

ICMANEWS

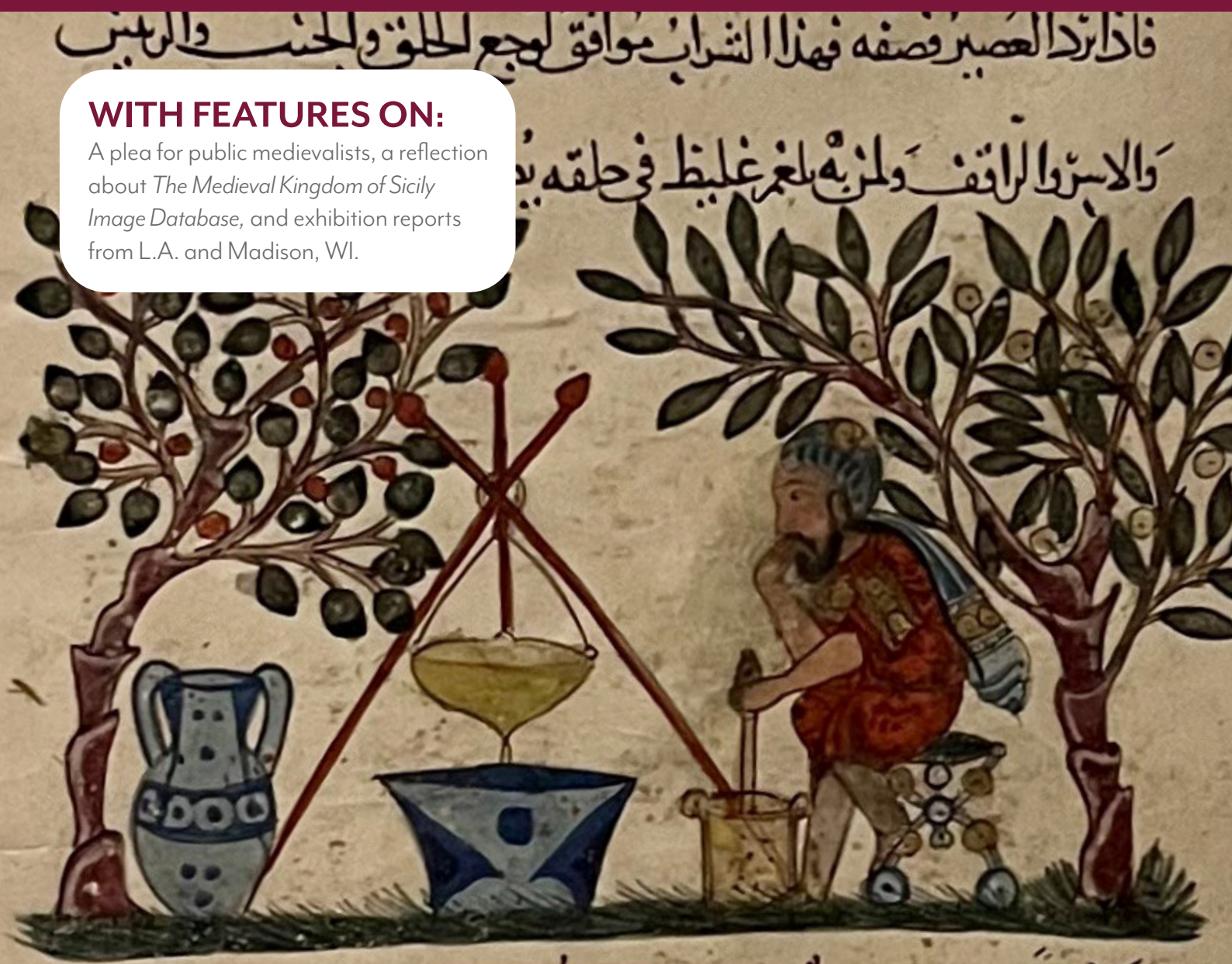


THE ICMA WELCOMES YOU!

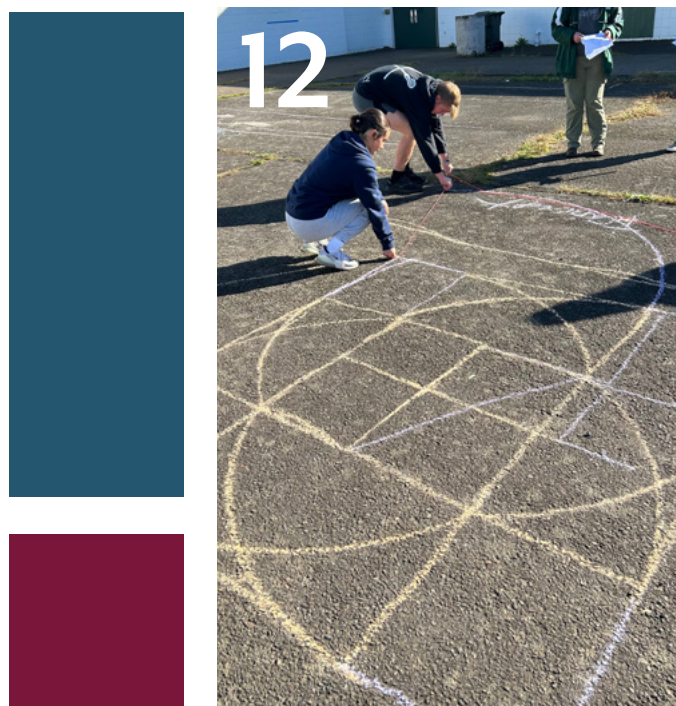
ICMA News welcomes submissions from medievalists at any career stage, representing a diverse range of perspectives, living around the globe, and working in any geographic region of the medieval world.

WITH FEATURES ON:

A plea for public medievalists, a reflection about *The Medieval Kingdom of Sicily Image Database*, and exhibition reports from L.A. and Madison, WI.







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Other Opportunities

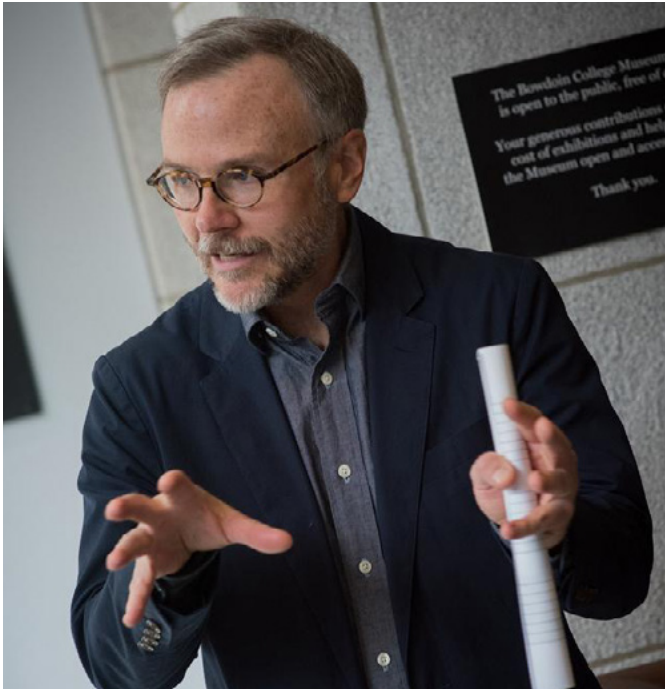
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The *ICMA News* welcomes submissions from medievalists at any career stage, representing a diverse range of perspectives, living around the globe, and working in any geographic region of the medieval world.



LETTER FROM THE PRESIDENT, STEPHEN PERKINSON

June 26, 2024

To the ICMA Community,

Greetings to everyone. As I write, I'm still basking in the afterglow of the conference at Kalamazoo. It was terrific to see so many old friends there, and to connect with colleagues from across the world whom I hadn't met. It was a reminder to me of the ways that our field attracts people who are smart, talented, kind, and just enormous fun to be around. We are clearly in an era of declining conference attendance for a whole variety of reasons, ranging from well-intentioned (e.g., individuals weighing the environmental costs of travel with its benefits) to profoundly unfortunate (e.g., the evisceration of institutional travel funds in a context of increasingly austere institutional budgets). I was reminded yet again of how important these occasional large scholarly gatherings can be when it comes to building a sense of purpose and community. This was evident in the quality of the panels I was able to attend, but also in the joy that was visible (and audible!) among the numerous attendees at the ICMA reception (see "ICMA Event Recaps" in this newsletter for some photos from this event).

I want to take the opportunity provided by this "Letter from the President" to reflect upon one of the large topics that our Board of Directors has been considering recently, and to invite thoughts from the larger membership on it. The Board has been deeply engaged in recent years in thinking through ways to ensure that the ICMA is able to continue to grow in its dedication to being an inclusive, welcoming, and diverse community. These efforts have taken on many forms. But one area we've been recently mulling over has to

do with access to membership in the board of directors itself. The ICMA's members represent a vast array of professional identities from many countries around the globe. We need to ensure that the board's decision-making is guided by voices conveying a representative cross-section of that membership. This is crucial if we are to serve the needs of our members, and if we are to remain a vital organization far into the future.

One of the (very, very few) positive outcomes of the pandemic has been the ways that it forced us all to become adept at using technologies like Zoom that enable meetings to take place even when participants are located in far-flung areas. We've been striving to align our board meeting practices to draw on the potential of these technologies. Directors are expected to attend at least one of the two annual meetings of the board. We've transformed our board meetings into hybrid events, and have made it permissible for that attendance to be virtual, while also adjusting our schedule to ensure that the meetings take place at a time that falls during waking hours for all but our most distant members. Our hope in doing so is that this will ease participation in those meetings for directors who are able to attend in person, but also others whose circumstances prevent them from traveling; we hope in turn that this will make board membership viable for an even wider cross-section of our membership.

We've realized, however, that our bylaws are premised on some pre-pandemic realities. Most notably, they envision a kind of two-tiered participation in the organization's leadership, making a distinction between "directors" who have full voting rights on the board and "associates" who can attend board meetings but cannot vote. The distinction in the past was heavily influenced by geography—overseas members were generally invited to be associates rather than directors due to the fact that they were far less likely to be able to participate directly in one of the board meetings. With the advent of these new technologies and the shift in schedule for our meetings, those barriers are no longer nearly as significant. At the same time, we're eager to make certain that we live up to the word "international" that appears in our organization's name. In short, we badly want to ensure our leadership can benefit from the widest possible spectrum of voices. This has us working on a revision to our bylaws that will reconsider the distinction previously made between directors and associates. We anticipate discussing these revisions at the fall meeting of the board and hope to bring them to the full membership for a vote in the coming winter.

