombreux et pour nous tous, pour Sylvie et Alice, ton sourire quand tout s'éclairait. J'évoquerai juste cette nuit d'été 1985 ou 1986 où nous étions cinq à disserter dans une cave du chapitre réalisant que étions visiblement devant les vestiges de l'atrium de la cathédrale de saint Léger. Il y avait là Alain Rebourg, Jean Charles Picard, Le Chanoine Grivot qui nous avait rejoints, Bouteilles et verres n'étaient pas loin. Trois autres personnalités qui ne sont plus là et ont œuvré avec toi pour ce centre d'Autun. Walter ne parlait pas beaucoup ce soir-là (pas plus qu'un autre soir) mais il voyait et entrevoyait radieux ce que plus tard on allait pouvoir démontrer.

Tu es parti avec ton mystère et un fardeau que tu ne voulais partager. Tu pars avant que *La radiense énergie* dont parle le poète Louis René Des Forêts, *se soit envolé avec l'âge et qu'une cloche funèbre en sonne la fin*.

Tu aimais les chats Walter, sensible à leur silence à ce commun mystère et à leur patience. Leur compagnie apaisait sans doute cette entrée dans les premières ténèbres de l'âge où tu sentais que rien ne serait plus comme avant, qu'il fallait laisser tomber la truelle, et que les livres seraient ta compagnie.

Désormais c'est ta compagnie qui manquera aux amis, et aux collègues qui n'ont pas tous pu être présent aujourd'hui, et surtout à Sylvie et Alice que tous nous embrassons chaleureusement, dans la lumière de cette cathédrale que tu aimais.

Christian Sapin

Remembering Walter



In the late summer, 1979, after closing down the St.Pierre l'Estrier dig in Autun I drove up Dardon to keep my promise to Carole to "lend a hand" with the unexpected discovery of an early medieval church on a protohistoric site and there he was, clad in sturdy army boots, bright blue jockey shorts, and little else. It must have been one of those hot and clear afternoons, offering that unforgettable panoramic view. As I recall Walter was directing the displacement of an MFR (I need not elaborate on the meaning of this technical term, need I?) which had apparently been taken to the spoil heap before, on second thought, it was regarded as perhaps having been in place where it had been found. Walter connected me back up with Kitch, who had begun her archaeological training with me at Psalmodi, in the Camargue, back in June, and soon we were scraping away to define the level in place and prepare the profile for drawing. Getting the trench ready for photography and the profile drawn just right under pressure (time was running out) with the help of the then almost absolute neophyte Kitch was proving daunting and so Walter came to the rescue, finishing up the stratigraphy as we finished cleaning the trench as the sun was sinking in the west. You get the picture. It became clear to me that day that Walter Berry was a first-rate field man: no matter the pressure he would get the job done right. When he mentioned later that he would be interested in joining the St. Pierre dig the next summer I could not have been more pleased.

Scott and others will remember that memorable evening when our whole group drove down to Gueugnon to eat and drink, in the Celtic feast tradition, with our local friends – especially drink to the refrain of "glouey-glouey." Some may even remember the drive back up the mountain. I have an impression, as I somehow wrestled my stalwart little 2CV around a turn, of a huge pair of headlights beaming at me, but I don't remember connecting them with one of those monster harvesting machines at work, though I was told the next day that I just kept going and ran it off the road. I barely remember making it somehow inside to my sleeping bag but I do very clearly remember coming out the next morning to see a pair of booted feet sticking out from under a car. Not always so serious a fellow, our Walter!

But as an archaeologist he was the absolute and exacting professional. In the 1980s Walter Berry transformed the excavation of St. Pierre l'Estrier, which Christian Sapin and I had begun by ourselves one week in 1976 and continued in the late 70s with volunteer teams (with virtually no funding) in which Christian's teenage cousins and their chums figured prominently, with Jean-Charles Picard and his youngest daughter Clarisse later joining in. Our 1976

Continued on page 10

COMMEMORATIONS

(continued)

trial trench outside the building as it currently stands had showed recent rubble fill running deep, to the level of destroyed foundations we then presumed to be Late Roman; a cursory examination of the cellar under the building seemed to confirm that although the standing walls certainly included early masonry the archaeological levels had been destroyed when the vaulted cellar was constructed after the French Revolution. Working by himself with the help of extension lamps in that dark cellar Walter soon proved that that critical Roman and Late Antique vestiges and stratigraphic levels had survived on the western side due to the original slope; these provided the vital clues allowing the reconstruction of the early history of the site as first published in 1982 in *Archéologie Médiévale* and in English in *Gesta* in 1986 (an article which emphasized Walter's vital contribution). In 1983 Walter found the intact child's burial in a lead sarcophagus that provided critical evidence for the chronology of the transformation of the Late Roman memorial structure into a funerary basilica—a photo of him and Christian grinning happily, contemplating this artefactual thing of beauty, appears in my article in the 2016 Sapin, *Mélanges, La mémoire des pierres*. It is no exaggeration to affirm, as Christian did in his eulogy for Walter at the Autun Cathedral service, that without Walter Berry's contributions, without his absolutely reliable professionalism, the positive identification of St. Pierre l'Estrier as the site of one of the very oldest, if not the oldest, Christian memorial sites in France would not have been possible.

On that last point, a not-so-serious aside. We were drawn to begin our work at St. Pierre partly because of the discovery there in 1839, when it was a farm, of a marble funerary inscription in Greek citing the name *Pectorious*, epigraphic evidence (much discussed ever since that time) for a plausibly pre-Constantinian Christian community in Autun. The inscription is not complete, and Christian used to evoke, hopefully, the possibility that we could find a missing piece. In cahoots with Jean-Paul Guillaumet, then in charge of the *Musée Rolin* where the inscription is conserved, we devised a practical joke. Jean-Paul furnished from the

museum reserves a suitable blank marble fragment. Walter was to find it in the cellar. Everything depended on how he played his part when I went up, on cue, to bring Christian down to have a look at the object in context. It would be so easy to overplay, to let that eye twinkle and thus tip one's hand. If anyone who knew him ever doubted Walter's ability to do deadpan, let him (or her) put it to rest. Let History record that Walter did it perfectly, balancing a sense of possible excitement with suitable reserve—*gravitas*. Christian fell for it to such an extent that I soon became alarmed. He was on the point of calling the newspapers when I urged that maybe we had better take a closer look first, hinting that... *Walter est bien fort, tu sais, mais c'est plus prudent de se méfier...* After a moment, he understood. Ah well. Good archaeology involves some good luck, a lot of hard work, good instincts guided by sound methodology, *esprit d'équipe* ... and a leaven of humor helps. Walter understood that too.

After the Autun years, with the discovery of the Carolingian cloister as the highlight of the St. Nazaire excavations which followed St. Pierre, our paths diverged. When I went to Reims for the Clovis commemoration in 1996 I suppose I ought to have been more surprised that Walter Berry had obligingly found for us—and showed us—the remains of the baptistry where Clovis must have taken his famous plunge—but somehow such an archaeological exploit seemed only fitting for him, a rising to the occasion. A few years into the new millennium Christine and I stopped by Autun where Walter obligingly showed us the ruined old house on the ramparts which he and Sylvie were fixing up as their home, with infant Alice. I remember standing with him on the steps down to the garden, looking west at Mt. Beuvray and the heart of the Morvan and thinking... you need to be an archaeologist to appreciate all this! It should be just right for Walter. I expect, and I hope, that it was. I count myself privileged to have known, and for a time to have for a time worked alongside, Walter Berry.

Bailey K. Young

In Memoriam: W. Eugene Kleinbauer, June 15, 1937–June 3, 2019



W. Eugene Kleinbauer died on June 3, 2019. Professor Kleinbauer taught in the Department of Art History at Indiana University Bloomington from 1973 until his retirement in 2006. His areas of expertise included Early Christian and Byzantine art and architecture and the historiography of art history. During Professor Kleinbauer's years of distinguished service to the ICMA, he was the editor of *Gesta* from 1980 to 1983 and president from 1987 to 1990. Prominent among Professor Kleinbauer's books are *Early Christian and Byzantine Architecture: An Annotated Bibliography and Historiography* (1992), *Saint Sophia at Constantinople: Singulariter in Mundo* (1999), and *Hagia Sophia* (with Anthony White and Henry Matthews, 2004). His *Modern Perspectives in Western Art History: An Anthology of 20th-Century Writings on the Visual Arts*, first published in 1971 and then republished in 1989 as one of the Medieval Academy Reprints for Teaching, became a standard textbook for art historiography. The long introductory essay to *Modern Perspectives* remains a classic history of art history.

Walter Eugene Kleinbauer, Jr. was born in Los Angeles, California to Walter Eugene Kleinbauer, Sr. and Bernice Frances Kleinbauer (formerly Barnett) on June 15, 1937. Graduating from Woodrow Wilson High School in Long Beach in 1955, Gene then earned his B.A. in economics from the University of California, Berkeley in 1959. He also discovered art history at Berkley, and he went on to complete his M.A. under Walter Horn in 1962. Gene continued his education at Princeton University, where he received his M.F.A. in 1964. He earned his Ph.D. at Princeton in 1967,

writing his dissertation "The Aisled Tetraconch" under the supervision of both Kurt Weitzmann of the Department of Art and Archaeology, Princeton University and Richard Krautheimer of the Institute of Fine Arts, New York University.

Fondly remembered as a teacher, Professor Kleinbauer taught at the University of California, Los Angeles from 1965 to 1972. He moved to Bloomington in 1973 and taught at Indiana University for the remainder of his professional career. In 1978 he was the Sam and Ayala Zacks Visiting Professor of the History of Art at the Hebrew University of Jerusalem. In the spring of 1996 he was the Frederic Lindley Morgan Visiting Professor of Architectural Design at the University of Louisville. In 1993 he pioneered the use at Indiana University of the World Wide Web for the on-line review of thousands of the IU Slide Library's digitized images that students could access from home or in computer labs on campus. For such innovations, as well as for his skills as a lecturer, Professor Kleinbauer received the Indiana University President's Award for Teaching in 1999.



Gene Kleinbauer in Istanbul.

It was as an undergraduate in the 1990s that I first encountered Professor Kleinbauer, and I believe that I was the last student to complete a Ph.D. under his supervision. I can attest to his skills as a lecturer, but I am also aware that, with his intellect and demeanor, he could intimidate some of my fellow graduate students, albeit unwittingly and often with a mere waggle of his famous eyebrows. He could also baffle those undergraduates who came into his classrooms unprepared for the wryly erudite yet playful

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COMMEMORATIONS

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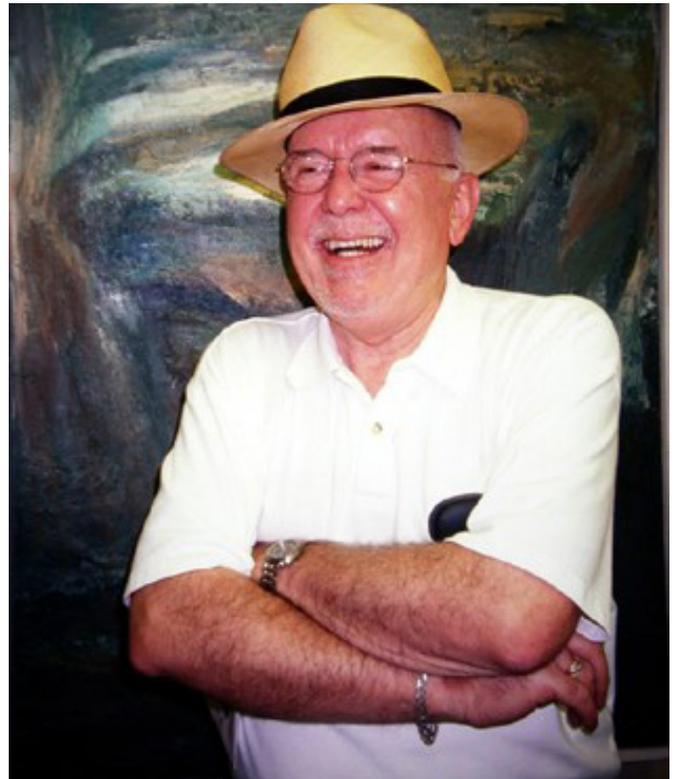
humor that punctuated his lectures. For the patient student who paid attention, however, the reward was a rich intellectual journey... and the occasional medley of Madonna's latest hits. Gene's inimitable knack for being simultaneously quite serious and very funny is what I will remember most about working with him. He could make me laugh, a trait of incalculable value, especially when found in one's dissertation advisor.

I also knew Gene as a fellow dog lover. Gene was preceded in death by Othello and Gracie, rambunctious Golden Retrievers who served as his faithful companions for many years. During frequent, unplanned encounters at Bryan Park in Bloomington, my mutts Dinah and Cuddles always reacted with joy when Gene greeted them by name. In the ensuing chaos, as the four dogs shared their canine gossip, Othello and Gracie braiding their leads around Gene's legs, I always feared for my mentor's safety. I can happily report that no one ever came to harm on those walks. After my wife and I moved away from Bloomington, Gene never failed to ask after Dinah and Cuddles, including the last time he emailed me.