Another issue has come to the board's attention in these deliberations. The technologies that enable long-distance participation are wonderful, but we still see major benefits in our directors being able, at least occasionally, to come together in person. The board meetings themselves are relatively short affairs—we strive to cover our agendas in an efficient manner. But informal conversations take place around the meetings themselves, creating crucial opportunities for sharing ideas and building professional networks. We have also sought to align these meetings with other valuable professional opportunities: the conference at Kalamazoo for the spring meeting, and one or more exhibitions in the case of the fall meeting. Individual

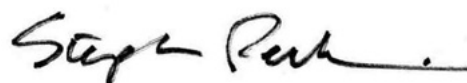
board members benefit from those opportunities, but the organization as a whole does as well—those extended conversations often become the basis for future proposals, events, and other activities that serve the entire organization. For these reasons, the sense I have is that the board feels it is important to make these opportunities as available as possible to all board members. But at present, this is not the case. It will come as no surprise to hear that we live in a world of vastly unequal resource distributions. We've surveyed the current board and have learned that some of us enjoy a very significant level of support for organizational travel from our home institutions. But many others receive no institutional support at all—whether because they are independent scholars, in precarious positions, or simply at institutions that do not have the means to support such professional activities.

In recognition of this complex reality, we are trying to find creative ways of slightly alleviating the burden for future board members who lack access to institutional resources that would enable them to participate in board activities. Other organizations such as the Medieval Academy of America have sought to resolve this dilemma by subsidizing the participation of their board members. At the same time, the ICMA Board and leadership are highly cognizant of our fiduciary responsibility to the organization—we don't want to be in a position of subsidizing people who have the good fortune to be employed by institutions that provide them with generous support already.

The board is currently considering an approach that would attempt to strike a balance between fiscal vigilance and boosting access to its membership by granting a modest subsidy to some, but not all, directors. This subsidy would be "means tested," available only to directors who do not have access to significant institutional resources that could support their participation in organizational activities. It would also be small—undoubtedly insufficient to cover the full costs of travel, food, and lodging away from a director's home. But we hope it would be meaningful enough to ensure that ICMA members who lack institutional support feel that becoming a director would not impose an unbearable financial hardship on them. If the board decides to pursue this path, the program would initially be a pilot. We would want to know: do its recipients feel it was meaningfully helpful? And: does its availability increase the in-person participation at board meetings?

The board and the full ICMA leadership will continue to consider these issues in the fall. For now, I wanted to bring them to your attention, and ask for your thoughts and suggestions—on these or any other matters in which you see ways that the ICMA could serve its members.

Wishing you all the very best for a productive and restorative summer season,



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

MEMBER NEWS

Member Awards and Appointments

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

Adrienne Chaparro (Curatorial Assistant for Exhibitions, Isabella Stewart Gardner Museum) was selected for a Fulbright Special Study/Research award to fund an MA in History of Art (Medieval Art & Medievalisms) at the University of York in the UK for the coming 2024–25 academic year. Before departing, Adrienne will be curating two exhibitions at the Gardner Museum featuring contemporary photography celebrating LGBTQIA+ identities that will run from June 13–September 8, 2024.

Therese Martin (Senior Researcher and Department Head of Medieval Studies, Consejo Superior de Investigaciones Científicas) has been awarded an annual Margarita Salas Medal by the Consejo Superior de Investigaciones Científicas (CSIC). The prizes are awarded to scholars for exemplary direction of dissertations and mentoring of emerging scholars. The award ceremony will take place on July 1, 2024, and will be streamed/posted on the CSIC's *YouTube channel of the Department of Postgraduate Studies*.

Christopher Platts (Assistant Professor of Art History, University of Cincinnati) recently earned national and international grants for his research and community outreach initiatives. For his research on diverse patrons in medieval Venice and Croatia, he earned a Francis Haskell Memorial Fund Scholarship and a William R. Levin Award for Research in

the History of Art from SECAC (formerly the Southeastern College Art Conference). For his newly founded art history outreach program, he received a Renaissance Society of America Grant in Support of Innovative Teaching.

Shannah Rose (PhD Candidate, Institute of Fine Arts, New York University) was awarded the Samuel H. Kress Foundation/Marian and Andrew Heiskell Rome Prize from the American Academy in Rome for her project entitled: “The Codex Ríos and the Reception of Mesoamerican Pictography in Early Modern Italy.”

Iñigo Salto Santamaría has received the *2024 Willibald-Sauerländer-Preis* from the Zentralinstitut für Kunstgeschichte in Munich for his PhD dissertation “Ephemeral Museums of Medieval Art in the World War II Era: A Transnational Network of Exhibitions, Curators, and Objects (1929–56),” defended at the Technische Universität Berlin in January. This award “honours and supports early career research in the history of art history.”

Kyle G. Sweeney was promoted to Associate Professor of Art History at Winthrop University.

Megumi Tanabe (Researcher and Lecturer, Kansai University) was recently awarded a grant from the Kajima Foundation for the Arts to deliver the paper “Représentation du deuil ou du désir de maternité? L'iconographie de l'enfant David combattant Goliath dans les livres d'heures d'Anne de Bretagne” at the conference “David and Goliath” held in March 2024, at the University of Artois. Proceedings are to be published in Spring 2025 by Presses universitaires d'Artois.

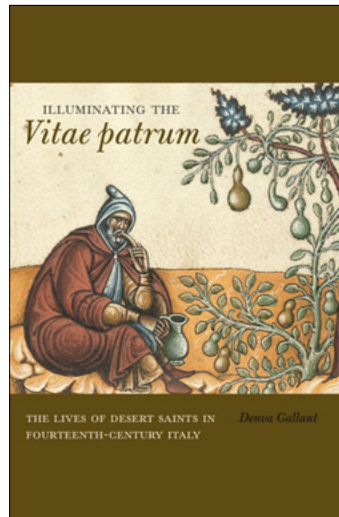
Recent Books by Members

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

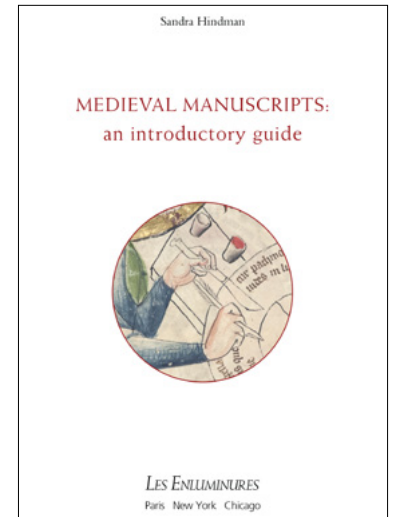
For book descriptions, publisher information, purchasing opportunities, etc., please click the book titles below to link to publisher pages.



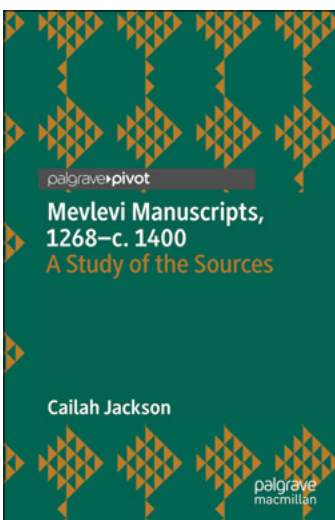
Grollemond, Larisa, Kelin Michael, Elizabeth Morrison, and Joshua O'Driscoll, eds.
The Book of Marvels: A Medieval Guide to the Globe.
Los Angeles: J. Paul Getty Museum, 2024.



Gallant, Denza.
Illuminating the Vitae patrum: The Lives of Desert Saints in Fourteenth-Century Italy.
University Park: Penn State University Press, 2024.



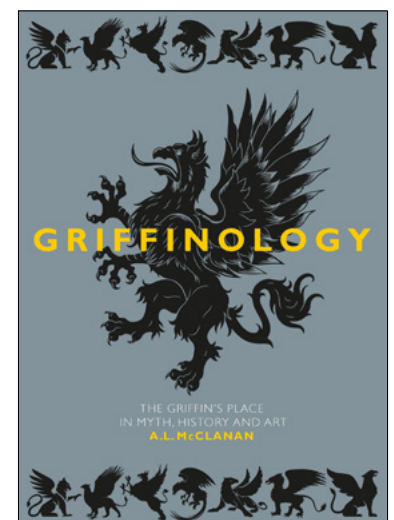
Hindman, Sandra.
Medieval Manuscripts: An Introductory Guide. Paris: Les Enluminures, 2024.
(Coming soon to:
<https://www.lesenluminures.com/publications/>.)



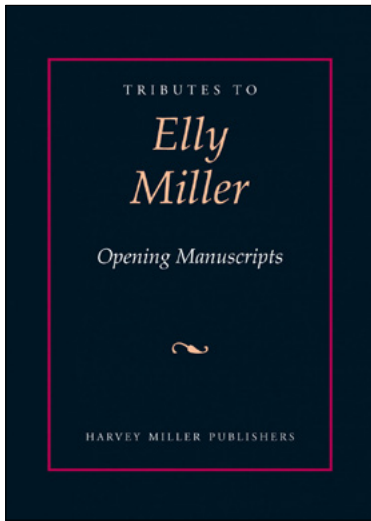
Jackson, Cailah.
Mevlevi Manuscripts, 1268-c. 1400: A Study of the Sources.
Cham: Palgrave Macmillan, 2024.
This book project received an ICMA-Kress Research and Publication Grant in November 2023.



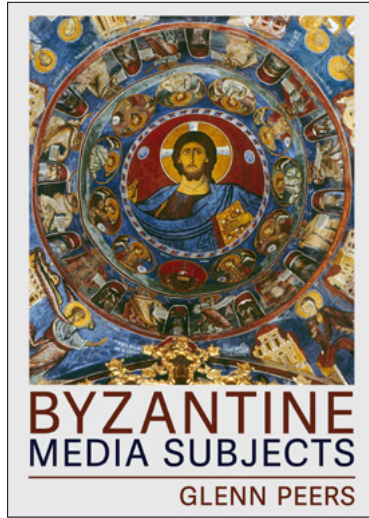
Light, Laura, and Sandra Hindman.
Manuscript Bibles through the Ages: c. 1150-1550.
Paris: Les Enluminures, 2024.



McClanan, A. L.
Griffinology: The Griffin's Place in Myth, History and Art.
London: Reaktion Books, 2024.



Panayotova, Stella, Lucy Freeman Sandler, and Tamar Miller Wang, eds.
Tributes to Elly Miller: Opening Manuscripts.
Turnhout: Harvey Miller Publishers / Brepols, 2024.



Peers, Glenn.
Byzantine Media Subjects.
Ithaca: Cornell University Press, 2024.

In the Media

If you are a member with a media appearance in the twelve months prior to October 2024 and which has not yet been announced in this newsletter, please send a full citation and hyperlink to Melanie Hanan, newsletter@medievalart.org, by October 15, 2024 (for publication in the autumn issue).