W. Eugene Kleinbauer is survived by his husband, Richard Lee Aebersold of Bloomington, Indiana, his sons, Christopher Kleinbauer of Oakland, California, and Mark Kleinbauer of Bloomington, Mark's wife Susan Park Kleinbauer of Bloomington, two grandchildren, Nicki Kleinbauer and Cassidy Kleinbauer of Bloomington, and his brother, Thomas Kleinbauer of Orange, California.

The Department of Art History at Indiana University Bloomington hosted a memorial service in honor of Professor Kleinbauer on Saturday, September 7, 2019 at Woodburn House in Bloomington. The service was attended by family, friends, colleagues, and former students. Among those who spoke at that service were Giles

Knox, Bob Ousterhout, Rick Aebersold, Susan Kleinbauer, Mark Kleinbauer and Chris Kleinbauer, more than one of them mentioning Gene's fondness for James Bond films and westerns. Gene's two grandchildren, Nicki and Cassidy, also spoke on that occasion, and their moving eloquence on that warm afternoon in September constitutes a tribute that cannot be superseded.



Submitted by Henry D. Schilb, Ph.D.
Index of Medieval Art, Princeton University
Photographs courtesy of Amelia Berry, Department of
Art History, Indiana University

MEMBER EVENTS

Medieval Monsters: Terrors, Aliens, Wonders

International Center of Medieval Art Study Day at the Cleveland Museum of Art/Case Western Reserve University

The Department of Art History and Art at Case Western Reserve University, in conjunction with the ICMA, organized a study day of the fabulous show, co-curated by Sherry C.M. Lindquist (Western Illinois University) and Asa Simon Mittman (California State University, Chico), *Medieval Monsters: Terrors, Aliens, Wonders*. The Cleveland iteration of the exhibition, which traveled from The Morgan Library & Museum and is now *en route* to the Blanton Museum of Art (Austin), was put together by Stephen Fliegel, the former

Robert P. Bergman Curator of Medieval Art at the CMA. A larger space than was possible in New York allowed for the exhibition to be comfortably spread across several galleries dedicated to the show's sub-themes, while the antechamber featured a selection of celebrated Cleveland objects, the famed Jonah marbles and a pair of twelfth-century guard-rail griffins among them.

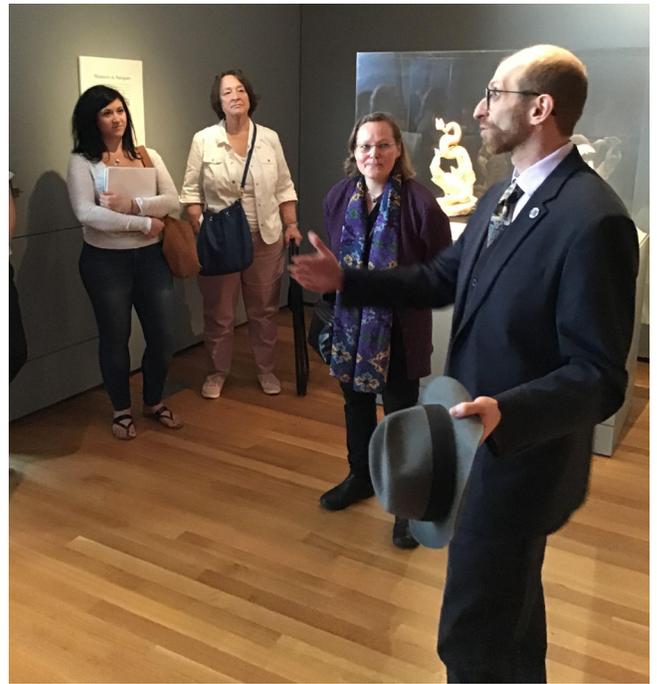
On September 26, 2019, Sherry and Asa led the study day, pausing in each gallery to talk about several objects in depth and taking questions. The "Terrors" section featured a wide variety of monsters, intimately intertwined with the sacred: monsters as guardians of the sacred, monsters defeated by the sacred, and the sacred turned into the monstrous. The cephalophoric Saint Denis and the furry Mary Magdalene mingled freely with Saint Anthony torn apart by demons and Archangel Michael defeating the dragon. This portion of the show, the curators explained,



The antechamber at the start of the exhibition, with a pair of griffins (northern Italy, Emilia, 1150–1175, now at the Cleveland Museum of Art) guarding the entrance. Photo: the Cleveland Museum of Art.

Continued on page 14

was ultimately about power, and about the uneasy relationship of rulers and monsters; Sherry singled out a late medieval English prayer roll to talk about the way it marries authority to fear in the representations of King Henry IV and John the Baptist surrounded by the predatory desert animals. “Aliens”—which I found to be particularly compelling—dealt with monsters perceived to be both far away and close at hand: not only the mysterious blemmyae and cynocephali from India and Ethiopia, not only the wild people from the depths of forests, but also, and most strikingly, the demonized Jews, Muslims, and women—that is, the marginalized social groups found within and around the “normative” Christian societies. Asa spoke about the delectable *Livre des merveilles du monde*, which, in addition to representations of fabulous lizard-eaters and apple-sniffers, includes a folio that features a meeting of European and African rulers: the former clean-shaven, pale-faced, and fashionably garbed, the latter emphatically othered, bearded, dark, exotically dressed and armed. The last section, “Wonders,” gathered bestiaries, herbals, and chivalric tales, and featured a narwhal tusk—or the spiraled unicorn horn—of a not inconsiderable length.



Mittman and Linquist lead the study day, September 26, 2019. Photo: Elina Gertsman.



View of the exhibition, from the “Aliens” section into the “Wonders” gallery. Photo: the Cleveland Museum of Art.



Lindquist explains the intricacies of the Tapestry with Wild Men and Moors (Alsace, Strasbourg, ca. 1440, now at the Museum of Fine Arts, Boston) in the “Aliens” section. Photo: Sam Truman.

The show, throughout its run in Cleveland, drew a record number of attendees; at some point, a museum guard stopped the group to tell us how excited people usually are by the show, how much they seem drawn in by its challenging contents. Asa, in assessing the show’s reception, mentioned what a pleasure it was to walk through the galleries with our ICMA colleagues. He added: “We designed the show—developing its three sections and selecting the works to fill them—a few years ago, at this point, and last saw them well over a year ago at the Morgan, so it was interesting to come to the objects with a fresh perspective, to see how our work had held up against the actively changing landscape of Medieval Studies, in particular the discussions of race and otherness that are suddenly a central concern in the field.

It was gratifying to see that the works we chose continue to invite close inspection and inspire important conversations.”

The study day immediately followed the tour of the exhibition the curators offered to the graduate and undergraduate students, many enrolled in my “Medieval Matters: the Monstrous, the Macabre, and the Miraculous” course; Sherry said that “It was great to talk with students who had clearly thought critically about some of the difficult issues addressed by the exhibit. I was particularly gratified that they were asking questions about audience—about how (or whether) these ideologically charged objects can be interpreted to reveal the people whose voices are not represented, the people who were othered by them. And I

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MEMBER EVENTS

(continued)



Mittman and Lindquist with aspiring medievalists at CWRU and students in the “Medieval Matters: the Monstrous, the Miraculous, the Macabre” course. Photo: Louise Searson.

was glad to see the students making insightful connections between the monsterization of disenfranchised populations then and now.”

The following day, on September 27, Sherry and Asa delivered a lecture “Medieval Monsters: Far and Near” for

an audience of more than one hundred people at Case Western Reserve University.

Elna Gertsman
Professor, Department of Art History and Art
Case Western Reserve University

Book of Beasts: The Bestiary in the Medieval World ICMA Tour and Study Day at the J. Paul Getty Museum

On Monday, July 15, the ICMA and the Medieval Academy of America co-sponsored a behind-the-scenes tour and study session at the J. Paul Getty Museum centered around the exhibition *Book of Beasts: The Bestiary in the Medieval World*. Hosted by the exhibition curators, Elizabeth Morrison, Senior Curator of Manuscripts, and Larisa Grollemond, Assistant Curator of Manuscripts, the two-hour session was held while the museum was closed so that the group could freely circulate in the exhibition space and engage in open discussion. Thirty-two visitors from both organizations attended the sold-out event, some traveling from northern California just for the day.

The tour began with a discussion of the overall narrative concept, including beginning the exhibition with

a section devoted to the unicorn to introduce the general public to the main theses of the show, an aspect not included in the catalogue. Later highlights included examples of the trials and tribulations associated with borrowing and displaying works from 45 lenders across Europe and the US. For instance, the Getty takes particular care to mount the artworks to ensure safety from earthquakes, which most of the lending institutions do not have to take into account, but whose importance was underscored during the largest earthquake in southern California in twenty-five years, which occurred on July 4. We drew the attention of the group to the painstaking work of conservators and preparators in creating mounts that are safe, yet unobtrusive, something most visitors never even notice.

Especially lively conversations developed around the need to balance public perception and scholarly needs in major medieval exhibitions. In addition, certain objects



Elizabeth Morrison and Larisa Grollemond introduce Book of Beasts: The Bestiary in the Medieval World. J. Paul Getty Museum, July 15, 2019.

MEMBER EVENTS

(continued)



A view of the gallery. Book of Beasts: The Bestiary in the Medieval World. J. Paul Getty Museum, July 15, 2019.



Morrison and Grollemond discuss Book of Beasts: The Bestiary in the Medieval World. J. Paul Getty Museum, July 15, 2019.



Morrison and Grollemond discuss Book of Beasts: The Bestiary in the Medieval World. J. Paul Getty Museum, July 15, 2019.

embroidery from an abbey in Germany from 1492 (Lüne Abbey) inspired discussion about the role of women artists and textiles in the period, as well as the responsibility of museums to display works by female artists. One of the most intense discussions evolved around a series of objects showing the so-called “monstrous races.” The usage of the term itself in medieval studies was debated, as was the Getty’s final choice of “Legendary Peoples” on the public-facing labels, while “Monstrous Races” was maintained in the catalogue.

We were delighted to share our experiences with our enthusiastic and knowledgeable colleagues. The feedback and thoughtful commentary we received in return was much appreciated, as it gave us new perspectives on our work and the individual objects included in the exhibition. We thank the ICMA and the MAA for sponsoring the event.

Elizabeth Morrison and Larisa Grollemond
Department of Manuscripts, J. Paul Getty Museum

became the focus of varied opinions, including the original intended role of a thirteenth-century ceiling that features animals from the bestiary, daily life, and the imagination (Metz, Musée de La Cour d’Or). In addition, an ambitious

ICMA at the International Medieval Congress, Leeds, 1–4 July, 2019



The ICMA was very active at Leeds this year, sponsoring sessions, hosting a reception, and organizing a mentoring lunch. The first session was **“Moving Materials: Medium, Meanings, and Technique in Transit, I,”** a session organized by Maggie Crosland (Classical, Byzantine & Medieval Section, Courtauld Institute of Art, University of London) and Xin Yue Sylvia Wang (Department of Art, University of Toronto), and moderated by Dongwon Esther Kim, which took place on July 2. Speakers included Philippe Depairon, Département d’histoire de l’art et d’études cinématographiques, Université de Montréal, “A Voyage on the Mediterranean Sea: Ivory, Chess, and the Semantics of Mobility,” Ingrid Lunnan Nødseth, Institutt for kunst- og medievitenskap, Norges teknisk-naturvitenskapelige universitet, Trondheim, “Enamels, Silk, and Gold in a 15th-Century Mitra Pretiosa,” Sophie Ong, Department of Art History, Rutgers University, New Jersey, “Hanging on the Body/Painted on the Page: The Materiality and Movement of Late Medieval Jeweled Pendants,” and Emily Tuttle, Department of Art History, Florida State University, “Material Girls/Material World:

Women as Consumers of Foreign-Made Materials in Late Medieval York.” The second session on the topic, **“Moving Materials: Medium, Meanings, and Technique in Transit, II,”** was organized by Dongwon Esther Kim (Department of Art, University of Toronto) and Xin Yue Sylvia Wang (Department of Art, University of Toronto) and moderated by Maggie Crosland (Classical, Byzantine & Medieval Section, Courtauld Institute of Art, University of London). Speakers included Alejandra Tarno García, Departamento de Humanidades, Universidad CEU San Pablo, Madrid “Fire and Light: Travel through the Stained Glass,” Claire Barron Jensen, Department of Art, University of Toronto, “Between North and South and Heaven and Hell: The Mobility of Fresco Artists in the Trecento,” and Sylvia Alvares-Correa, Department of History of Art, University of Oxford, “Made in Flanders or Made in Portugal?: The Potential Use of Joinery Method in Distinguishing the ‘Origin’ of Flemish/Portuguese Panel Paintings.”

A third session sponsored by the ICMA was **“Sacred Remains, Material Concerns: Relics and Their Contexts, c. 800–1270,”** which was held on July 3 and was organized and moderated by Sarah Luginbill (Department of History, University of Colorado, Boulder). Speakers included Kate Craig, Department of History, Auburn University, Alabama, “Power and Flight: The Question of Praesentia in the Travels of St Philibert,” Brad Hostetler, Department of Art History, Kenyon College, Ohio, “The Materiality of Relics in Medieval Byzantium,” and Sarah Luginbill, Department of History, University of Colorado, Boulder, “Western Relics on Eastern Campaigns.”



ICMA reception at the International Medieval Congress, Leeds, July 3, 2019.

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MEMBER EVENTS

(continued)

On the evening of July 3, ICMA members gathered in the Michael Sadler Building for a reception, and the ICMA Mentoring Lunch was held on July 2 in the Refectory. Both were well attended.

Upcoming Events:

Several tours are happening in the coming months. Look for email invitations to upcoming events and stay tuned for reports and photos on all the events in the fall newsletter.

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

ICMA and Expanding the Medieval World

A panel discussion and reception
Thursday 13 February 2020
5pm, panel
6pm–8pm, reception
Generously supported by the Marilyn J. Stokstad Fund

The Arts Club of Chicago
201 E Ontario Street
Chicago, IL 60611

CAA registration is not required. All are welcome.

Stay engaged with the ICMA community of scholars and enthusiasts!

Don't forget to renew your membership for 2020 through our online portal, medievalart.org.

With auto renewal, never worry about renewing your ICMA membership again! You now have the option to select automatic annual renewals.

Pay it forward! You now have the option of giving beyond your membership level to help fund student memberships, mentoring opportunities for students, and other special events such as Study Days at museum exhibitions.

IN BRIEF

A Note from the Editor

It is my great pleasure to welcome our new Assistant Editor for Events and Exhibitions, Maggie Crosland, with this issue. Please send any exhibition or conference listings that you would like included in the newsletter to her, at EventsExhibitions@medievalart.org.

Also, this will be my last issue as Editor of ICMA News. I have enjoyed working with everyone at the ICMA very much, and have loved hearing about all the fascinating things that our members are doing. Thanks to you, medieval art history is a vibrant, rich, field. Thank you all for your contributions over the last three years. We are extremely fortunate to have Melanie Hanan taking over starting in 2020. Her tenure will begin with the spring issue, and I am certain that she will make *ICMA News* better than ever. Melanie can be reached at newsletter@medievalart.org.

Discussion of the Fire of Notre-Dame at International Foundation for Art Research

On September 9, 2019 The International Foundation for Art Research (IFAR) hosted an evening of talks to discuss the fire of Notre-Dame in Paris. The evening was introduced by Nancy Wu (The Metropolitan Museum of Art), followed by three presentations: Michael Davis (Mount Holyoke College) spoke about the historic significance of Notre-Dame, Lindsay Cook (Vassar College) shared images from the 2010/2012 laser scan of Notre-Dame by the late Andrew Tallon, and George Wheeler (formerly The Metropolitan Museum of Art) examined the inherent properties of limestone and the effects of heat and water on this primary building material of the cathedral. Many ICMA members were in attendance. Peter Barnet (curator emeritus, The Metropolitan Museum of Art), who serves on IFAR's Art Advisory Council, was instrumental in the conception of this event.

Submitted by Nancy Wu

Notre-Dame Apostles and Evangelist Symbols at SOGRA, Périgueux

Removed from the roof of Notre-Dame for the first time on 11 April 2019, the twelve Apostles and four Evangelist symbols by Viollet le Duc (1859–1860) escaped the fire of



Figure 1. *Twelve Apostles and Four Evangelists by Viollet le Duc, removed from the roof of Notre Dame, Paris.*

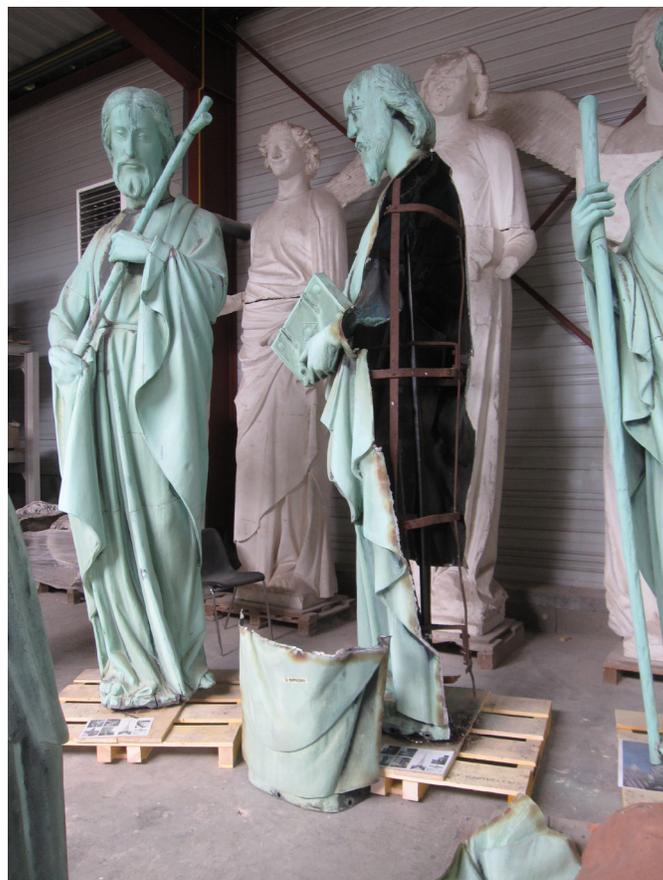


Figure 2. *St. Bartholomew with steel armature visible, from the roof of Notre Dame, Paris.*

IN BRIEF

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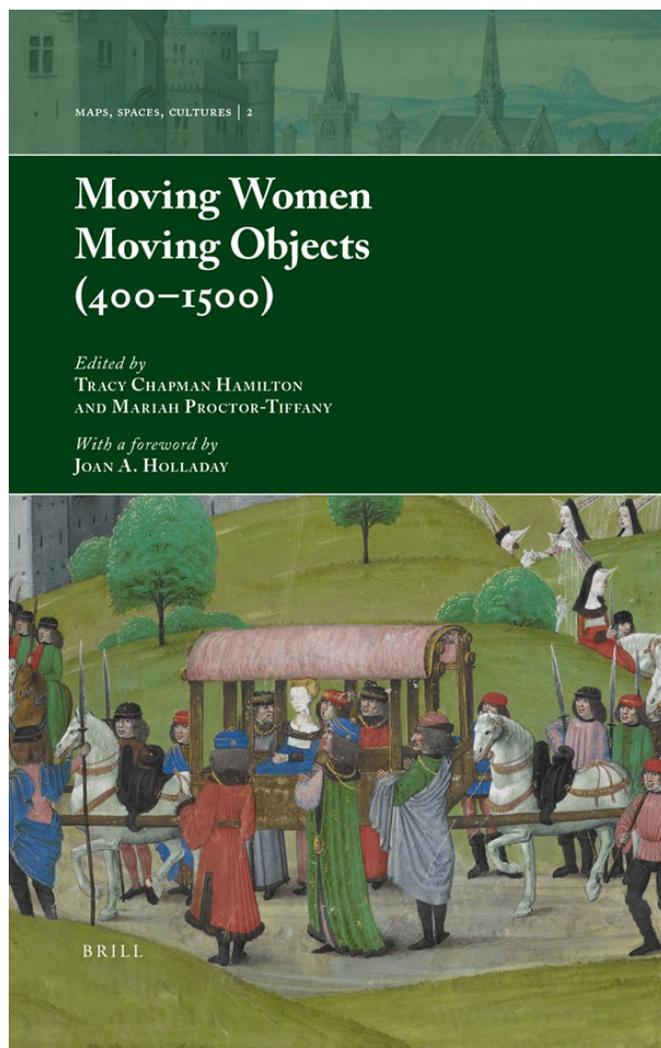
15 April and are now undergoing restoration at SOCRA, located at Marsac-sur-l'Isle near Périgueux (fig. 1).¹ Each measuring 3.40 m and weighing 150 kg, the apostles are made of repoussé copper plaques 1 mm thick, soldered together with bands of tin around a steel armature (seen most clearly in the St Bartholomew figure, fig. 2). The vertical rod currently in place is a temporary replacement: the original rods, thicker in diameter than the temporary replacement rod, remained in situ and melted in the fire; each statue retains its original cage-like armature. The heads were removed as part of the dismembering process and have now been re-attached. Work on the Notre-Dame statues includes repairs to the copper plates, to the soldering mechanism and to the armature. The work is being done by specialist restorer Marie-Dominique Ceaux who estimates it will take about two months per statue. The statues will lose their characteristic green patina and will end up brown; the precise shade has yet to be determined. Tours can be arranged by appointment and are highly recommended.

Submitted by Professor Emerita M. Alison Stones, Ph.D., F.S.A., Chevalier de l'Ordre des Arts et des Lettres Department of History of Art and Architecture, University of Pittsburgh

Moving Women Moving Objects (400–1500)

The new anthology called *Moving Women Moving Objects (400–1500)* (Brill, 2019) began its life in 2015 in three ICMA-sponsored sessions at the conference of the College Art Association and the International Congress on Medieval Studies at Kalamazoo, Michigan. Tracy Chapman Hamilton and Mariah Proctor-Tiffany chaired the sessions, and Joan A. Holladay responded to the papers at Kalamazoo, helping the contributors to hone the essays they prepared for the volume.

At the juncture of the history of art, spatiality, and feminism, this collection of essays forges new ground in the discussion of medieval women, their relationships with their objects, and geography. Indeed, we argue that without delving into the spatially charged nature of objects—and here we invoke the phrase “object



Tracy Chapman Hamilton and Mariah Proctor-Tiffany, eds. *Moving Women Moving Objects (400–1500)*. Boston: Brill, 2019.

<https://brill.com/view/title/36380>

itineraries”—we miss much of their meaning as cultural artifacts. It explores how women’s geographic and familial networks spread well beyond the borders that defined men’s sense of region and how the movement of their belongings can reveal essential information about how women navigated these often-disparate spaces. Beginning in early medieval Scandinavia, ranging from Byzantium to Rus’, and multiple lands in Western Europe up to 1500, the essays span a great spatio-temporal range. Moreover, the types of objects extend from traditionally studied works like manuscripts and sculpture to liturgical and secular ceremonial instruments, icons, and articles of personal adornment, such as textiles and jewelry, and even shoes.

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¹ Founded in 1963–4 by Claude Bassier, SOCRA was acquired by Vinci in 1990–2014; after remaining independent for a few years SOCRA is now part of the group Mériquet: www.socra.fr. Patrick Palem has been its director since 1994 and the enterprise has some 35 employees. Recent restorations include the (19th c) statue of St Michael the Archangel from Mont-Saint-Michel which was restored and re-gilded in 2016: <http://www.socra.fr/metal/saint-michel/>. On-going projects include the Parisian Department Store La Samaritaine and the Château de Versailles.

Across Europe and throughout the Middle Ages, aristocratic men often inherited their lands; elite women, in contrast, frequently had to move across borders to marry. Luxury objects traveled short and great distances with these brides, whether imported in their nuptial coffers or commissioned and sent to unite women separated by their politically advantageous marriages.

In addition to cross-cultural unions, women, like their male counterparts, traveled on diplomatic missions, as exiles, and on religious pilgrimages. These sisters and mothers, grandmothers and aunts, daughters and cousins, friends and allies all exchanged works of art decorated with shared stories and iconographies. These pieces were tokens that served as tribute, the centerpieces of rituals and ceremonies, the precious keepsakes enjoyed in quiet moments, and the markers of architectural spaces often also founded or endowed by women.

From this position, we argue that the women under study – and many others like them – were major geopolitical figures who were uniquely situated to breach the divide between cultures through their transport and giving of works of art. Rather than thinking of them as being isolated by their movement – for example, into their husbands’ foreign lands – these essays show women’s gendered use of geography and exchange as a sign of their strength and value, as individuals actively representing themselves and their families, not just as pawns in a political chess game. When analyzed from a gendered point of view, these movements encourage an interlacing of spaces that scholars have heretofore categorized as “separate” – determined in part by linguistic and political boundaries but also in terms of local “styles.” What becomes clear in studying the women of this volume is that, while separations certainly existed, the connections among the regions across which they moved have the potential to speak with great clarity. If we can perceive medieval women’s use of places as *united* by space, adopting this as our model for the study of culture in general, we are sure to discover overlaps and continuities that had been invisible when studied in a more isolating light.