Christopher Platts (Assistant Professor of Art History, University of Cincinnati) was interviewed by the local NPR radio station in Cincinnati about the exhibition he co-curated—*Rediscovering Catharina van Hemessen's Scourging of Christ: Women Artists, Patrons, and Rulers in Renaissance Europe*—at the University of Cincinnati Libraries. (For more information on this exhibition, see the “Briefs from the Field” section below.)

ICMA EVENT RECAPS

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

International events are welcome.

ICMA Panel at the Association for Art History (AAH), Bristol, UK | “The Past, Present and Future of Medieval Art in the British Isles” (April 3–5, 2024)



Matthew Reeve (Queen’s University) and Amanda Luyster (College of the Holy Cross) organized a successful ICMA/Kress-sponsored session at the AAH conference in Bristol. Although a medieval topic at a general art historical conference, the room was so overfull that the organizers had to find additional chairs. Two panels of three papers each were designed to explore and articulate many questions, such as: where are we with writing the history of British medieval art? The arts of medieval Britain once had a peripheral place in broader histories of medieval art where they were frequently understood as passive receptors of Continental influence. Much scholarship has challenged this view and reframed British art as a vital component of European and even global Medieval art. But “British art” was never monolithic; it was created by diverse linguistic, religious, and artistic cultures (Welsh, Norman, etc). These diverse cultures and their art production were shaped and reshaped by colonial encounters from the mission of Augustine and the Viking incursions through the Norman and Edwardian conquests, and yet they retained their cultural, linguistic, and artistic complexity. “British art” was also inherently international; the importation of



relics and *ars sacra* during the crusades, the export of luxury goods such as *opus anglicanum* and alabaster, and the odysseys of artists from Rome to Westminster or architects from Bristol to Prague meant that British art was framed by global networks of exchange. Recent discoveries such as the Staffordshire Hoard, the Macclesfield Psalter, and the wall paintings of St Cadoc’s, Llancarfan, and the publication of significant studies of Anglo-Saxon through Gothic art in Britain have profoundly changed the scholarly landscape and demand that we reassess some of our key ideas and approaches.

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Speakers:

Heather Pulliam, University of Edinburgh:
“British art c. 600–1066: the state of the field”

Meg Boulton, University of York: “What lies beneath: reassessing how recently unearthed finds expand the material mesh of the early medieval world”

Matthew M Reeve, Queen’s University: “The British invasion(s)? Colonisation, inclusion, and the contours of Romanesque and Gothic Art 1066–1350”

Amanda Luyster, College of the Holy Cross:
“Seeing ghosts: Islamic and Byzantine textiles and their traces in Gothic England”

Julian Luxford, St Andrews University:
“Addressing British Art after the Black Death: Problems and Possibilities”

Eleanor Townsend, University of Oxford:
“When is an altarpiece not an altarpiece? The Jesse reredos at St Cuthbert’s, Wells”

Changes in treatments of the field, both in terms of publications and exhibitions, were raised, and a general movement away from “the survey” was noted. The speakers had varying opinions on the usefulness of specific methodologies including the examination of networks, regional studies, studies of collections, and material studies. These larger themes transcended individual papers and led to energetic broader discussion at the conclusion of both panels.

We are grateful to the ICMA and to the Kress Foundation for generously providing support for this session.

- Submitted by Amanda Luyster
and Matthew Reeve

ICMA at the International Congress on Medieval Studies, Kalamazoo | Sponsored Sessions (May 9–11, 2024)

Thursday, May 9, 2024, 10:00am

Session 9

Sangren Hall, Room 2110

The Sense of an Ending: Finispieces in Medieval Codices

Presider: Stephen Perkinson, Bowdoin College
Organizer: Julie A. Harris, Independent Scholar

Beginning at the End: The Role of the Table of Contents in the Grandes Heures of Philip the Bold

Maggie Crosland, Washington University in St. Louis / St. Louis Art Museum

Final Authority in Five Illuminated Copies of Boccaccio’s Des Nobles et cleres dames Verard, 1493

Hope Johnston, Baylor University

Respondent: Julie A. Harris

Saturday, May 11, 2024, 10:00am

Session 368

Sangren Hall, Room 4715

Cross-Cultural Interaction in the Alps: Medieval Artistic Production in the Historic County of Tyrol

Presider: Katherine M. Boivin, Bard College
Organizer: Sarah F. Cohen, Columbia University; Emma Leidy, Columbia University

Actio or Illustration? The Rodenegg Iwein Cycle and the Staging of Oral Storytelling

Grace Alice Walsh, Johns Hopkins University

Between North and South:

The Importation, Production, and Veneration of Vesperbilder in Tyrol

Emma Leidy, Columbia University

A Fatimid Crystal Reliquary in Thirteenth-Century Tyrol: Questions of Cross-Cultural Value and Symbolic Reuse

Sarah F. Cohen, Columbia University

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Saturday, May 11, 2024, 1:30pm

Session 417

Sangren Hall, Room 4715

Sites of Tension (1): Islands and Isolation

ICMA Student Committee

Presider: Gilbert Jones, Cleveland State University

Organizers: Gabriela Chitwood, University of Oregon; Brittany Forniotis, Duke University; Shannah Rose, Institute of Fine Arts, New York University; Gilbert Jones, Cleveland State University; Nina Gonzalbez, Florida State University Islands

Unknown: Small Islands and Insular Lifeways in the Early Medieval Aegean

Demetrios Athanasoulis, Ephorate of Antiquities of Cyclades, Hellenic Ministry of Culture & Sports; Elizabeth R. Davis, Brown University; Rosie Campbell, Cambridge University; Hallvard Indgjerd, Universitetet i Oslo; Alex R. Knodell, Carleton College; Evan I. Levine, Københavns Universitet; Hüseyin Ç. Öztürk, College Year in Athens

The Colonizer's Representation of the Colonized: The Construction of Guanche Cultural Identity in Le livre nommé le Canarien

Krystin Cassidy Christy, New York University

"That unhappy wretch will come here to the Iouan island": Re-Activating the Material Culture of Medieval Iona

Sophie Durbin, University of the Highlands and Islands

Saturday, May 11, 2024, 3:30pm

Session 464

Sangren Hall, Room 4715

Sites of Tension (2): Islands and Interconnectivity

ICMA Student Committee

Presider: Gilbert Jones, Cleveland State University

Organizer: Brittany Forniotis, Duke University; Gabriela Chitwood, University of Oregon; Shannah Rose, Institute of Fine Arts, New York University; Gilbert Jones, Cleveland State University; Nina Gonzalbez, Florida State University

Claiming Victory: The St. George Chapel of Clermont-Ferrand Cathedral and the Use of Crusading in Image and Liturgy

Patricia Marie McCall, University of Oregon

Between Past and Present: Changing Perceptions of the Aegean Region in a Medieval Island Book
Beatrice Abigail Tamara Blümer, Universität Kassel / Kunsthistorisches Institut in Florenz*Between Sicily and Palma de Mallorca: The Journey of the Cammarata Finials*

Hila Manor, Hebrew University of Jerusalem

ICMA at the International Congress on Medieval Studies, Kalamazoo | Reception (May 10, 2024)

ICMA graduate student and regular members came together for a special off-site reception near campus in Kalamazoo on Friday, May 10, from 7:00–9:30pm, where they shared drinks and light bites.

BRIEFS FROM THE FIELD

An ICMA Advocacy Seed Grant Report **Workshop on Medieval Design Practices at Sheldon High School (Eugene, OR)**



Over two weeks in October, students at Sheldon High School in Eugene, OR, practiced the constructive geometry of medieval architectural planning thanks to an ICMA Advocacy Seed Grant. Maile Hutterer collaborated with Anna Grace (Center for Applied Learning, Eugene School District 4j) and January Morrison (Social Studies teacher, Sheldon High School) to bring this active learning activity into three classes of AP World History. Morrison made it one of the unit's touchstone lessons, integrating it into the culminating reflective project.

The learning activity was divided into two parts on consecutive Mondays. In the first week, Hutterer introduced the students to the discipline of art history and the

Gothic cathedral. The class then practiced constructive geometry on graph paper with rulers, compasses, and protractors. The following week, students extended their learning by translating the paper geometry to physical space using string, sidewalk chalk, painter's tape, and speed squares. To facilitate engagement, each class was broken into three groups of 7–10 students. This allowed each student to have a turn with the materials. Morrison recruited colleagues from the Math department to assess the plans. The most precise plan was rewarded with a small candy prize.

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While Hutterer runs similar activities in her Gothic architecture classes at the University of Oregon, it wasn't clear how well the activity would translate to high school students. In the end, any anxiety was unfounded. Students were especially animated in the second week, provoked by the friendly, low-stakes competition. The activity introduced students to art history as a discipline and how it can connect to other seemingly unrelated fields of study. Morrison and Hutterer plan to repeat the activity in the fall of 2024.

If you are interested in running a similar activity, Jennifer Feltman (Associate Professor, University of Alabama) has an assignment with guided instructions on arthistoryteachingresources.org.

-Submitted by Maile S. Hutterer

An ICMA Advocacy Seed Grant Report Art History Outreach Program at the University of Cincinnati



Two students at the School of Creative and Performing Arts in Cincinnati examine medieval manuscript leaves

With support from a 2023 ICMA Advocacy Seed Grant, Christopher Platts founded the Art History Outreach Program at the University of Cincinnati in August 2023. The program offers interactive, audience-centered presentations on medieval and early modern art for students at local public high schools and the Osher Lifelong Learning Institute (OLLI) in Cincinnati. Using woodcuts, engravings, and illuminated manuscript leaves from the University of Cincinnati's Design, Architecture, Art, and Planning Library, these presentations are primarily object-based so that students can directly examine and physically handle artworks from the fourteenth to seventeenth centuries. The presentations are entirely free of charge to the high schools and OLLI, and they are available for, and tailored to, different sorts of classes, whether art history, fine arts, history, or foreign languages and cultures.

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Students at Walnut Hills High School in Cincinnati experiment with the materials and techniques of late medieval print-making and manuscript illumination



Students at Walnut Hills High School in Cincinnati study late medieval prints and manuscript leaves

University of Cincinnati (UC) undergraduate and graduate students develop and practice the presentations under Platt's supervision before delivering them to high school and OLLI audiences. The eight UC students come from the fields of art history, fine arts, art education, and history, and they include college juniors and seniors as well as MA and PhD students. Funding from the ICMA and other external and internal sources incentivizes the UC students to participate by offering a modest stipend for creating a 45-minute presentation and then giving it at local high schools or OLLI. Other faculty and staff members in the School of Art (in Art Education), College of Arts and Sciences (in Classics and History), UC Libraries, and the UC Art Collection offer advice and lesson plans related to teaching in Cincinnati Public Schools and organizing an outreach program aimed at high school and OLLI students.

The program is innovative in how it engages local pre-college and mature students through the first-hand appreciation of medieval and early modern artworks in their own classrooms, taking objects to the students and offering them presentations specifically

tailored to their curricula. The program promotes inclusivity and belonging by reaching out to public high schools with diverse student populations and by offering art-based presentations on topics often related to contemporary issues, whether political, social, or aesthetic. Though centered on medieval, Renaissance, and Baroque art, the presentations strive to put the centuries-old prints and illuminated manuscripts into broader contexts directly relevant to the students' specific classes.

At the same time, the program exposes UC college and graduate students to medieval and early modern art while training them to offer interactive, object-centered presentations on topics of their choice to new kinds of audiences. The program creates links between the art history, art education, and fine arts programs at UC, and it can serve as a replicable model for faculty, staff, and students at other institutions of higher learning with special collections of medieval art who wish to share aspects of the Middle Ages with younger and older audiences in a unique and meaningful way not otherwise available to such publics.

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Students at Walnut Hills High School in Cincinnati look for watermarks and other features on late medieval prints



German, *Fall of the Rebel Angels* in Initial D, egg tempera and gold on parchment, University of Cincinnati DAAP Library, 15th century

BOOK LAUNCH: *Tributes to Elly Miller*



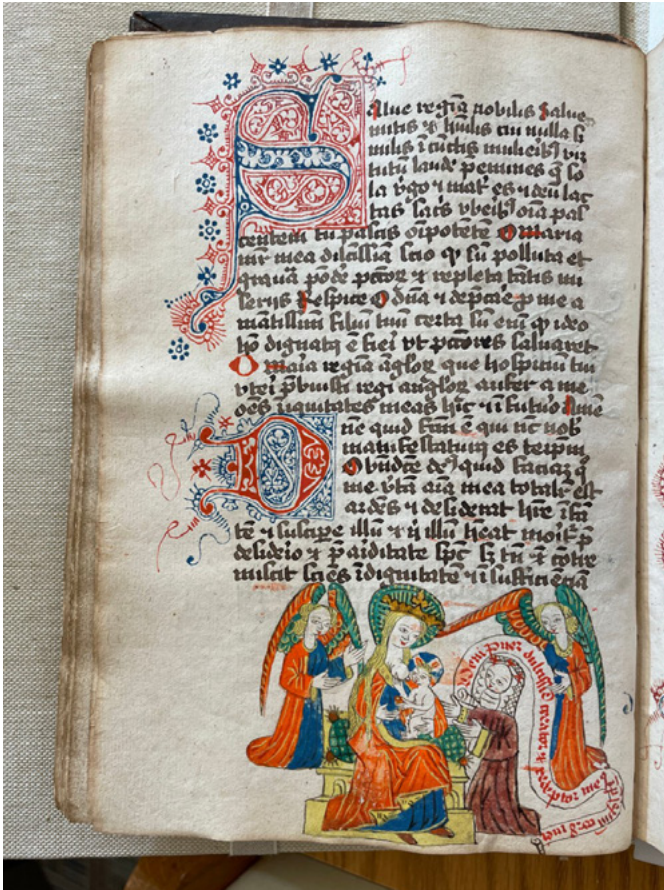
Book Launch Attendees: Foreground—Stella Panayotova (editor); second row, left to right—Patricia Stirnemann (contributor), Michael A. Michael (contributor), Tamar Miller Wang (editor); third row—Joanna Fronska (contributor), Lucy Freeman Sandler (editor and contributor); James Marrow (contributor), Johan van der Beke (publisher); rear—Julian Luxford (contributor).

On June 10, 2024, contributors, manuscript scholars, book historians, curators, friends, and family of Elly Miller gathered at the Sam Fogg gallery in London to launch *Tributes to Elly Miller: Opening Manuscripts*, edited by Stella Panayotova, Lucy Freeman Sandler and Tamar Miller Wang (see the “Recent Books by Members” section of this newsletter for more information on this publication). Elly Miller (1928–2020) was the driving force behind Harvey Miller Publishers, who championed medieval art for over half a century. From 1970 to the end of her life, her role as publisher, not only commissioning but also personally editing and designing, was fundamental to the development of the scholarly study and wider appreciation of handwritten and illustrated books of the Middle Ages and the Renaissance. *Opening Manuscripts*, inspired by Elly Miller’s passion for manuscripts and her commitment to their study, shines a light on the many ways in which medieval manuscripts can be understood. From the physical unfolding of the parchment to discussions of iconography, dating and influences, over time and across countries, each of the volume’s nineteen richly illustrated essays by distinguished scholars in the field asks us to explore a different aspect of the illuminated manuscript.

Platts gave formal presentations about the program at the Renaissance Society of America Annual Meeting in Chicago in March 2024, and at the University of Cincinnati School of Art in April 2024. He also recently submitted an abstract to speak about the program at the Medieval Academy of America Annual Conference in spring 2025 in Boston and Cambridge, MA.

-Submitted by Christopher Platts

-Submitted by Lucy Sandler



German or Austrian illuminator,
A Nun Praying to the Virgin and Child, from *Meditationes
et orationes*, University of Cincinnati Archives and
Rare Books Library, Ms. 2, f. 42v, early 15th century

2024 MAPPING EASTERN EUROPE FELLOWSHIP

The 2024 Research Fellow for the *Mapping Eastern Europe* website is Dr. Octavian-Adrian Negoită. He is Junior Researcher at the Institute for the History of Religions (Romanian Academy), where he conducts research in the field of medieval and early modern history of South-Eastern and Eastern Europe, with a special emphasis on Christian-Muslim relations, Greek manuscript culture, theological controversies and intellectual history. During his fellowship in spring and summer 2024, Dr. Negoită will create several case studies and thematic entries on the historical and artistic complexities of the north Danubian territories, including the monasteries of St. Antim and Voroneț, as well as liturgical books and furnishings. *Mapping Eastern Europe* (<https://mappingeasterneurope.princeton.edu>) is an open-access digital platform that focuses on the history, art, and culture of Eastern Europe between the 13th and 17th centuries through historical overviews, thematic overviews, case-studies and videos of monuments and objects, ongoing projects, as well as reviews of books and exhibitions.

Christopher Platts (Assistant Professor of Art History, University of Cincinnati) co-curated the exhibition, *Rediscovering Catharina van Hemessen's Scourging of Christ: Women Artists, Patrons, and Rulers in Renaissance Europe* at the University of Cincinnati Libraries. The in-person exhibition, which ran March 7–April 30, 2024, included late medieval illuminated manuscripts and prints designed by female artists and created for women patrons and collectors in the fourteenth and fifteenth centuries. Information about the exhibition, including images and labels for all the artworks, can be found [here](#). The exhibition was also **featured on** the important art history website *Art History News*.

COMMEMORATIONS

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

Editor's note: The autumn issue of the ICMA News will include a commemoration for Byzantine scholar Anthony Cutler, who died in May 2024.



IN MEMORIAM WILLIAM G. NOEL (1965–2024)

An earlier version of this commemoration for William G. Noel originally appeared in the May 2024 issue of Manuscripts on My Mind. The ICMA thanks Richard Leson and Susan L'Engle for graciously agreeing for it to be reprinted here.

Just about everyone who reads this newsletter will remember William G. Noel, visionary champion of manuscript studies and unparalleled advocate for data transparency and open access to knowledge. On Monday, April 29, in Edinburgh, Scotland, Will tragically passed away at the age of 58. He was unfairly

taken from his loving wife and fellow manuscripts scholar, Lynn Ransom, and young son Henry, his greatest joy, while in the prime of his life. His friends mourn Will and grieve for Lynn, Henry, and the rest of his family. It is a devastating, indescribable loss. Though heartbroken for what it means to do so, I am grateful to Susan L'Engle and Nick Herman for the opportunity to share a few brief memories of Will from his early years as curator of manuscripts and rare books at the Walters Art Museum in Baltimore, when I was fortunate to work for him as an intern and later as a graduate curatorial fellow. I was most fortunate to know him as a dear friend.

Will was barely in his 30s when, in 1997, he landed the Walters job. Prior to the Walters he did some consultancy work, mostly for Quaritch and some for Sam Fogg, and before that did a brief stint as an assistant curator at the Getty in Los Angeles. Most of the credit for bringing him to Baltimore belongs to Gary Vikan, the Walters' former director. Along with excellent credentials, Will had boatloads of charm, and Gary—who has his own sense of flair—knew how well a young, larger-than-life Englishman would play in a midsize, post-industrial American city like Baltimore, a place too often forgotten. With a little push from Gary, Will set out in pursuit of the manuscript then known as the Archimedes Palimpsest. In January 1999, I watched the eccentric man who had recently purchased the book at auction nonchalantly remove it from a bookbag and lay it on a table before Will. Two days later, a large check from that same man arrived in the mail, leaving Will gobsmacked. He asked me repeatedly if I knew “what this means.” At that moment no one did except Will. Driven by his ambition and the Herculean efforts of the renowned



Will off the coast of Istanbul in 1999. Photo courtesy of John Dean

(and endlessly patient) Walters manuscripts conservator Abigail Quandt, “Archie” took off. Will made a pilgrimage to Syracuse and retraced the path of the manuscript’s travels through Constantinople, Jerusalem, and the remote Orthodox monastery of Mar Saba in the Palestinian West Bank. In due course he was on national and international television and radio. Like some twenty-first century Allan Quartermain, he told and retold the story of the Palimpsest with increasing confidence, verve, and his unique mixture of bravado and self-deprecating humor. His experiences in those early years of the project are chronicled in *The Archimedes Codex*, which Will co-wrote with the mathematician Reviel Netz and published in 2007. It’s epic stuff, just like everything else in the life of William Noel.

Archimedes gave Will a sense of purpose at a difficult time. He mourned the loss of his parents. His father had passed away several years earlier, his mother before that, and he was lonely following the end of a long-term relationship. He missed his younger sister, Emma, whom he adored, and his older brother Rob, to whom he looked up and relied upon. He treasured his uncle, aunt, and cousins. He visited family and old friends in England whenever he could, and was always eager to catch up with Sam Fogg, Richard Linenthal, Patrick Zutshi, and his dear Michelle Brown. He spoke fondly of Koert van der Hoerst, with whom he had collaborated on a major exhibition of the Utrecht Psalter. At that time Will was living in Baltimore’s Federal Hill neighborhood. He had few possessions besides his books. He kept a framed photograph of

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Will at the Greek Orthodox monastery of Mar Saba in the Kidron Valley in 1999. Photo courtesy of John Dean

his father on the wall. He loved to sail, his other great passion apart from books, but wasn't on the water as much as he liked. He drew his strength from a network of surrogate Baltimore family that embraced him, fed him, and looked after him. That family included Ann and Hiram "Woody" Woodward, Charlie and Lydia Duff, Ellen Burchenal and John Dean, and Amanda and Griffith Mann. Griff and Amanda's daughter Abby is Will's godchild (as Griff reminds me, Will is also survived by godchildren in England). Also, at that time Will drew upon the support of Roger Wieck, who often returned from New York / Philadelphia to his old stomping grounds with his partner, the inimitable Jean-François Vilain. All these people, along with many others, cared deeply for Will and did much to ease his transition to a life in the United States.