Contributors include Diane Antille, Jennifer Borland, Theresa Earenfight, Julia Finch, Joan A. Holladay, Jitske Jasperse, Marguerite Keane, Amanda Luyster, Kathleen Nolan, Lana Sloutsky, Anne Stanton, Nancy L. Wicker, Talia Zajac, and Benjamin Zweig. Each contributor worked with the cartographer Julie Terhune to develop maps that visually study the movement of women and their objects. Rachel Dressler and Eliza Garrison, the outside readers, and Asa Simon Mittman and Surekha Davies, series editors of the Maps, Cultures, Spaces series through Brill, all

gave excellent feedback. Through an International Center of Medieval Art-Samuel H. Kress Publication Award, the ICMA brought their sponsorship of the project full circle by providing funding that helped emerging professionals to cover their image costs for their essays. The lush volume is printed with images entirely in color.

We thank everyone for their communal work on *Moving Women Moving Objects (400–1500)*, and the ICMA in particular for its sponsorship. Congratulations to all who were involved!

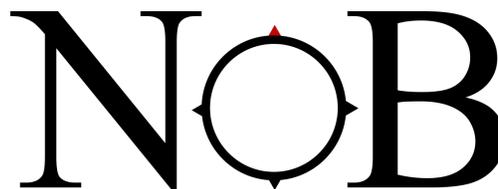
Tracy Chapman Hamilton and Mariah Proctor-Tiffany

Personal Library Liquidation

I am in the process of liquidating my rather large personal library and would like to put as many of my books as possible in the hands of other medievalists. I have set up a book sale on my website with a simple price structure and an easy payment system (PayPal or check). There are books on many subjects drawn from many fields (texts, facsimiles, criticism, etc.), including quite a few art historical books, facsimiles, and books about manuscripts. There is also a large Bargain Bin. I am especially interested in reaching students and am willing to adjust prices to make that possible. Please don’t hesitate to ask. For more details and an ever-growing list of books visit <http://karolus.net>.

Mary-Jo Arn

North of Byzantium



NORTH OF BYZANTIUM

North of Byzantium (NoB) is a new initiative organized by Maria Alessia Rossi (The Index of Medieval Art) and Alice Isabella Sullivan (Getty/ACLS), and primarily sponsored by the Mary Jaharis Center for Byzantine Art and Culture (<https://maryjahariscenter.org/programs>).

Through its annual events and publications, NoB explores the rich history, art, and culture of the northern frontiers of the Byzantine Empire in Eastern Europe between the

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IN BRIEF

(continued)

thirteenth and sixteenth centuries, and aims to connect students, scholars, teachers, artists, and curators to resources related to the medieval and early modern artistic production of Eastern Europe.

There are several forthcoming NoB events and publications:

- A proposed session at the International Medieval Congress at Leeds (July 6–9, 2020) on the topic “Women and Artistic Production Beyond the Borders of Byzantium”
- A NoB Lecture by Prof. Ivan Drpić (University of Pennsylvania) titled “The Gold of Banjska” to be held at Dumbarton Oaks on October 15, 2020
- A Thematic Overview titled “Late Medieval Visual Culture in Eastern Europe” for the *Encyclopedia of the Global Middle Ages* (Bloomsbury/Arc Publishing)

- A co-edited volume provisionally titled *Byzantium in Eastern Europe in the Late Middle Ages* (Leiden: Brill, 2020)
- The publication of the proceedings of the symposium *Eclecticism at the Edges: Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres c.1300-c.1550* held at Princeton University in April 2019

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SPECIAL FEATURES

REFLECTION

The Medieval Iberian Treasury in Context: Collections, Connections, and Representations on the Peninsula and Beyond

By Therese Martin

Research Challenge Grant, Spanish Ministry of Science, Innovation, and Universities, RTI2018-098615-B-I00, 2019–2022

My project takes as its jumping-off point the medieval objects and textiles once gathered at a single Iberian monument, San Isidoro de León, in order to highlight transcultural networks, shining a light on issues of broad relevance for scholarship today. Foremost among these is the necessity of bringing different types of evidence to bear in order to put long-held assumptions to the test. The treasury at San Isidoro, due to its remarkable range of high-quality pieces and its various written sources, functions in this project as a test case from which our research branches out to comparative study. We are addressing broad socio-cultural questions concerning the role of sumptuary collections as evidence of contacts both within and beyond Iberia during the central Middle Ages. The Leonese treasury offers an opportunity for reading evidence over time, weighing the sometimes contradictory conclusions from documentary or visual sources against scientific analysis. In this project, art historians, archaeologists, curators, and historians examine the geographically charged nature of objects and investigate women as vectors of cultural exchange. We argue that understanding how and why medieval objects crossed boundaries addresses two challenges faced by modern-day society. First, transcultural objects make manifest the connections all too often missing from official history: they demonstrate materially what would otherwise remain invisible. This is especially important for recognizing the multiple layers of contacts between medieval Christendom and Islam, often bellicose but not exclusively so. Second, this project pays particular attention to moments in which medieval women took a lead role in the movement of objects from distant lands. Female protagonism, indisputably evident in León-Castilla, will be tested against other medieval treasuries to determine whether the case of San Isidoro is an exception or an as-yet unrecognized rule.



Figure 1. Fatimid silver casket, c. 1044–1047. Museo de San Isidoro; photo © Therese Martin.

In the first phase of research (2016–2018), we demonstrated that the creation of a medieval treasury offers a material witness through which the interests and aspirations of those who established it are revealed. The results appeared this spring in *The Medieval Iberian Treasury in the Context of Cultural Interchange*, special issue, ed. T. Martin, *Medieval Encounters* vol. 25, nos. 1–2 (2019), <https://brill.com/abstract/journals/me/25/1-2/me.25.issue-1-2.xml>, and in a separate article by Nancy Wicker, “The Scandinavian Container at San Isidoro, León in the Context of Viking Art and Society”, *Journal of Medieval Iberian Studies* 11, no. 2 (2019), pp. 135–156. With these publications, my colleagues and I brought a too little known yet truly important Iberian treasury to the attention of an international audience. By digging deeply into this collection, our findings shine a new light on the larger matter of royal-ecclesiastical holdings, demonstrating that, across this broadly medieval phenomenon, material priorities can be identified in objects. For the second phase of research (2019–2022), we are moving outward from León to offer a way into the meaningful re-use and repurposing of luxury goods, both within and across medieval cultures, while assessing their representations before multiple audiences. Written sources are evaluated against art historical and scientific evidence to determine how much credence should be accorded to each in the final balance.

At the heart of both phases of the project are the multi-disciplinary challenges involved in studying the works that were once gathered together at the treasury of San Isidoro de León. No complete catalogue has ever been published of the thirty-some pieces, still in situ, that were created

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between the late tenth century and the turn of the thirteenth. Much less has any study brought into play all the dispersed pieces, including six objects at the Museo Arqueológico Nacional in Madrid, plus another half dozen works held by museums in Paris, St. Petersburg, and New York, among others. Nor had technical analysis ever been carried out on any object from this collection until we began that costly and time-consuming task in Phase One. We undertook carbon-14 testing of an ivory-covered casket at the Museo Arqueológico Nacional and on a few of the silks still in situ at San Isidoro. The results were spectacular, as our special issue of *Medieval Encounters* lays out: the wooden framework of the Beatitudes Casket was determined to date from the fourteenth century (neither the eleventh nor the nineteenth, as previous publications stated), while two of the silks turned out to be from the ninth and tenth centuries, both significantly older than expected. Technical analyses, including x-ray fluorescence for metals and dyes testing for threads, along with carbon-14 for organic materials, make important contributions to the larger story about manufacture, techniques, and place of origin.

For the San Isidoro treasury, the word ‘collection’ is used consciously, arguing that it is not primarily a random accumulation, but instead that many of the pieces reflect a mind (or minds) at work, deliberately bringing together luxury objects from distant lands. Phase Two will go more deeply into the meanings behind the presence in an Iberian treasury of artifacts from other cultures. We will reconsider the paths by which the exotic pieces arrived in León—commerce, sackings, and marriage among them. We will also delve into the question of how treasuries change over time to accommodate the shifting needs of their owners. The place of museums in determining our understanding of medieval “artworks”, thus as worthy of being collected, plays a key role in this phase. We argue that the material reality of treasuries—ivories, silks, and metalwork—can best be comprehended if the objects are analyzed in their complete setting as well as in tandem with textual and visual representations. Thus we are turning outward from the Leonese treasury, asking how it compares to those from other parts of Western Christendom, the easternmost reaches of twelfth-century Europe, and the Norman kingdom of Sicily. Our focus is on territories with intense cultural interchange, comparable to Iberia during the central Middle Ages. Such a range of geographies demands rigorous attention and close collaboration by specialists from different fields of study. In the coming years, fourteen scholars from six countries will bring to bear their complementary areas of expertise; the charge of each project member is detailed below.



Figure 2. Scandinavian antler container, c. 960–c. 1000/1025 (Mammen/Ringerike style). Museo de San Isidoro; photo © Therese Martin.

Although several of the objects from the Isidoran treasury had received sustained scholarly attention in the past, especially by Ángela Franco, other pieces are today all but unknown outside Spain. Moreover, works with different origins have been addressed primarily in studies that separate the pieces by (presumed) religion of the maker or by site of production. A common factor of all prior studies is the attribution to a single donation by the monarchs who ruled over León-Castilla in the mid-eleventh century, Fernando (d. 1065) and Sancha (d. 1067). And while it is indeed likely that the initial creation of the Leonese treasury stemmed from the aspirations of the royal couple, both written and visual sources studied during Phase One revealed clear evidence for the growth of the treasury after their deaths. A charter purporting to date from 1063—the moment Isidoro’s relics were translated from Sevilla to León—and detailing a grand donation of luxury goods and extensive lands tells us that this was the occasion for a rich endowment of the church by the ruling couple. This document has generally been used to associate the entirety of the treasury at San Isidoro with a single moment in time. Such a position, however, is complicated by the existence of multiple objects from the twelfth century, as we showed in the special issue of *Medieval Encounters*. In fact, the date of the charter itself had long been recognized as problematic and, already in 2007, the paleographer Encarnación Martín López argued that it was written in the twelfth century, in a hand imitating Visigothic script by someone who normally uses Caroline. Rather than a forgery in the modern sense

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of the word, Martín López analyzed the document as a sort of mini-cartulary, in which three or more charters were merged together to create a maxi-donation. This understanding of the document as a later compilation served as both stimulus and cautionary tale for our investigation. It also changed the way we think about the multiple layers of history at any treasury, and it prompted us to consider a range of motivations for royal donations together with the later narratives that arise around them.

In Phase Two, issues of audience are a dual concern, in facets both medieval and modern. As is well known, a particular challenge faced by scholars working in medieval Iberian studies is the need to integrate our research into the larger scholarly consciousness. There is an extensive, multi-lingual bibliography on the treasuries of France, Germany, Belgium, Italy, and England, but Iberian collections prior to the late Middle Ages have not yet received international attention. Our project demonstrates that the rich survivals from a royal treasury like San Isidoro de León offer a model set of circumstances for comparative study. We are now moving further out into the wider consciousness of both medieval viewership and modern research, locating the Leonese collection within its historical context and highlighting its relevance for other sites.

In Phase Two, objects will be approached through their multiple settings for origin of materials, manufacture of artifacts, movement to medieval holding, and movement to current collection. They will further be subject to comparative analysis with other treasuries, as well as with textual and visual sources. As **Principal Investigator**, I am involved with all aspects of the project, coordinating the various research trajectories to be sure that each progresses in tandem, while also carrying out individual work on the objects associated with ruling Iberian women in the tenth to twelfth centuries. The royal and ecclesiastical audiences for precious and exotic containers would have appreciated the prestige inherent in the luxury materials as well as in the objects' origination in distant lands. This fruitful tack will be pursued further by **Jitske Jasperse**, whose focus will take in connections with Polish and Germanic territories of the Holy Roman Empire, tracing the networks of moving women, including Richeza of Poland (d. 1185), second wife of Alfonso VII of León-Castilla. At the king's death, Richeza married the count of Provence and, widowed once again, she went on to marry the count of Eberstein. What might Richeza have brought with her to León, or taken from Iberia to her future homes in French and Germanic lands? Jasperse's art historical investigations will be complemented by those of **Christian Raffensperger**. His historical research on dynastic marriages, political connections, family networks, and the

historiography of Eastern Europe will be brought to bear especially on the comparative material and documentary sources. As both Raffensperger and Jasperse have recently shown, in marriage, elite women themselves embodied exchange, and they cemented and personified alliances by moving from natal lands to new places. There they were assimilated into their husbands' lines while bringing something of their own along: traditions, languages, names, and even kin, as well as many precious objects. Through their marriages, elite women became the key contact points in political-cultural networks of the Middle Ages.