In those days the difficult task of civilizing Will largely fell to Shreve Simpson, director of curatorial affairs and curator of Islamic art. She made great headway, but it wasn't an easy job. Will's shirts and suit jackets were too short in the sleeves for his long, lanky frame (many were in fact tailored for his older brother). Somehow meetings with Will would end with those shirts untucked, his blond hair wildly disheveled, his shoes off and his stocking feet on the table. Everyone was "mate" or "darling." If you completed some small task to his satisfaction, you were a "star." In the right mood, neither friends nor security officers nor even statues were safe from his affections, and if you hadn't seen him in a bit, he'd approach you with his long arms outstretched for an enormous hug. If he seemed always in motion, it was because he did

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his best thinking on his feet, pacing around the manuscript room fueled by caffeine or circling around Mt. Vernon Square with a cigarette. He traveled endlessly between the Walters and Donna's coffee shop. Returning to his dimly lit office, he'd toss his coat aside, kick off his shoes, and hammer out an Archimedes email or a book chapter, all the while surrounded by piles of paper and unopened bills, a wallet bulging with receipts, and hundreds of medieval manuscripts. It was easy to be dazzled by all this.



Will off the coast of Connecticut. Photo courtesy of Griffith Mann

Will loved people as much as he loved manuscripts, and it is clearer to me now more than ever that he embodied accessibility long before metadata or “open access” became synonymous with his name. He got immense joy from opening both books and doors for others. In a time before manuscript collections had a significant online presence, he was already committed to bringing people together to learn about and enjoy medieval manuscripts. In this he continued the legacy of the great Dorothy Miner, the Walters' first curator of manuscripts,

who was famous for opening the museum's collections to Baltimore schoolchildren. In Miner's spirit, Will taught several introductory courses for non-specialists through a Johns Hopkins continuing studies program (I think this was in 2000 and 2001). Students included educators, medical professionals, and retirees. Each was assigned their own Book of Hours from the Walters Art Collection. It is hard to describe the air of delight in that room as some 20 people simultaneously turned the pages of an illuminated manuscript for the first time, though I remain sympathetic to the fact that it often made Abigail cringe. In the middle of that happy chaos was Will, visiting each student in turn, his voice dramatically raised or lowered as the moment required. Aided by the great catalogs of Lillian Randall and Roger Wieck's *Time Sanctified*, and with his typical mixture of theatricality and irreverence (“Good Friday was not such a good day for Jesus”), he taught fundamentals of codicology, liturgy, and iconography. Shortly thereafter he would perfect his teaching under the auspices of Terry Belanger's Rare Books School at UVA and the Walters, often in collaboration with Paul Needham. Last week John Hixson, a student in one of those early Hopkins courses, reached out to me to mourn Will's loss. Now a prominent neurologist in San Francisco, he describes learning from Will as a formative experience.

At his core Will was an art historian of medieval illuminated books, especially those made in his native England. Archimedes and a series of major manuscript exhibitions prevented a sustained return to his scholarship, which he sometimes regretted. But as all who knew him will recall, he made very certain that he would be forever associated with the Harley Psalter, an eleventh-century Anglo-Saxon copy of the famous Utrecht Psalter (British Library Harley MS 603) made in Canterbury. A Will Noel codicology lesson invariably included his retelling of that triumphant moment when, as a doctoral student at Cambridge, he realized that the Harley scribes had unbound Utrecht to make their copy. Along related lines in Baltimore was a project that brought Will great personal satisfaction during the time I worked for him. This was his commentary volume for a facsimile of a series of Walters miniatures

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(WAM Ms. 106) attributed to the thirteenth-century Oxford illuminator William de Brailes. He organized his commentary around a “deck of cards” conceit that bears all the hallmarks of his wonderful storytelling talents. It remains for me a gem of codicological and iconographic analysis.



Will at Princeton

In 2003, Will met the person who would become his wife, the brilliant, tough, and eminently perceptive Lynn, at that place where so many other legendary medievalist romances begin: Kalamazoo. I remember clearly the evening of his return to Baltimore. He plopped down on a couch, kicked up his feet, and stared straight ahead. After a few beats, in a determined, even voice, he said: “LYNN RANSOM.” Their remarkable romantic-scholarly adventure began soon after. In one of her last messages to family and friends before he passed away, Lynn described her beloved Will as “a big tent guy.” The countless friends, colleagues, and students who visited that tent, wherever, whenever, and for however long a time, are now sharing stories about him that I hope one day will be collected for Lynn and Henry. They will recall Will’s

exuberance, his endless intellectual curiosity, and his enthusiasm and passion for all things manuscripts and rare books. They will tell of a profoundly charismatic and warm man who lived and loved so hard. They will remember his generosity, ridiculous charisma, his wonderful sense of humor, his swagger and, of course, his utterly outrageous antics. For my part, I will remember a person who taught me to embrace wonder and showed me the meaning of joy.

Eventually, in that same room where Will first laid eyes on the Archimedes codex, I met the person I would marry. Together we left Baltimore in the summer of 2007. Will and Lynn continued at the Walters, Henry came along, and somehow Will finally contrived to pass a driver’s test. The final Walters Archimedes exhibition opened in 2011, and the next year Will and Lynn moved to Philadelphia, where Will became the founding Director of the Schoenberg Institute for Manuscript Studies and was recognized by the Obama White House as an Open Science Champion of Change. As I write these memories of him, I am more aware than ever that the urban university where my wife and I teach is an “open access” institution. Lately, it seems every day is a battle to ensure that access, particularly to the Humanities, for future generations of students. But it is a battle for which I am prepared thanks to the kindness and great heart of the most amazing person I ever met. He is gone now, but on the rare occasion that I find myself in downtown Baltimore, I know I will catch a glimpse of him sweeping through Mt. Vernon Square, off to slay another dragon. William Noel believed that “medieval manuscripts can save the world.” If you listened to him long enough, you believed it, too.

Richard A. Leson (University of Wisconsin–Milwaukee) worked under William Noel as a curatorial intern (1999) and Zanvyl Kriger Curatorial Fellow (2003–2006) in the Department of Manuscripts and Rare Books at the Walters Art Museum, Baltimore.

SPECIAL FEATURES

REPORT:

More Public Medievalists, Please!

By David M. Perry and Matthew Gabriele

It will shock no one reading this that medieval studies, as a field, is in crisis. A **jobs report released by the Medieval Academy of America** last year (2023) concludes with the crushing statement: “Unless the trends of the last three years are reversed, hiring in almost all fields of Medieval Studies has effectively disappeared.” This finding was then supported by a **separate jobs report issued by the American Historical Association** in September 2023, which noted that only 8% (!!!) of advertised jobs in recent years were for pre-modernists (defined as any geographical region, before 1500 CE).



Figure 2

When we began writing *The Bright Ages* in 2019 (published in 2021) (Fig. 1), we didn't have these specific grim statistics at hand, but we were of course aware of the collapse in hiring, the closing of the field to the next generation of scholars. But we also know that when medievalists invite the public into our world, there's a wide audience ready to accept that invitation, ready to learn how that period so clearly still speaks to our own. To put it another way, we called the book *The Bright Ages* not because we think medieval Europe was a great time and place (it really wasn't), but because the period is one that's eminently *knowable*. Medieval Europe has been illuminated by a century and more of exceptional scholarship, showing something messy, very human and far removed from the caricatures deployed too often in pop culture and by the international far right (Fig. 2). And in our experience, we've found that people are ravenous to know more. The European Middle Ages have *auctoritas*—they convey authority. In decades of teaching, speaking, and now writing our books and public essays, we encounter people happy to admit how little they know and how eager they are to better understand this part of the past.

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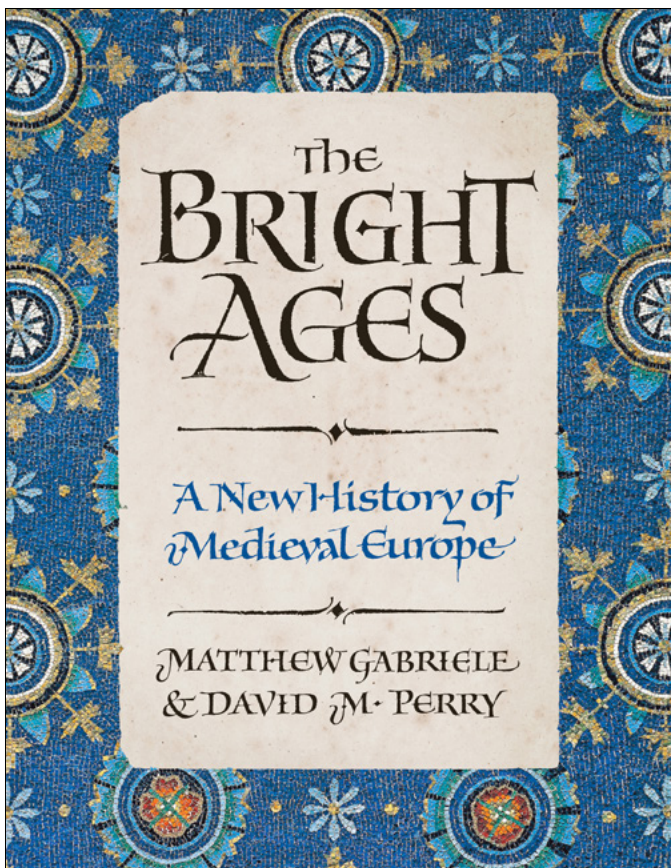


Figure 1

And here an astute reader may notice the tension between the above two paragraphs: how there's been an explosion of interest in things "medieval" both in politics and pop culture, and a rapid decline in academic positions related to the period. We see this seeming paradox as revealing an important truth: the crisis in the study of the premodern world is actually a crisis of supply, rather than demand. Or, to put it another way, one way forward is to confront our non-medievalist peers with the necessity of studying the medieval world. This will require a generational effort across all affiliated fields with intense support from all allied organizations that care for the period of study. That mission has been part of our turn toward producing the most accessible work we can, and best of all, we knew we didn't have to do it alone.

Medievalists have always been eager to take on new technology while defending the value of traditional scholarship. The latter shouldn't change, but to us, the moment of crisis beckons a more structured, more total response that fades the lines between public medieval studies and academic medieval studies. In addition to *The Bright Ages*, we continue to write for wider publics—most recently, **beginning a newsletter** (it's free! subscribe!) to share the work that's being done by our colleagues and friends across medieval studies (Fig. 3). The newsletter is an example of how informal this kind of thing can be while having a quantifiable (subscribers, clicks, shares) impact, which is the kind of thing deans and provosts like to hear. On the newsletter, we've talked about fifty years of debating feudalism, revisited the history and memory of violence against medieval Iberian Jews, and offered quick reactions to cutting edge discoveries being done by colleagues, all in the interest of doing our own small part in connecting with broader audiences. There have always been great websites about the medieval past, and why not, with the stories we can tell and the visual material we can share, and we hope our ongoing project can continue to participate in digital outreach. The question is whether and how such ongoing outreach is supported by and leads to more formal academic work (i.e., can graduate students making podcasts get full-time employment).