Two project members will address the movement of objects from Muslim to Christian lands from distinctly different points of view. **Eduardo Manzano**, a historian of Islam, will carry out investigation on the Arabic sources for Iberian treasures. Manzano sees the pillaging of the caliphal palace of Madinat al-Zahra around 1010 as a key moment at which treasured objects would have been dispersed across the Peninsula, some perhaps ending in León. A second approach to a related topic will be taken by the art historian **Mariam Rosser-Owen**, who recently proposed that we should pay closer attention to "alternative modes of transfer between the cultures," and thus her research will focus on ivory commerce, delving into trade between north Africa and the Iberian peninsula during Amirid rule. Both Manzano and Rosser-Owen will examine the larger Islamic contexts within which luxury objects originated and the routes through which they might have made their ways to the Leonese treasury.



Figure 3. Limoges-style enamel casket, late 12th–early 13th century. Museo de San Isidoro; photo © Therese Martin.

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Issues concerning the movements of objects to San Isidoro go beyond those from Islamic lands: in León, a silver Fatimid box once shared space not only with several silver Andalusí caskets, but also with a diminutive Viking container made of antler, a Limoges reliquary covered in colorful enamels, and a set of three painted “Siculo-Arabí” ivory cylindrical containers, and all were lined with textiles from distinct origins (see figures 1–5). With such a multifarious collection, Phase One made the conceptual shift away from a focus on religious triumphalism and toward a recognition of the geographic resonance of objects. Given their medieval importance, textiles will be the focus of study by an archaeologically trained curator and two art historians. For the early medieval silks, **Ana Cabrera and María Judith Feliciano** will turn for comparisons to the Cathedrals of Sens and Santiago de Compostela, as well as at the monastery of Sant Joan de les Abadeses. The later medieval embroideries at San Isidoro bearing Christian imagery—chief among them the Pennant of San Isidoro—will be studied by **Laura Rodríguez Peinado**. As for the ivories, **Silvia Armando’s** work on their manufacture in Sicily and southern Italy highlighted the connection between the set in León and the marriage of Elvira (d. 1135), daughter of Alfonso VI, to Roger II of Sicily. No surviving written record tells of the negotiations that preceded Elvira’s move to Palermo, yet they are embodied in the material record of the ivories. Armando will draw together the treasuries at Palermo and León, which have never before been put into comparison. Another key treasury against which the Leonese example will be studied is that of the monastery of St.-Maurice d’Agaune by **Pierre Alain Mariaux**. The silver bejeweled Grande Chasse is currently undergoing restoration, permitting access to the casket’s inner core as well as clarifying structural questions of relevance to the saint’s reliquary at San Isidoro.



Figure 4. *Siculo-Arabí ivory container set, 1120s(?)*. Museo de San Isidoro; photo © Therese Martin.

Beyond surviving treasures and the written sources that make reference to them, Phase Two will open new lines of research by investigating lost artworks along with representations of luxury objects in manuscripts and frescos. These textual and visual re-imaginings brought to a much wider audience the elite objects that would otherwise be restricted to only the most exclusive of viewerships. But what exactly was selected for detailed representation, and how do surviving pieces compare? Such questions will be addressed by three art historians, **Julie Harris, Shannon Wearing, and Jordi Camps**. Harris will dig further into issues related to the Jewish presence in León-Castilla, tackling the “lost treasures” of Castilla’s Jews from the standpoint of art history and historiography. What is the evidence that storied objects such as the Hilleli Codex (copied in León c. 1000) actually existed? And what of the engraved goblet said to be presented to Alfonso X by the poet Todros Halevi Abulafia? Objects such as these were held up for remembrance through written narratives, while the objects under investigation by Wearing and Camps were visually recorded (or invented). Wearing will center especially on manuscripts that make use of brilliant gold leaf to highlight the luxurious metallic nature of the object on the page. Camps will investigate the choices behind the depiction of treasured metalworks in large-scale paintings, which appear on the walls of Romanesque churches. The research of Harris, Wearing, and Camps will bring new ways of thinking about legendary objects, while **Amanda Dotseth** will focus on how collected treasures, then and now, tell stories that change according to the context in which they are placed. Her curatorial emphasis on questions of ownership and collecting puts the spotlight on the shifting meanings and museographies of medieval works of art.

Phase One demonstrated clearly that collaboration among scholars with a range of methods and approaches—textual, visual, and technical—opens new windows onto the past. An essential element of Phase Two is the consolidation of an international, multidisciplinary team—experts in medieval art, archaeology, and the history of Islam, Judaism, and Christianity—from universities, research centers, and museums in Spain, Switzerland, Germany, Italy, UK, and US, in order to undertake innovative research as a collective: our whole is substantially greater than the sum of its parts. Although multidisciplinary and internationalization are rightly held up as research ideals by funding bodies, the practicalities of reaching such lofty goals are rarely given the same attention. In order to break through disciplinary barriers, it is necessary for scholars to work closely together, meeting in person to debate their ideas and to consider the types of evidence brought to bear in different fields, learning from each other and applying the new knowledge to

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their own research. One of these occasions will take place in 2021 at an international conference in Madrid, which will include presentations by project members as well as those selected from a call for papers.



Figure 5. Byzantine (?) silk, late 9th/early 10th century(?). Museo de San Isidoro; photo © Therese Martin.

Our research has already shown that the Iberian material is ripe for incorporation into international comparative studies of medieval treasuries. Caskets of silver, ivory, bone, or antler made their way to León from Scandinavia and al-Andalus, from across the Pyrenees or beyond the Mediterranean, while silks came from as far east as Central Asia. Each transfer of a luxury object embodied a long-distance connection. Each object in León offers material evidence that some form of contact existed, suggesting an avenue of research at the objects' points of origin as well as their destination. Aspirational rulership, through these networks and relationships, are made manifest in medieval treasuries, where the malleable meanings of individual pieces were completed by their new dispositions within

the larger collection. At San Isidoro, geography resonates through both surviving works and written sources for the four generations of women who were the driving force behind the collection in the eleventh and twelfth centuries. Whether women played such central roles at treasuries outside León is a question that can only be answered through comparative research. Ultimately, this project addresses the challenge of bringing scholarship concerning medieval Iberia, the easterly reaches of Europe, and Sicily into the larger scholarly consciousness. Unjustifiably dismissed as peripheral, these regions hold places of honor at the center of our research, which shows that connections were forged among far distant lands—across religious boundaries and through the actions of women—by the objects today in medieval treasuries and modern museums.

Therese Martin, PI (CSIC, Madrid)
 Silvia Armando (Rome)
 Ana Cabrera (Museo del Traje, Madrid)
 Jordi Camps (Museu Nacional d'Art de Catalunya, Barcelona)
 Amanda Dotseth (Meadows Museum, Dallas)
 María Judith Feliciano (New York)
 Julie Harris (Spertus Institute for Jewish Learning & Leadership, Chicago)
 Jitske Jasperse (Humboldt-Universität zu Berlin)
 Eduardo Manzano (CSIC, Madrid)
 Pierre Alain Mariaux (Université de Neuchâtel)
 Christian Raffensperger (Wittenberg University)
 Laura Rodríguez Peinado (Universidad Complutense de Madrid)
 Mariam Rosser-Owen (Victoria and Albert Museum, London)
 Shannon Wearing (Center for Medieval and Renaissance Studies, UCLA)

Therese Martin is Investigadora Científica at the Instituto de Historia, Consejo Superior de Investigaciones Científicas (CSIC), Madrid.

RESOURCES

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RESOURCES

Eos: Africana Receptions of Ancient Greece and Rome

By **Sasha-Mae Eccleston, Harriet Fertik, Mathias Hanses, and Caroline Stark**

Founded in 2017, *Eos* (eosaficana.org) is a scholarly society dedicated to Africana receptions of ancient Greece and Rome. We are an affiliate organization of the Society for Classical Studies (SCS), the national academic organization for Greek and Roman Studies in the United States, but *Eos* members hail from multiple countries and need not join the SCS to participate in the majority of our activities.

The Mission

Innovative work had already been done on Africana receptions of ancient Greece and Rome when we began discussing the creation of a new scholarly society. Pioneers of the field had produced studies of artists, texts, historical events, and theoretical interventions made by members of and concerning the African diaspora. But here and in many parts of the global discipline of Classics, Classical reception studies fights for legitimacy as a rigorous area of research. By centering the thoughts and experiences of black people, the legitimacy of this particular Classics subfield depended on the discipline confronting how it has been used for and actively contributed to Eurocentric ideals of intellectual, cultural, and artistic production. That is no small order.

Moreover, the intellectual loneliness that many scholars face has a particularly damaging effect on scholars of color and those from other marginalized groups: working in this subfield can mean risking their professional security and adversely affect their well-being. Rather than ignore these factors, early conversations about the society took them as a basis for what the group could be and what role it could play in articulating one of the discipline's many futures.

From the beginning, we endeavored to center Africana receptions without exploiting this work in the name of increasing "diversity," a prevalent concern in institutions of higher education in the United States. Institutions frequently express their commitment to recruiting students and faculty from underrepresented groups, yet rarely commit sufficient resources to support these recruits, to honor their work, and to include them meaningfully in the university community. [Our mission statement](#) directly engages these inequities: "*Eos* values Africana receptions of the Greco-Roman

past not as resources to serve the contemporary needs of the academy or the discipline of Classics, but as achievements in and of themselves... as a society dedicated to studying the contributions of people of African descent from the African continent and throughout the diaspora, *Eos* prioritizes practices that treat students and faculty of color equitably, respects their intellectual and affective work, and ensures that it is visible within the academy and outside of it." The strategies outlined in the statement address the particular dyad of hypervisibility and invisibility that affects minoritized scholars and practitioners, but they alter the parameters of the scholarly identity more generally as well. By acknowledging the roles each member of *Eos* plays in the various communities of which they are a part, we make room for skills, talents, and interests that do not fit the prescriptions of the scholarly persona we had been trained to adopt. We envisioned members as whole people instead of tools for diversity initiatives.



Eos. Design by Sasha-Mae Eccleston.

As we explored possible names, *Eos*, a word for dawn in ancient Greek, best encapsulated our emotions about the new endeavor. We hoped to usher in a new beginning for this area of research by shining a light on the work already being done and by reducing the risk, professional and personal, to those with this specialization.

Initiatives

Eos' current projects range from the seemingly traditional to the patently inventive. Some projects fit within pre-existing academic structures, like conference panels and workshops. In addition to [the collaborations listed on our website](#), an interview series, an undergraduate Digital Humanities Fellowship, and Constellations, our latest mechanism for the maintenance of a productive and supportive community, aim to tread new ground. However, as discussed below, each project was conceived to respond to

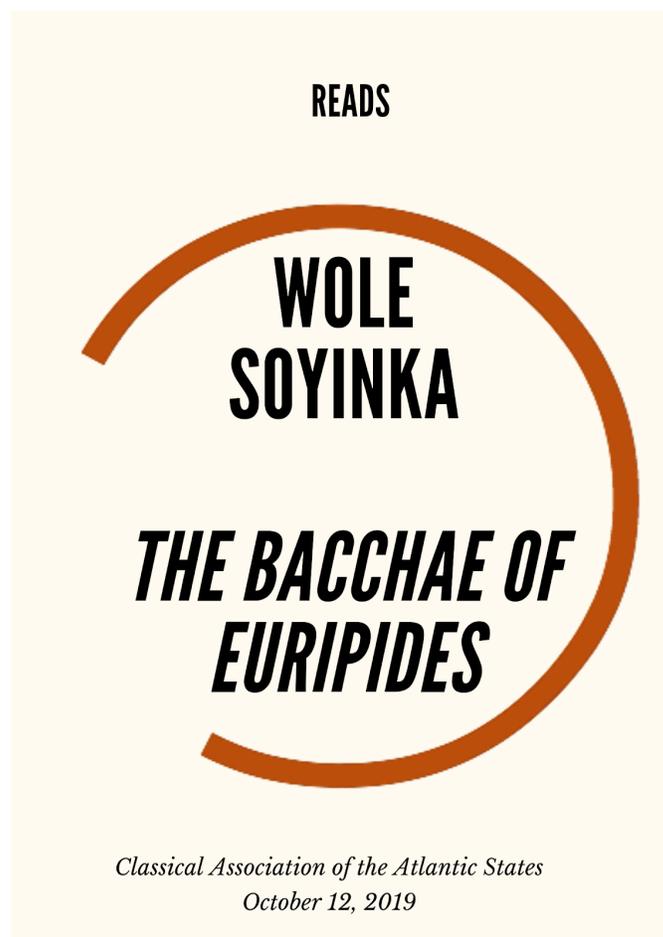
some aspect of the field that we saw hindering the progress of this area of study.