This is a moment when everyone who can, might deliberately practice whatever forms of public outreach suits them best. Teaching, of course, is a form of public outreach that every faculty member already does but it's no longer sufficient to constrain our efforts within the walls of the university. As individuals, we must convince students—and more importantly their parents—that medieval Europe is worth their time and energy, that studying the distant past can help us navigate our own contemporary world. This means embracing and engaging all our publics—academic (fellow scholars), para-academic (our students), and social (everyone else)—and writing in different ways for those different publics.

The screenshot shows a newsletter header for 'MODERN MEDIEVAL' with links for RSS, ARCHIVE, and SUBSCRIBE. The date is October 11, 2023. The article title is 'The Medieval F Word' with a subtitle 'Everyone agrees feudalism is a lie, but'. Below the title is a decorative blue and gold patterned image. The author information reads 'Modern Medieval by David M. Perry and Matthew Gabriele'. The main text begins with 'Today in class I asked students to read "The Tyranny of a Construct," Elizabeth AR Brown's 1974 article that argued against using the term "feudalism" in writing or teaching about the European Middle Ages. This was the hardest piece of modern writing they've read so far (it's a freshman seminar about how we think about the Middle Ages) but they did brilliantly of course!'. At the bottom of the screenshot is a diagram titled 'Feudal Pyramid of Power' showing the relationships between King, Nobles, Knights vassals, and Peasants.

Figure 3



Figure 4

Those of us fortunate enough to be in permanent positions ought also to seek out leadership positions within our organizations. These can sometimes be formal. Be open to becoming a chair, dean, or even provost to help colleagues understand the importance of the study of the medieval world. Wheedle, cajole, and use brute force to advocate for positions to be filled. But these opportunities can also be more informal, allowing us to build solidarity across departments, glom onto existing initiatives, and remind anyone who'll listen that our classes fill with students and there's a hunger to know more about the period (Fig. 4).

Finally, as a field, groups like the Medieval Academy and others need to do more, to think differently. In 2025, the MAA will celebrate its centennial. We worry not so much about whether our profession will make it to the next centennial, but even to the next decade. Every ounce of effort should be devoted to making medieval studies public and visible across all media, and in every region of the country. Use this anniversary moment to invite people in, to showcase the great work so many scholars are already doing, to link the celebration directly and concretely with K–16 curricula, and partner with other institutions in our communities.

And we're trying to practice what we preach. Next fall, we (along with some colleagues, and with support from the Medieval Academy of America) are going to **convene a small test workshop at Virginia Tech**, where 15 scholars interested in public work will join 5 more

experienced public medievalists for close, multi-day mentorship sessions. The goal is to allow colleagues who want to do more public-facing work to learn from those with experience in organizing events, writing for different audiences, etc., but also to foster long-term relationships across disciplines, geographies, and career paths. We aim to empower people to do the work of making the medieval world *known* for their local communities.

We've never thought we were the only ones in this fight. All the efforts we describe above (and many more) are ongoing by many people. But they're too often at the margins, or at best segregated by attitudes and institutional support from "real" academic work. The old prejudices of what's "serious" and what's not remains alive and well in our field. But our field isn't alive and well. The study of the medieval world will only survive by incubating community, by practicing solidarity. We all have work to do.

David M. Perry is a journalist, medieval historian, and Associate Director of Undergraduate Studies in the history department at the University of Minnesota. He was formerly a professor of history at Dominican University. Matthew Gabriele is a professor of medieval studies in the Department of Religion & Culture at Virginia Tech. They have been writing together since 2019 and their pieces have appeared in venues such as CNN, The Washington Post, Smithsonian Magazine, and The Daily Beast. They're the authors of The Bright Ages: A New History of Medieval Europe (Harper Books, 2021), and their new book to be published in December 2024 is entitled Oathbreakers: The War of Brothers that Shattered an Empire and Made Medieval Europe (Harper Books).

REFLECTION:

The Medieval Kingdom of Sicily Image Database (<https://lkoseodiah.org/index.php>), 2009–2024

By Caroline Bruzelius

Sometimes the tail does wag the dog. *The Medieval Kingdom of Sicily Image Database* was originally conceived in 2009 as a digital appendix to an English-language survey book of the medieval art and architecture in South Italy that Bill Tronzo and I were to write. Because of the disasters of earthquakes, volcanic eruptions, and World War II bombardment, I thought it would be essential to include a substantial appendix of historical images that would document the destruction, restoration, remodeling, and refurbishment of South Italian sites. For this concept, and for the large number of images with useful information, there could only be one solution: an open-ended, constantly growing collection of historic images in an open-access image database.

In the long run, the book was never written. Our topic was too large, too complex, and both Bill Tronzo and I had too many other commitments to follow it through. Nevertheless, by 2010, work on the structure of the digital database was already well underway, with the construction of an open-ended archive containing centuries of images that illustrated the vicissitudes of South Italian monuments and cities and that came from publications, archives, and collections (both private and public).¹ With funding from an NEH Collaborative Research Grant (2011–14), we created a Duke University team with members from technology services, the library, image cataloging, and copyright expertise that could help design the digital image platform,² and our goal was to create a resource that scholars, students, travelers, and the local population could use. Funding from the NEH grant enabled us to engage Paola Vitolo, a young Italian scholar, as our collaborator and project manager.³ In the summer of 2011, the team spent weeks examining the platforms available at that time and designing the first version of the data entry interface, initially in the form of an Excel spreadsheet, subsequently moved to Filemaker.⁴ We also worked intensely on identifying categories, defining nomenclature,

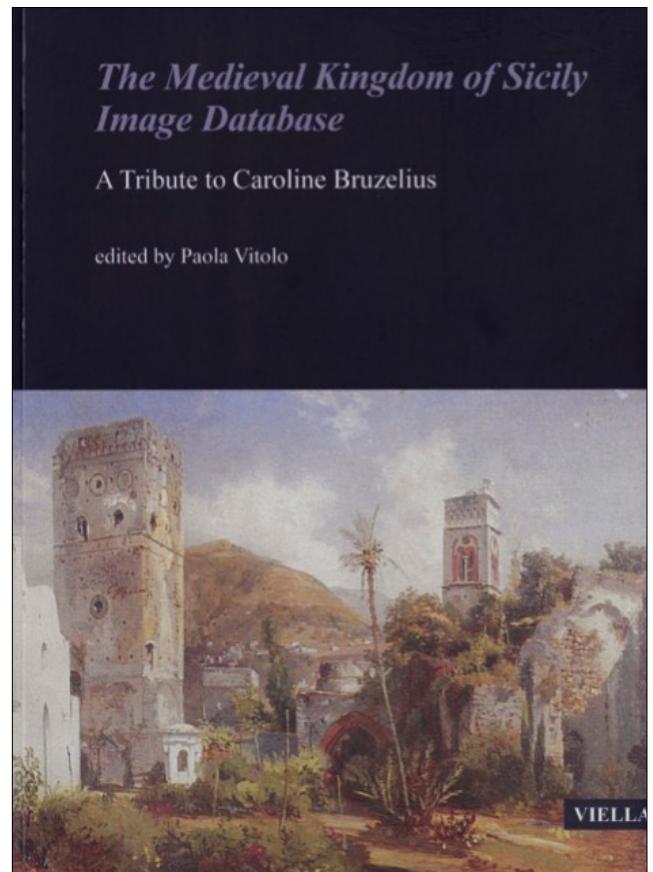


Figure 1
The volume published on the database in 2022.

and creating a preliminary list of sites and collections to be covered in the database. By the summer of 2012, we were able to assemble and train a small Italian research team under Paola Vitolo's supervision and the initiative was underway. The initial NEH grant permitted us to send our researchers to various collections to collect images; for example, Gabriella Cianciolo went to German museums and archives, and Luciana Mocchiola did the same in Paris, both with excellent results. By 2016, we were able to go online with about 5,000–6,000 images, many of

¹ For detailed discussions of the organizational and technical aspects of the project, see the recent volume, *The Medieval Kingdom of Sicily Image Database: A Tribute to Caroline Bruzelius*, ed. P. Vitolo (Rome: Viella, 2022) (Fig. 1).

² The initial team included David Tremmel from Duke's Office of Instructional Technology; William Broom and John Taormina from the Department of Art, Art History and Visual Studies; Lee Sorensen from Duke University Libraries; and Paola Vitolo, William Tronzo, and myself. A full list of participants since 2009 can be found on the website.

³ Paola Vitolo is now co-director along with Sarah Kozlowski at the Edith O'Donnell Institute of Art History (EODIAH) at the University of Texas in Dallas.

⁴ For a description of the design and implementation process, see the recent article by John Taormina in *The Medieval Kingdom of Sicily*, 47–59.



Figure 2
Edward Lear, *Prima Notte a Avezzano, Abruzzo*.

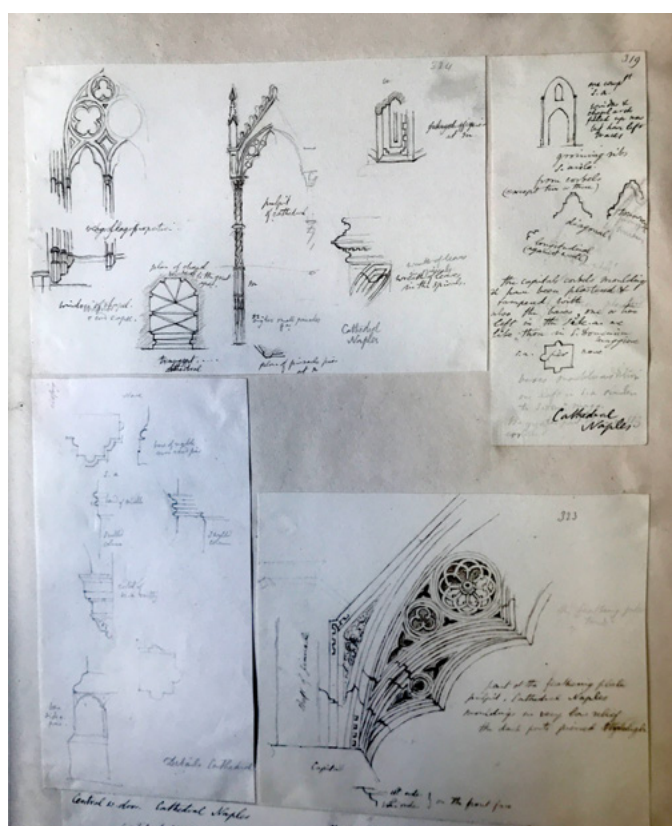


Figure 3
Robert Willis, sketches from the interior of the Cathedral of Naples, Society of Antiquaries, London.

which would have been hard for any one scholar to find on their own.