Our inaugural panel at the SCS annual meeting, “Theorizing Africana Receptions” (January 2019), sought to develop trans-historical and transnational models of Africana reception. A Romare Bearden comment served as a provocation: “we must remember that people other than Spaniards can appreciate Goya, people other than Chinese can appreciate a Sung landscape, and people other than Negroes can appreciate a Benin bronze...an artist is an art lover who finds that in all the art that he sees, something is missing: to put there what he feels is missing becomes the center of his life’s work” (S. Patton, *Memory and Metaphor* 1991: 31). Our contributors discussed how practitioners put “what [they felt to be] missing” in receptions of Greco-Roman history, myth and philosophy.

The SCS 2020 session, “Black Classicisms in the Visual Arts”, promises lively discussion of black artists and writers across varied media. Topics range from the lifework of Emma Amos and scholarly discussions of art historical subjects in the 1970s to abstract sculptures of the 2010s and the 2018 film *Sorry to Bother You*. The meeting will take place in Washington, D.C., a city rich in black history, past and present, and a case study in the ways in which universities contribute to residential segregation, town-gown syndrome, and gentrification. It thus prompted us to consider how *Eos* could better align the panel to our mission. We wanted a space that both complemented the panel content and that encouraged *Eos* members to meaningfully interact with the host city. To that end, we secured funding, logistical help, and the support of the SCS and the Onassis Foundation to host the panel and second annual reception at [Busboys and Poets](#), a cultural hub for local artists, activists, and thinkers. This same space will have artwork made by students in Howard University’s Art Department that engage with Classical materials on display. On the day following the conference panel, we will be collaborating with a member to tour the lauded [National Museum of African American History and Culture](#).

READS is a pedagogical intervention. Though many Classicists express a willingness to incorporate texts from the African diaspora into their teaching, they are unfamiliar with these works and/or the relevant scholarship and lack the time necessary to suitably revamp their course materials. Reads provides an introductory guide to these seminal works. Using a seminar format, Reads participants receive the text and several questions in advance in order to stimulate discussion and to maximize the allotted time together. Gwendolyn Brooks’ poem “The Anniad” from her Pulitzer Prize-winning collection *Annie Allen*

(1949) inaugurated this workshop series. The title puns on Vergil’s epic poem, *Aeneid*, while the poem explores the self-conception and desires of an African-American woman amidst war, imperialism, and anti-black racism. This year’s workshop focuses on Wole Soyinka’s *The Bacchae of Euripides: A Communion Rite* (1973).



Reads. Design by Sasha-Mae Eccleston.

LUMINARIES interviews scholars whose work advances our mission. Interviewees share the origins of their work, what currently excites them, and how they have learned from their colleagues and students. Interviewees have specialized in African-American literature (Eric Ashley Hairston), Greek and African political thought (Michael K. Okyere Asante), and the history of race in antiquity (Denise Eileen McCoskey). All of the interviewees have offered insights into where Classics can and should go next. This ongoing series is a regular website feature.

Many *Eos* events take place at academic conferences. Though multiple attacks on scholars of color at SCS 2019

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RESOURCES

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in San Diego received nation-wide attention, such incidents are unfortunately far from extraordinary. Those attacks were spectacular instances of the inequities and harm that faculty members of color and from other marginalized groups experience daily. *Eos* wanted to counterbalance this reality by creating more avenues of support for its members.



Constellations. Design by Isaac Epstein, after a map in Emily Wilson's translation of The Odyssey (2017).

CONSTELLATIONS strives to facilitate an active community of support. Open to scholars at all levels and at all

institutions, participants in a Constellation can seek feedback on scholarly writing, get advice on preparing for graduate exams, find readers for job market materials or grant applications, or ask for advice about other issues, *or* they can volunteer to offer feedback on written work or to serve as short-term mentors. Each session lasts one term, so that participants can change roles and connect with different members over time. The first session commences January 2020.

Babette Thomas served as the first *Eos* Digital Humanities Fellow. Generously supported by the Brown University Department of Classics Donovan Fund, the fellowship entailed researching the latest trends in academic web-presences and the development or fine-tuning of supplementary academic technology. Our fellow also re-designed our current website with an eye towards CONSTELLATIONS and other projects to come.

Membership

Getting involved with *Eos* is easy. [Visit our website to join](#) and to receive our newsletter. Attend an event. Enroll in a Constellation. Submit a paper for a panel. Nominate a Luminary. Collaborate with us on an event or digital content.

Eos programming will continue to grow in reflection of the breadth of work being done in this area. Much is on the horizon. Come find us at eosaficana.org.

Sasha-Mae Eccleston, Harriet Fertik, Mathias Hanses, and Caroline Stark are the Executive Committee of Eos.

EXHIBITION REVIEW

Gold und Ruhm – Geschenke für die Ewigkeit

By Nancy Thebaut

Gold und Ruhm – Geschenke für die Ewigkeit (or *Gold and Glory – Gifts for Eternity*) is a major loan exhibition on view through January 19, 2020 at the Kunstmuseum in Basel. Organized by the Historisches Museum Basel, the exhibition celebrates the art and patronage of Ottonian Emperor Henry II (r. 1002–1024) and fittingly opened on October 11, 2019, or exactly one thousand years after the consecration of Basel's Münster at which Henry was present. The exhibition is organized into several thematic rooms, most of which focus on the early eleventh century in Basel and the Rhineland more broadly. Subsections include "Europe 1,000 years ago," "Basel around 1019," "Basel from Burgundy to Henry II," "Empire on the Move," "Church and King," "Gifts for Eternity," "1019 – A Great Moment for Basel," and "Basel and the Cult of the Imperial Couple."

As the title of the exhibition suggests, the show centers on those golden gifts that Henry II gave to Basel's cathedral

upon its consecration in 1019, of which two survive today: an antependium (Paris, Musée de Cluny – musée national du Moyen Age, Inv. Cl. 2350) and a reliquary cross known as the *Heinrichs-Kreuz* (Berlin, Staatliche Museen zu Berlin, Kunstgewerbemuseum Inv. 1917,79). The viewer's encounter with the newly cleaned and restored antependium acts as a kind of climax in the exhibition: it is dramatically lit and accompanied by an excellent video that walks the viewer through the antependium's history, making, and iconography. The antependium has not returned to Basel for decades, and its loan from the Musée de Cluny is a point of celebration for the city, as widespread exhibition posters bearing its image make clear. Much smaller but equally stunning, the reliquary cross contains the blood of Christ and wood from the cross as well as a huge Roman chalcedony phalera at its center. This is one of several objects in the exhibition with wonderfully eccentric instances of spolia-tion; others include the Herimann and Ida cross (Cologne, Kolumba, Inv. H11), in which Christ's head is replaced by the lapis lazuli head of a Roman woman, and the statue of King David that boasts a cameo of Medusa for his face (Historisches Museum Basel, Inv.1882.80.a).

There are other knock-out objects that medieval art historians will be delighted to see in the same space: the Essen 'Senkschmelzen' cross (Domschatz Inv. 5), the

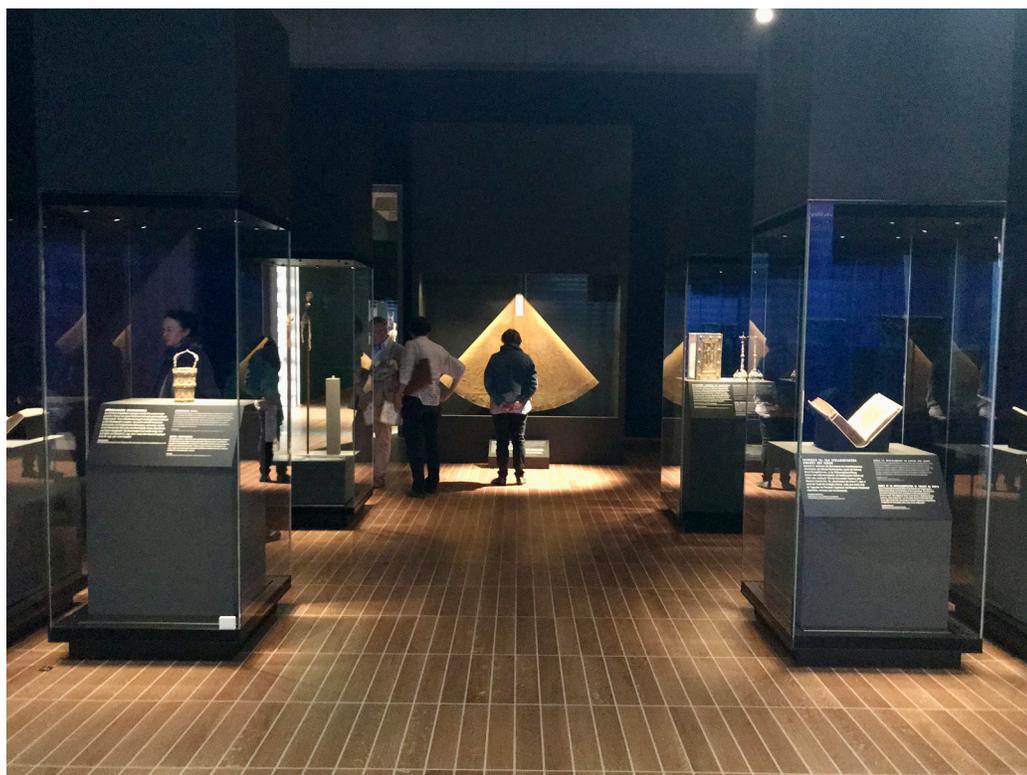


Figure 1. Installation view of the gallery, "Church and King."

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EXHIBITION REVIEW

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Figure 2. The final gallery of the exhibition, “Basel and the Cult of the Imperial Couple.”

Werden Crucifix (Essen, Schatzkammer Werden, Inv. 104), St. Godehard's crozier (Niederaltaich, Benediktinerabtei), Countess Gertrude's portable altar (Cleveland Museum of Art Inv. 1931.462), reliquary purses from Beromünster (Stift St Michael), reliquary busts of Henry II and his wife, Cunegund (Paderborn, Erzbischöfliches Diözesanmuseum und Domschatzkammer, Inv. S. 110, 111), as well as the Bernward candlesticks, cross, and cope (Hildesheim, Dommuseum, Inv. DS L 9, DS 6, DS 83). Several golden, jeweled, and ivory covered manuscripts are also on view, including the so-called 'prayer book' of Cunegund (Bamberg, Staatsbibliothek Msc. Lit. 8) as well as illuminations within the Hornbach Sacramentary (Solothurn, St. Ursenkathedrale, Domschatz, Cod. U 1), the Gospel Book of Henry II (Città del Vaticano, Biblioteca Apostolica Vaticana, Ottob. Lat. 74), and the Schaffhauser Pontifical (Schaffhausen, Stadtbibliothek, Ministerialbibliothek, Min. 94).

The majority of the exhibition presents the viewer with a dimly lit treasury of these precious objects, but two subsections of the show stand out for their slightly different conception. The first, which can be found in the second gallery (“Basel around 1019”), focuses on objects more typically found in a natural history or archaeology museum, namely eleventh-century pot sherds, shoes, animal bones, and modern grains from Basel. There is also a welcomed

emphasis on the history of crafts in the city, as evidenced by the tools and materials of cobblers, blacksmiths, bone carvers, and textile artists on view. Behind the cases containing these objects is a large wall onto which contemporary photographs of Basel and eleventh-century models of the city are projected. A second gallery, “Empire on the Move,” makes an important attempt to show the “rich and vibrant exchange between people of different religion and cultures” during the early medieval period. Wall texts speak to the “Arabic origins” of chess pieces and the importation of silks from “Byzantium, the Orient or Muslim-dominated Spain,” but there remains a somewhat awkward bifurcation between the “Christian West” and the “Islamic East” that would benefit from greater nuance.

The exhibition is spacious and rarely feels overcrowded; many objects are individually placed within large, free-standing vitrines that allow the viewer to examine works from multiple sides. But one frustrating aspect of the show's design is the ample space between the glass walls of the vitrine and the objects themselves, making it at times impossible to see the objects clearly. This becomes most apparent when attempting to examine smaller works in the exhibition, such as the many coins on view or the exquisitely carved Carolingian ivory plaques on loan from the Schweizerisches Nationalmuseum in Zürich (Inv. Nr. AG



Figure 3. Vitrine in the gallery, "Gifts for Eternity."



Figure 4. View of the second room in the exhibition, "Basel around 1019."

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EXHIBITION REVIEW

(continued)



Figure 5. *Basel Antependium*, early 11th c. Paris, Musée de Cluny – musée national du Moyen Âge, Inv. Cl. 2350. Musée Photo (C) RMN-Grand Palais (musée de Cluny - musée national du Moyen-Âge)/Michel Urtado.

1311, LM 21528). The exhibition catalog does, however, include large photographs and excellent entries on each of these pieces. Entitled *Gold & Rhum: Kunst und Macht unter Kaiser Heinrich II* and published by Hirmer, the catalog deepens the scope of the exhibition significantly. Of particular interest to scholars will be three essays on the Musée de Cluny's antependium, one of which details a recent conservation study of the piece by Julie Schröter, Juliette Zelinsky, and Anne-Marie Geffroy.