However, as with all digital projects initiated in the **Digital Art History Lab at Duke University**, I was also committed to engaging our own students—both graduate and undergraduate—as team members. We trained them and held weekly meetings to supervise and discuss their work. Undergraduates usually

joined the team as freshmen and often chose to remain through their senior year; on several occasions their research generated senior distinction theses. These students turned out to be a vital part of our enterprise, and each focused on a particular artist, an historical event, or site. Sometimes we “fell in love” with an artist; for example, Emma Keaton introduced us to Edward Lear, who drew a cartoon of his lodgings in the mountains of the Abruzzo (Fig. 2). Other examples included Joseph Ducros, the special focus of Brenden Li, and Robert Willis, whose sketches of Neapolitan Gothic architecture were collected by Jessica Williams from the libraries of Cambridge University and the Society of Antiquaries (Fig. 3).

In American research institutions, the option of undergraduate participation in a lab is usually offered only in the Sciences, so we were particularly proud to model an equivalent in the Humanities. One student, Michael O’Sullivan, joined the database group in his freshman year and for four years worked on World War II photographs of the bombardment of historic sites in Sicily and South Italy. His research included the war archives of Australia, New Zealand, France, Britain, and the US, including the World War II Museum in New Orleans. These students and others—usually four at a time—were supervised by my former graduate student, Joseph Williams (now on the faculty at the University of Maryland), who worked for several years on reviewing materials. After his graduation, we were able to bring Dr. Olga Grlic and William Broom into the team in supervisory roles to review and correct all entries. They managed technical issues (such as quality control, uploading images to the platform, and photoshopping images when necessary to crop or clarify details). In addition to being a highly active contributor Olga Grlic supervised student work for content and quality. Weekly meetings provided a sense of continuity and community, which was especially important during Covid when the group continued to meet on Zoom.

There were many lessons learned from this project. First and foremost—especially with an international research team—it was challenging to maintain consistency in data entry. The weekly meetings of the American research team were highly useful in this respect, helping create a

system in which each entry was reviewed by four members of the senior research team. More generally, and quite simply, the creation of an image database turned out to be a far more complex enterprise than I had naively imagined in 2009. In the beginning, online databases were a relatively new phenomenon and, as an academic, I had neither training in developing such a resource nor in cataloging and data collection. Furthermore, as our project got underway, we discovered that it required full-time attention. That was where the concept of “it takes a village” kicked in; the funds provided by the initial 3-year grant from the NEH and subsequent small grants from the ICMA and Duke University enabled us to offer small grants and stipends to our collaborators, including students and colleagues.

Yet time moves on. The challenges for any digital project lie not only in its creation and maintaining consistency in data entry, but also in ensuring its longevity, or long-term future: how could we ensure the permanence of this useful resource? Knowing that my retirement in 2018 would profoundly affect Duke’s ability to sustain the project moving forward, I had been searching for some years for a new institutional home, ideally one that had an interest in research on South Italy. It was therefore a magical moment when I discovered the newly founded (2018) Center for the Art and Architecture of Port Cities “La Capraia” at the Edith O’Donnell Institute for Art History (EODIAH) at the University of Dallas, which has a research center on the grounds of the Capodimonte Museum in Naples.⁵ In 2020, Paola Vitolo and I were invited to introduce our project to them as part of their Covid-era lecture series, and thus came to know this energetic scholarly community led by Sarah Kozlowski. After a gentle inquiry, I was delighted to discover that they were happy to adopt our image database. Over the next three years—mostly during the pandemic—we negotiated the gradual transition of the database from Duke to Dallas, where it has been hosted since 2022. Sarah Kozlowski and Paola Vitolo, as co-directors, continue to move the collection forward with a strong research and technical commitment and a vigorous new team of scholars and researchers. In the initial transitional phase, they have focused on expanding the collection to include Islamic

materials under the direction of Professor Ali Asgar Alibhai while at the same time completing the data on geo-location for each site.

I began this brief report with a few words about the almost accidental birth of a project that with the help of friends and collaborators took on a vigorous and always engaging life of its own, a project that has never ceased to amaze, delight (see Figure 2!), and above all to inform those of us who work on South Italy. It is my fond hope that with the support of our fine colleagues at the Edith O’Donnell Institute for Art History, it will continue to expand and become an ever-richer source of information and new knowledge on the remarkable monuments of South Italy.

Caroline Bruzelius is the A. M. Cogan Emerita Professor of Art, Art History and Visual Studies at Duke University, former Director of the American Academy in Rome, and a founding member of the Digital Art History Laboratory at Duke University.

⁵ The **Center for the Art and Architectural History of Port Cities “La Capraia”** is part of the Edith O’Donnell Institute for Art History at the University of Texas in Dallas, and is affiliated with and located on the grounds of the Museo e Real Bosco di Capodimonte. The Institute offers graduate fellowships for research in Naples, South Italy, and the Mediterranean, and several of its fellows have become partners of *The Medieval Kingdom of Sicily Image Database*.

EXHIBITION REPORTS:

Blood: Medieval / Modern: Getty Museum, Los Angeles, February 27—May 19, 2024

By Bryan C. Keene



Installation view of *Blood: Medieval / Modern* (Photo: Getty Museum)

Blood is a powerful and paradoxical substance, one that fascinates and repels, and one that is routinely venerated and vilified. In the recent exhibition, *Blood: Medieval / Modern* (Getty Museum, February 27—May 19, 2024), curator Larisa Grollemond opened a dialogue about the many meanings of blood in premodern manuscripts and in contemporary art. The Getty's Manuscripts Department has the most ambitious exhibition program of medieval art in the world, with three to four annual rotation shows that reframe the permanent collection and mid-to-large international loan exhibitions every few years that cover a significant art historical topic. *Blood* is a prime example of a vision to reframe medieval art history for the general public while also charting new pathways for medieval art history. Having worked at the Getty for nearly 14 years, about a decade of

which was spent as a manuscripts curator, I was particularly excited to see *Blood* and to write this report for the *ICMA News*. Grollemond is one of the leaders in the fields of medieval art history and museum curation, and *Blood* demonstrates the full potential of what an exhibition can be and how to engage a diverse range of audiences on site and online.

The project was inspired by Grollemond's one-minute-long Instagram reel about menstruation in the Middle Ages (shared with more than **71K views** in one post in 2022 and another in 2023 with **over 115K views**). Several other reels addressed topics covered by the current show well in advance of its opening; these included discussions of **plague, torture, and monthly zodiacal insights** (now a full year's worth) that convey ideas about bodily humors, personality,

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Installation view of *Blood: Medieval / Modern* (Photo: Getty Museum)

and recommended activities or diet. “Social medievalism” is the term that Grollemond and I coined in a [2020 *postmedieval* article](#) to refer to the ways in which online audiences engage with the Middle Ages through fandoms, fantasy streaming series and gaming worlds, or as a favorite period in history about which they have deep knowledge. As the Instagram comments sections of the Getty reels demonstrate, people have as much to say about blood as they do about medieval art, history, politics, and religion (namely Christianity). For curators, the ideas shared can prove to be a valuable litmus test of how the topic will be received in an exhibition and which aspects require additional explanation or research. Similarly, rotation shows provide space to introduce a theme that may eventually develop into a larger loan exhibition. I am hopeful that we will eventually see an installation about how medieval artists treated bodily fluids or substances in the broadest sense, from blood, phlegm, and black and yellow bile to tears, semen, urine, excrement, sweat, vomit, and saliva.

Blood was presented with English and Spanish didactics across two galleries and four thematic sections: Devotion (with a focus panel on Christ’s side wound); Medicine (with a segment on menstruation); Genealogy; and Violence. The bilingual presentation meant that labels were about 50 words in each language and section texts were about 100 words, which is no small feat when considering the challenge of explaining transubstantiation or the religious and racial prejudices of medieval Christians. Twenty-eight of the thirty-one objects on display were premodern—including illuminated manuscripts (the earliest from about 1170 and the latest produced 1626–1711), a genealogical roll, and printed books—while the remaining seven were contemporary photographs and a mixed-media work. This selection afforded diachronic and synchronic comparisons and numerous opportunities for close looking and reflection.



Installation view of *Blood: Medieval / Modern* (Photo: Bryan C. Keene)

Before entering the galleries, visitors proceeded through a connecting atrium, which included an introductory text about the subject of blood in medieval art and the modern world, and which featured cases containing the provocative *Satan Shoes* (Nike Air Max 97) and collector's box by the art collective MSCHF and rapper Lil Nas X (2021). The box and related online marketing materials caught the attention of many a medievalist when they were released because keen eyes could spot the visual references to the Rothschild Prayer Book, Jan Van Eyck's *Last Judgement*, and the seriously cute illumination of Satan carrying Christ (**Beinecke MS 425, fol. 48**). The shoes sparked controversy on multiple levels, in part because of the name and because the soles contain human blood (in fact 60 cc of ink with a single drop of blood). In addition, each is adorned with a bronze pentagram medallion, and they were produced in an edition of 666. Nike sued the collaborators and later resolved a lawsuit to have the footwear recalled. Each pair also came with a relic card describing the process for destroying them: strike a carpenter's nail into the soul and allow

the blood-water mixture to drain. In the official music video for "**Montero (Call Me By Your Name)**," Lil Nas X gives a lap dance to Satan, who wears the shoes while enthroned in Hell. The hype and brand worship were seen by some critics as blasphemous. About a month before *Blood* opened, Lil Nas X released the song and video "**J Christ**" in which the singer now portrays Christ and defeats Satan, who wears the eponymous shoes, in a game of basketball. Further controversy ensued despite their video apology and exegesis about the meaning behind the music. Opening the exhibition with the *Satan Shoes* highlighted blood's potential as a polarizing fluid and treated medievalism as an important subject for museum display and academic discourse. Moreover, the exhibition foregrounded queer creators. In addition to Lil Nas X, I was grateful to see work by Catherine Opie and Jordan Eagles on view.

From the atrium, visitors could enter either gallery and move through the space in any direction. I always appreciate this free-flow approach because it allows for more natural



Installation views of *Blood: Medieval / Modern*
(Photos: Bryan C. Keene)



Installation views of *Blood: Medieval / Modern*
(Photos: Bryan C. Keene)



Installation views of *Blood: Medieval / Modern*
(Photos: Bryan C. Keene)

relationships to be seen between objects and feels far less prescriptive (and thus less authoritative) on the part of the curator or museum. ICMA members can surely anticipate the medieval iconography in the show, including the Crucifixion, Christ's wounds and the stigmatization of St. Francis, the plague of blood in Exodus and the rivers of blood in Apocalypse (Revelation), tables of consanguinity and affinity, bloodletting, the pelican symbolism, saintly martyrdom, and scenes of battles, tournaments, torture, and executions. The juxtapositions and corresponding labels are what make *Blood* such a rich exhibition, as I will suggest through a few examples.