Although the catalog is exclusively in German, all exhibition texts are written in German, French, and English, a testament to the international collaboration required to organize *Gold and Glory*. Still, the exhibition is first and foremost of local import: it uses Ottonian material culture (and its afterlives) to celebrate the Basel Münster's jubilee and suggest, as the narrator in the exhibition video proclaims, that "Basel would be a different city" today were it not for the patronage of Henry II and Cunegund. Works in the exhibition are to some extent operationalized to make this point, and their art historical meanings are occasionally overlooked (subjects of individual works go unmentioned in several wall texts, for instance). Fortunately, the

multilingual audio guide does fill this gap by offering fuller art historical accounts of a few objects in each gallery.

Nonetheless, *Gold and Glory – Gifts for Eternity* is certainly a must-see show for anyone who studies medieval art history of the Rhineland and Jura regions. The loans are spectacular, and there is indeed something quite poignant about seeing these objects on the occasion of the cathedral's one thousandth anniversary. Ideally, the exhibition should be paired with a visit to the city's Münster (particularly its crypt), the Historisches Museum Basel, and the Museum Kleines Klingental, where the exhibition *Das Basler Münster – Ein Jahrtausendbau Von Bischöfen und Werkmeistern, Stiftern und Steinmetzen* is on view through February 16, 2020.

Please note that there was an ICMA study day at the Kunstmuseum in conjunction with the exhibition Gold and Glory—Gifts for Eternity on November 10–11, 2019.

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CONFERENCE REVIEW

Forum Kunst des Mittelalters: “Ponti-Peaks-Passages”

Bern, 18–21 September 2019

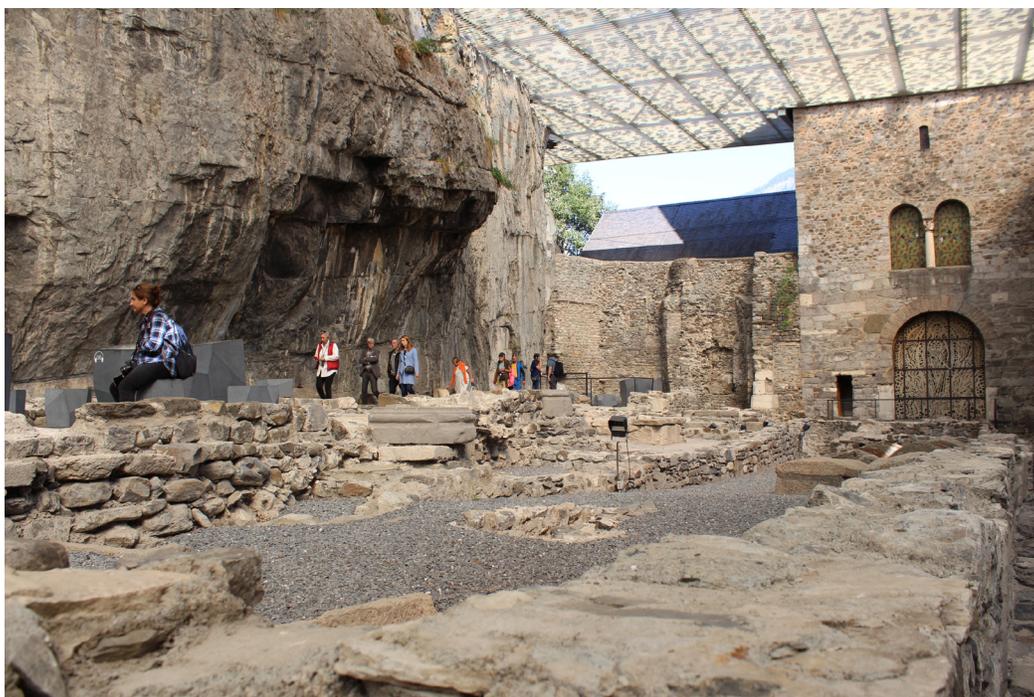
By Andrew Sears

The biennial Forum Kunst des Mittelalters, organized by the Deutscher Verein für Kunstgeschichte, took place this September in Bern. The conference’s theme, “Ponti-Peaks-Passages,” was inspired by the city’s unique location. Nestled in a valley along the winding Aare River, Bern has a medieval history founded on interconnectivity and bridge-building. Also visible from the city are the surrounding peaks of the Berner Oberland, impasses which challenge movement yet have also been historically traversed via alpine pathways. Medieval networks were not innate, but forged through an infrastructure of artworks and architecture.

According to the conference organizers, the struggle of building and defining networks remains in contemporary scholarly discourse. The concept of the passage has long been theorized, not least because of the work of Walter Benjamin, who completed his PhD in Bern and wrote the unfinished *Passagenwerk*. Peaks continue to be

historiographical metaphors of artistic success and inspiration, yet might also be reconsidered in light of the networks making achievement possible. We might understand our own writings today to be like bridges that link regions, methodologies, and subfields of our discipline.

The conference’s first keynote, by Alka Patel, addressed the inherent problems in trying to bridge the arts of Europe and South Asia. Her lecture, titled “‘Medieval’ in South Asia: A Mobile Rubric and its Ramifications,” questioned the applicability of the term “medieval” to the South Asian context. As she noted, the word was first used among nineteenth-century British colonialists keen on acquiring and selling works. It was also employed to (mis)characterize art from different religious contexts. Between “ancient” Hindu-Buddhist works and the “early modern” art of the Mughal Empire was placed the “medieval” objects of the Islamic Period. Such terminologies persist today, as Western scholars’ continued emphasis on textual evidence places the prolific manuscript production of the Delhi Sultanate in line with historical trends in the medieval West. Patel, by focusing instead on buildings, offered a fascinating take on how to construct new narratives of artistic exchange unburdened by European expectations. This contrast between books and buildings was also echoed in the conference tours planned that day, which looked to the Berner Altstadt’s archaeological foundations as well as at the manuscripts in the Burgerbibliothek.



Conference attendees tour the archaeological ruins of the Altstadt, Bern.

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CONFERENCE REVIEW

(continued)



Examining textiles, Bern.

Twenty panels organized over the course of three days further explored themes of medieval networks. Some examined moveable artworks, such as “...Into the Alps: The Mobility of Altarpieces and Workshops in the Late Middle Ages” (organized by Barbara Schellewald, Heidrun Feldmann, and Henriette Hofmann) and “Traveling with Objects and Texts” (organized by Romina Ebenhöch and Kathrin Chlench-Priber). Others theorized notions of “bridging.” Philippe Cordez’s panel, “The Bridge in the City: Passages, Images, Commerce,” looked to the dually physical and symbolic functions of bridges in medieval metropolises. The dual session by Manuela Studer-Karlen and Thomas Kaffenberger considered Georgia’s medieval status as a bridge between cultures. Kirsten Lee Bierbaum and Susanne Wittekind’s two panels explored ritual objects that connected their users to distant geographical or heavenly realms. Regula Schorta, Evelin Wetter, and Michael Peter organized a session on church treasuries in the Alps, with all speakers using globally made textiles to interrogate the notion of treasuries’ supposed isolation.

Many sessions took a historiographical approach. An ICMA-sponsored panel on Walter Benjamin (organized

by William Diebold and Christopher Lakey, see Lakey’s report below) called us to reconsider his notion of *aura* and whether it is still an operative term for the study of medieval art and architecture, given the many recent studies on serially produced artworks and the density of medieval urban life. Shirin Fozi and Joanna Olchawa’s two panels focused on the legacy of the “Rhein und Maas” exhibition shown in Brussels and Cologne in 1972. As William Diebold and Manuela Beer noted, the idea for such a cross-cultural exhibition arose in the immediate postwar years, and the degree to which the show should express its political convictions was consistently debated. Looking with today’s perspective on individual objects and comparisons laid out in the exhibition, it became clear how much contemporary politics still inflects our examination of the medieval past.

Ending the series of panels and roundtables was an ICMA-sponsored evening lecture by Armand Baeriswyl, titled “Abseits wichtiger Passagen – Bern und die Verkehrswege durch die Alpen.” Baeriswyl focused on the city of Bern’s foundation, which occurred rather suddenly in the twelfth century under the patronage of the Zähringer family. Bern was not particularly well located to be a hub of transit and trade, yet it ultimately became one through the work of



A lively reception, Forum Kunst des Mittelalters, Bern.

individuals, the infrastructures they constructed, and the objects they fashioned.

The fourth day of the conference allowed presenters to explore some of the themes in front of objects and buildings. Some groups stayed in Bern and examined the Münster, the Historisches Museum, and the archeological evidence within the Altstadt. Others traveled by bus to the Abegg-Stiftung, the Abbey of Saint-Maurice d'Aguane, and the Cluniac priories of Payerne and Romainmôtier.

The next Forum Kunst des Mittelalters will be held in 2021. Those interested in attending or submitting papers can check for updates on the Deutscher Verein für Kunstgeschichte website: <https://www.dvfk-berlin.de>.

Andrew Sears is a Ph.D. Candidate at the University of California, Berkeley.

**“Walter Benjamin and the Middle Ages,”
an ICMA-sponsored session co-organ-
ized by William Diebold (Reed College)
and Christopher Lakey (Johns Hopkins
University), Forum Kunst des Mittelalters,
Bern, 19 September, 2019**

By Christopher Lakey

William Diebold began the packed session with an introduction outlining the organizers' interest in Walter Benjamin's writings and responses to them by medieval art historians, most notably Horst Bredekamp. It was pointed out that while Benjamin has not yet become a household name in medieval studies, Benjamin himself was very interested in the Middle Ages. Moreover, as Benjamin has become a touchstone for cultural studies, media studies, and visual studies more broadly, the session sought to understand how medievalists understood

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CONFERENCE REVIEW

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his writings and most importantly, how Benjamin's writings could act as a theoretical framework to understand medieval art.

The first speaker, Stefan Haug (Warburg Institute) built off of his 2017 monograph, *Benjamins Bilder*, by taking up Walter Benjamin's ideas of medieval Paris in his *Arcades Project (1927–40)*. These ideas were filtered through the writings of Victor Hugo, Viollet le Duc, and Parisian artists like Charles Meryon who depicted medieval buildings before they vanished from Paris' due to its Haussmannization. Meryon's etchings cite the loss of the old city and highlight the co-existence of the church towers and the industry's chimneys, the old and the new. For writers and artists during this period, this period was seen as one of an uncertain transience and loss of the old identity of the city, which was characterized by the buildings from the Middle Ages.

The second speaker, Saskia Quené (University of Bern), took up Bredekamp's argumentation concerning the *Abbild*, which as an image necessarily retains its *aura*, which can be justified not only through theology and historically informed image theory, but also through formal analysis of the work of art itself. Quené's paper went a step further in this dialog with Benjamin, asking how the real and the unapproachable (in short: Benjamin's *aura*) manifests itself not only through *form*, but also through its *materiality*. She asked, what is the relationship between form and material in the context of rehabilitating a given medieval reproduction as an *Abbild* of an archetype or prototype? Adding a further dimension to this inquiry, Quené opened up a comparison between the historical coincidence of Benjamin's work on the *aura* with Pavel Florenski's almost simultaneous exploration of *presence* within the field of art history, an exploration

that depended heavily on Florenski's belief in the particular nature of the gold (*aurum*) used in icon painting.

The final paper, presented by Laura Hollengreen (University of Arizona) and co-authored with Rebecca Rouse (who was present on Skype), investigated the claim by Benjamin that cultic aura is diminished or absent due to the pragmatic use value of buildings, as well as to what Benjamin calls the "poverty of experience," which results in a state of fatigue in which the conscious subject evaporates as consumption overwhelms contemplation. With both these definitions and Benjamin's terms in mind, Hollengreen toggled between western medieval works such as Chartres Cathedral and the window miniatures in the Hours of Mary of Burgundy and modern works such as augmented books (KLUB: Kira and Lupe's Bestiary), mixed reality performance works (AURA at Montreal's Notre-Dame Basilica) and augmented reality applications ("The Lights of St. Etienne" at the Cathedral of St. Etienne in Metz), in order to identify moments when the opportunities offered by architectural "layering" are activated, both to distinguish different realms, thus inhibiting instant, unwilling, or uncritical immersion, and to connect them, allowing deliberate imaginative passage between them.

The papers were followed by a lively Q&A focusing mainly on Benjamin's Romantic notion of the Middle Ages and what it meant for historians; whether or not his concept of *aura* had, in fact, been judiciously disputed by Bredekamp or whether there was room in Benjamin's dialectic of cult value and exhibition value to understand medieval art in these terms; and, finally, how digital media can enhance, or not, Benjamin's concepts of aura and distance.

Christopher Lakey is Assistant Professor of History of Art at Johns Hopkins University

EVENTS AND OPPORTUNITIES

Maggie Crosland, Assistant Editor for Events and Opportunities

SPONSORED BY THE ICMA

*****Do you have an idea for a conference panel? Consider submitting a proposal for an ICMA-sponsored session at one of the major scholarly meetings. Proposals for ICMS Kalamazoo and CAA are typically due in April, and IMC Leeds in late August/early September. Keep an eye out for calls for proposals from the ICMA via email and on Twitter, Facebook, and at www.medievalart.org.**

ICMA Kress Travel Grants

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

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

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

Reimbursable expenses include:

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

ICMA does not reimburse:

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

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

HOW TO APPLY:

Speakers/organizers requesting funding: You must contact your session organizer first to include your name on the list of speakers requesting funding. You must be an ICMA member. You must submit the following via regular mail (no electronic copies accepted) no later than one (1) month after the session:

- CV
- Abstract (list: paper title, session title, name of conference, and dates)
- Short professional biography (1–2 paragraphs)
- Original, signed receipts. If tickets or reservations are made online, the speaker must print out the receipt and sign it before submitting. Only receipts up to the allotted reimbursement amount are needed.
- Fares purchased in non-US currencies must include an itemized list of conversions to USD.
- If non-US bank account holder, submit your bank information.

SUBMIT INFORMATION TO:

Ryan Frisinger, ICMA
The Met Cloisters
99 Margaret Corbin Drive
New York, NY 10040
UNITED STATES

SPONSORED BY THE ICMA

(continued)

ICMA Student Travel Grants

The ICMA offers grants for graduate students in the early stages of their dissertation research, enabling beginning scholars to carry out foundational investigations at archives and sites. Winners will be granted \$3,000, and if needed, officers of the ICMA will contact institutions and individuals who can help the awardees gain access to relevant material. Three grants are awarded per year, and they are designed to cover one month of travel.

The grants are primarily for students who have finished preliminary exams, and are in the process of refining dissertation topics. Students who have already submitted a proposal, but are still very early on in the process of their research, may also apply.

All applicants must be ICMA members.

Applicants must submit:

1. Outline of the thesis proposal in 800 words or less.
2. Detailed outline of exactly which sites and/or archives are to be visited, which works will be consulted, and how this research relates to the proposed thesis topic. If you hope to see extremely rare materials or sites with restricted access, please be as clear as possible about contacts with custodians already made.
3. Proposed budget (airfare, lodging, other travel, per diem). Please be precise and realistic. The total need not add up to \$3,000 precisely. The goal is for reviewers to see how you will handle the expenses.
4. Letter from the thesis advisor, clarifying the student's preparedness for the research, the significance of the topic, and the relevance of the trip to the thesis.
5. A curriculum vitae.

Upon return, the student will be required to submit a letter and financial report to the ICMA and a narrative to *ICMA News*.

Applications are due by 1 March 2020. The ICMA will announce the winners of the three grants at the Spring Board Meeting in May.

For details about the application process, including how to submit application details, see: <http://www.medievalart.org/student-travel-grants>

ICMA Graduate Student Essay Award

The International Center of Medieval Art wishes to announce its annual Graduate Student Essay Award for the best essay by a student member of the ICMA. The theme or subject of the essay may be any aspect of medieval art, and can be drawn from current research. Eligible essays must be produced while a student is in coursework. The work must be original and should not have been published elsewhere. The winner will receive a prize of \$400.

The deadline for submission is 1 March 2020. The winners will be announced at the ICMA meeting in Kalamazoo in May.

Applicants must submit:

1. An article-length paper (maximum 30 pages, double-spaced, not including footnotes) following the editorial guidelines of our journal *Gesta*.
2. Each submission must also include a 250-word abstract written in English regardless of the language of the rest of the paper.
3. A curriculum vitae.

All applicants must be ICMA members.

For details about the application process, including how to submit application details, see: <http://www.medievalart.org/studentessay>

ICMA Lecture at The Courtauld Institute of Art and The University of Edinburgh

“Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible”

Kathryn Smith, New York University
Courtauld Institute of Art
Wednesday March 18, 2020
The University of Edinburgh
Thursday March 19, 2020

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OTHER EVENTS AND OPPORTUNITIES

If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to EventsExhibitions@medievalart.org. Submissions must be received by February 15 for inclusion in the March 2020 newsletter.

Publishing Opportunity

VISTAS (Virtual Images of Sculpture in Time and Space) fosters the publication of new scholarship on sculpture within the European tradition from 1200–1800. We are a non-profit organization that operates a publishing imprint through Brepols and offers grants for photographic campaigns. To learn more or to apply, visit: <https://vistasonline.org>

Submitted by Adam Harris Levine

Travel Scholarship

Artes CEEH Travel Scholarships

See: <https://artes-uk.org/2014/01/01/artes-coll-cortes-travel-scholarships/>

Application deadline: January 31, 2020

Research Support Grants

Paul Mellon Centre

See: <https://www.paul-mellon-centre.ac.uk/fellowships-and-grants/research-support-grants>

Application deadline: January 31, 2020

Exhibitions

L'art en broderie au Moyen-Âge

Musée de Cluny, Paris

October 24, 2019 – January 20, 2020

Balthazar: A Black African King in Medieval and Renaissance Art

J. Paul Getty Museum, Los Angeles

November 19, 2019 – February 16, 2020

Early medieval legends reported that one of the three kings who paid homage to the newborn Christ Child in Bethlehem was from Africa. But it would be nearly one thousand years before artists began representing Balthazar, the youngest of the magi, as a black African. This exhibition explores the juxtaposition of a seemingly positive image with the difficult histories of

Afro-European contact—in particular the brutal African slave trade—which informed European artists' interest in representing race.

Beautiful Madonnas

National Gallery Prague, Convent of St. Agnes of Bohemia
November 22, 2019 – April 19, 2020

The Colmar Treasure: A Medieval Jewish Legacy

The Met Cloisters, New York

July 22, 2019 – January 12, 2020

A cache of jewelry and coin—hidden in the wall of a house in Colmar in the 14th century and discovered in 1863—represents the precious possessions of a Jewish family of medieval Alsace, part of a once-thriving community of Jewish citizens who were scapegoated and put to death when the Plague struck in 1348–49. Loaned by the Musée de Cluny, Paris, and on view with works from The Met Cloisters and little-known Judaica from U.S. and French collections, The Colmar Treasure upends the common misconception that 14th-century Europe was monolithically Christian.

The exhibition is made possible by the Michel David-Weill Fund. Additional support is provided by the David Berg Foundation.

Early Christian Africa: Arts of Transformation

Harvard Art Museums

August 31, 2019 – January 5, 2020

Faszination Stadt: Die Urbanisierung Europas im Mittelalter und das Magdeburger Recht

Kulturhistorisches Museum Magdeburg

September 1, 2019 – February 2, 2020

Gold & Ruhm – Geschenke für die Ewigkeit

Historisches Museum Basel

October 11, 2019 – January 19, 2020

Jan van Eyck: "Als Ich Can"

Kunsthistorisches Museum, Vienna

July 20, 2019 – January 6, 2020

The Last Knight

The Met, New York

October 7, 2019 – January 5, 2020

Medieval Bologna: Art for a University City

Frist Art Museum, Nashville

November 20, 2020 – February 14, 2021

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OTHER EVENTS AND OPPORTUNITIES

(continued)

Ornament: Fragments of Byzantine Fashion

Dumbarton Oaks, Washington D.C.

August 31, 2019 – January 5, 2020

Painted Prophecy: The Hebrew Bible through Christian Eyes

J. Paul Getty Museum, Los Angeles

March 10 – May 31, 2020

Images drawn from the Hebrew Bible (known to Christians as the “Old Testament”) were among the most popular subjects for Christian illuminated manuscripts in the Middle Ages. This exhibition brings manuscripts that explore the medieval Christian understanding of Hebrew scripture into dialogue with the Rothschild Pentateuch, a masterpiece of the Jewish manuscript tradition. Together, these objects from different religious traditions demonstrate how the Hebrew Bible was a living document, its contents subject to interpretation dependent on time and place.

Quand les artistes dessinaient les cartes. Vues et figures de l'espace français. Moyen Âge et Renaissance

Archive nationales, Paris

September 25, 2019 – January 7, 2020

Focusing on local and regional maps produced in France between 1300 and 1600, the show examines a moment when the history of cartography intersected with the history of art, when empirical observation took precedence over measurement in mapmaking. The maps on display were produced by painters to delineate boundaries or legal rights, to resolve territorial disputes, to document public works, to support military operations, to describe historical events, to catalogue possessions, and to celebrate the identity of a place or territory. The painters who produced these “figures” (as they were called at the time) drew on their expertise in drawing, composition, and perspective to create spectacular visual documents in a wide variety of media and formats. Richly colored and abundantly detailed, these compelling images offer rich and unexpected insights into artistic and cartographic practice during the Middle Ages and the Renaissance. Most of the over 100 maps in the show, which are drawn from archives all over France, are being exhibited for the first time.

The St. Francis Missal

The Walters Art Museum, Baltimore

February 1 – May 3, 2020

Visions of the End, 1000–1600 CE

McClung Museum for Natural History and Culture, Knoxville

January 31 – May 10, 2020

This exhibition of artworks illustrates how the Apocalypse inspired artists and disturbed the public across cultures and centuries. Loans from the Metropolitan Museum of Art, the National Gallery of Art, the Morgan Library and Museum, the Walters Art Museum, the Glencairn Museum, and the Free Library of Philadelphia will be featured in this exploration of the art objects inspired by the Book of Revelation. <https://mcclungmuseum.utk.edu/>

Woven Interiors: Furnishing Early Medieval Egypt

The Textile Museum, The George Washington University Museum, Washington D.C.

August 31, 2019 – January 5, 2020

Zeitenwende 1400: Hildesheim als europäische Metropole um 1400

Dommuseum Hildesheim

October 1, 2019 – February 2, 2020

Conferences, Lectures, Symposia, etc.

Lecture Series: Robert Branner Forum for Medieval Art

Columbia University

Autumn 2019 – Spring 2020

The first talk in the series was given by **Elizabeth Sears** of University of Michigan, on Thursday, November 14. Her talk is titled “Gothic Logic: Panofsky’s Unwritten Book on the Gothic Style”.

The series will continue in the Spring Semester, with talks by **Christina Maranci** of Tufts University, **Jerrilyn Dodds** of Sarah Lawrence College, and a joint presentation by **Jennifer Ball** of CUNY and **Thelma Thomas** of the IFA. For confirmation of dates and further details, see <http://www.columbia.edu/cu/arhistory/calendar/branner.html>

Submitted by Adam Harris Levine

Seminar Series: Premodern Studies Seminar, Newberry Library

Newberry Library, Chicago
Autumn 2019 – Spring 2020

This seminar provides a forum for new approaches to classical, medieval, and early modern studies, allowing scholars from a range of disciplines to share works-in-progress with the broader community at the Center for Renaissance Studies. Our sessions feature discussion of a pre-circulated paper and a presentation of materials from the Newberry collections. We meet three times a year. Every meeting is free and open to the public, and participants are encouraged to attend as many seminars as they are able.

Speakers for the 2019–2020 academic year are **Lauren Cannady** of the Clark Art Institute (December 6, 2019), **Michael Johnston** of Purdue University (February 21, 2020), and **Jennifer Westerfeld** of the University of Louisville (May 1, 2020). For more information on the seminar, see: <http://www.newberry.org/premodern-studies-seminar>

Lecture: “God is as he appears in the image. But the image is not God: The politics of images in San Marco Venice,” Professor Antony Eastmond, Courtauld Institute of Art
The Courtauld Institute of Art, London
December 11, 2019

Conference: 25th Annual Medieval Postgraduate Student Colloquium
The Courtauld Institute of Art, University of London
February 7, 2020

Lecture: “Scripture Transformed in Late Medieval England: The Religious, Artistic, and Social Worlds of the Welles-Ros Bible (Paris, BnF fr. 1),” Kathryn Smith
Fordham University, Lincoln Center
February 27, 2020

Conference: The New College Conference on Medieval & Renaissance Studies
New College of Florida, Sarasota
March 12–14, 2020

Conference: The Inaugural Durham History of the Book Conference: Bibliophilia and Bibliophobia
Durham University
March 26–27, 2020

Conference: 2020 Symposium: “Visions of the End”

The Marco Institute for Medieval and Renaissance Studies,
The University of Tennessee, Knoxville
April 3–4, 2020

Conference: The Senses in Medieval and Renaissance Europe: Hearing and Auditory Perception

Forum for Medieval and Renaissance Studies in Ireland
Trinity College Dublin
April 24–25, 2020

Conference: Eighth Annual Symposium on Medieval and Renaissance Studies

Saint Louis University
June 15–17, 2020

For more information and Call for Papers, see: <https://www.smrs-slu.org>

Conference: Medieval Chichester: Cathedral, City and Surrounding Area

British Archaeological Association Annual Conference,
Chichester
June 21–25, 2020

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

CONTRIBUTORS

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