The first thing that caught my eye upon entering the galleries is that the walls and cases were painted white (instead of the usual gray or black, respectively) and the display decks were on theme in a stunning scarlet. A bench in one gallery was fitted with a red-light fixture that cast a crimson glow on the floor below, adding to the overall ambience. The entrance sightline in each gallery featured a large photograph—*Bloodscape X* by Andrés Serrano (1987) and *Glenn, Dario, and Tyrone* by Iñigo Manglano-Ovalle (1998)—with poignant groupings of premodern codices and additional contemporary works nearby. Serrano and Manglano-Ovalle abstract blood into a diffusion of red striations or a microscopic glimpse at DNA, respectively. At the same time, the placement alongside medieval manuscripts made it clear that medieval artists also abstracted the fluid's physical properties when creating diagrams for medicine or genealogy, for example. While not necessarily medievalizing artists, Serrano has addressed Christianity and fluids on other occasions—most famously through *Piss Christ* (1987; elsewhere he used excrement)—and Manglano-Ovalle has referenced Hieronymus Bosch's *Garden of Earthly Delights* (1515) in the format of his DNA triptychs. But the power and importance of including several of the contemporary works in *Blood* is precisely because they offer more than simple formal comparisons with the historical objects.

Take Nan Goldin's photograph *Nan after Being Battered* (1984) and Ishiuchi Miyako's *Hiroshima #69* (Abe Hatsuko) (2007). Neither references medieval art yet both offer opportunities for reconsidering the possible impact that such earlier images had on their audiences (among other associations that visitors may have drawn from these groupings). Goldin has said of her process, "My work is to make records that nobody could re-edit or deny," a poignant statement about domestic violence when confronted with a self-portrait showing the artist with blood in her swollen eye after she was assaulted. In an adjacent case, we see Saint Peter Martyr in the Gualenghi-d'Este Hours (1469) and the *Flagellation of Christ* in the Prayer Book of Cardinal Albrecht of Brandenburg (1525–30), both of which would have elicited an emotional and physical response from the viewer (and still do). Miyako's photograph shows a blood-stained shirt worn by a survivor of the United States attack on Hiroshima. Here the absent body and knowledge or memory of the catastrophic loss of life from the atomic bomb elicit empathy. I found myself lingering in front of this work and then turning to view several illuminations of publicly sanctioned violence: *The Massacre of the Innocents* in the Llangattock Hours (1450s); the murder of family members in a text by Aeneas Silvius Piccolomini, later Pope Pius II (1460–70); a military execution from *The Book of the Deeds of Alexander the Great* (1470–75); and an Islamophobic duel in *The Romance of Gillion de Trazgenies* (1464). Affect studies have revealed much about how medieval audiences responded to texts and images, and these pairings have made me think about the potential of combining the approaches of Goldin and Miyako with autotheory to communicate the relevance and resonance of medieval and other historic objects on individuals and audiences today.

Scenes of Christ's Flagellation and Crucifixion, as well as Man of Sorrows and Ecce Homo imagery, offered opportunities for meditating on pain and suffering. A book of hours commissioned for Denise Poncher (born after 1487), likely for her wedding, features an unusual repetition of scenes of Christ's passion (most episodes appear twice) with particular emphasis on his body dripping in blood. Full-page miniatures of *The Flagellation*, *Ecce Homo*, and the *Mass of St. Gregory*

present Christ as nude except for a loincloth and utterly covered in wounds and blood (in the last image mentioned, his blood fills Gregory's chalice on the altar). The Poncher Hours emphasize Denise's desire for children, through the inclusion of several female saints associated with childbirth and images of Mary as a child and as a mother. In the context of the exhibition, I wondered if the added emphasis on Christ's blood could relate to this desire as well, a hope for menstrual and natal health. The rubric for the Flagellation, after all, states, "This is how we are to desire the body of Christ," followed by a prayer of supplication to Christ's pain. Scholarship on the topic makes it clear that these instances of physical violence were powerful spiritual aids and could be read or viewed to soothe bodily suffering.



Jean Pichore, *Ecce Homo* from the Poncher Hours (about 1500).
Getty Museum, Ms. 109, fol. 194 (Photo: Bryan C. Keene)



Saint Sebastian in books of hours (Illuminator from Naples, about 1460, Getty Museum, Ms. Ludwig IX 12; Master of Jacques of Luxembourg, 1460s, Getty Museum, Ms. Ludwig IX 11)

Catherine Opie's *Self-Portrait / Cutting* (1993) was within view of the Poncher Hours. Opie has described the brocaded or solid color fields of Hans Holbein's portraits as inspiration for her photographic work in the 1990s, but this particular image draws greater attention to the bloody childlike drawing of two women and a home etched into her back. We are reminded of the fear surrounding blood, especial HIV+ blood, at the time and the lack of marriage equality for LGBTQIA2+ individuals. Earlier this year on February 8, just days before the Getty exhibition opened, Catherine Opie debuted her new photographic work, *Walls, Windows, and Blood*, at the Lehmann Maupin gallery. She produced the series while an artist in residence at the American Academy in Rome in 2021. While the artist's own photographs showing cutting and flesh wounds often feature content or trigger warnings in museums and galleries, **Opie noted** that while visiting the Vatican galleries she felt surrounded by images of violence and conquest in Catholic art. She asked, seemingly rhetorically, "Why would my blood be perverted, but this blood acceptable?" By focusing on specific details of blood, detached from their narrative context, Opie questions how history is told and experienced. She also draws our attention to the contrast between the textures of tapestries,

paintings, and frescoes made from 1300–1700 and at times horrific violence that we are often numbered by in the name of art history or aesthetics. Opie has spoken about wanting viewers to deconstruct the systems that govern our world and the role of art and museums in those processes.

A final grouping of objects is worth noting. As I have **written elsewhere**, the ubiquity of Saint Sebastian images in art, similar to those of female and male virgin martyrs, finds a harrowing parallel in the litany of names and faces of LGBTQIA2+ individuals who have been and continue to be murdered around the world. In *Blood*, two illuminations of the plague saint in books of hours were displayed next to *Queer Blood America* (2021) by Jordan Eagles. The mixed-media work includes a tube of blood from a queer man set in a cavity excised from a Captain America comic that is surrounded by blue nitrile gloves suspended in resin, all encased by plexiglass. Eagles addresses the stigma toward gay and bisexual cisgender men in relation to donating blood, based on the U.S. Food and Drug Administration's ban on such donors in 1983 (some of these limitations were recently overturned but harm from this stigma remains). I first learned of Eagles with *Viral Value* (2018), which used HIV+ undetectable

blood set in resin or in medical vials to recreate or repurpose the painting *Salvator Mundi* (Savior of the World), attributed to Leonardo da Vinci and which sold for \$450.3 million in 2017. In one piece from the series, Eagles carved space into Leonardo's image from the auction catalog for twelve blood-filled tubes, a number that recalls the twelve disciples/apostles, with two donation needles within the plexi case. A slide projector cast Christ's image from a bloody transparency onto the walls. The artist questions the value placed on art and life, specifically, "Whose lives have value?" During the run of the exhibition, Jordan Eagles's immersive installation *Illuminations* could be experienced in a gallery off of the museum's entrance hall (from March 1–3, to coincide with the exhibition's symposium, and on April 15 for college night). *Illuminations* evokes similar conversations using comic book imagery and storylines centered on superheroes and blood.



Illuminations by Jordan Eagles, Getty Center, 2024

Illuminations debuted for “**There Will Be Blood: A Symposium.**” The event was co-organized by the Getty and USC’s Center for the Premodern World (Friday, March 1, at USC with a lecture by Bruce Holsinger at the Getty Center on Saturday, March 2). Pre-circulated papers were arranged into thematic groupings based on the exhibition. On violence, we read Simon John (University of Swansea) about Saracens in the First Crusade *Chansons de Geste* and Julie Orlemanski (University of Chicago) on the Middle English Siege of *Jerusalem*. Medicinal blood was covered by Bettina Bildhauer (University of St Andrews) in a dynamic talk about menstruation and by Sarah Star (University of Toronto-Mississauga) on physiology and the soul. Genealogy was discussed by Jennifer Jahner (California Institute of Technology) in the writing of Gentile da Foligno and Heather Blurton (UC Santa Barbara) on race and the Eucharist in an impressive range of texts. Lastly, devotional approaches to Christ’s blood were considered by Mary Dzon (University of Tennessee) in relation to pelican imagery and Brett Whalen (University of North Carolina, Chapel Hill) on the circumcision of Jesus. Rounding out the symposium was a keynote talk about medieval rites of wine by Bruce Holsinger and discussion in the galleries.

Press coverage for the exhibition demonstrated that critics of contemporary art were completely won over by the show’s themes and that the field of medieval art exhibitions can take a page from *Blood*. See reviews in *The Advocate*, *Apollo Magazine*, *Artillery Magazine*, *The Art Newspaper*, *Contemporary Art Review Los Angeles*, *HIV Plus Magazine*, *The Washington Post*, and several more plus a banger of an episode of the *Modern Art Notes* podcast with Tyler Green (also featuring Denise Murrell discussing the Harlem Renaissance).

During the run of the exhibition, Larisa and I discussed the opportunities and challenges of curation considering personal, institutional, and current scholarly commitments to diversity, equity, inclusion, accessibility, and anti-racism. We recorded a conversation on the Instagram account [@_medievalart](#) (**watch the full conversation here**).

The Getty's online components for the exhibition complemented the gallery experience. For example, Italian poet Gabriele Tinti wrote six poems inspired by the exhibition and each was read and recorded for the Getty's *New & Stories* (some were read by Tinti's long-time friend and artists in the show, Andres Serrano). Visitors could listen to these poems while looking at the manuscripts or photographs, or they could opt in on the **Blood Makes Noise Spotify playlist**, which features forty-eight songs such as Dolly Parton's "PMS Blues," Kendrick Lamar's "DNA," Lady Gaga's "Bloody Mary," and Lil Nas X's "Montero (Call Me By Your Name)." I love museum-themed playlists, including the one Grollemond surprised me with for our show, *The Fantasy of the Middle Ages* (complements of Kellin Michael), or the one Polymode Studio made for *Balthazar: A Black African King in Medieval and Renaissance Art*. I hope other medievalists and curators draw inspiration from this very cool feature.

Blood is a testament to Grollemond's scholarship and creativity, and I encourage ICMA members to browse each of the many exhibition resources and reviews linked throughout this report.

Bryan C. Keene (he/él/they/elle) is associate professor of art history and theatre at Riverside City College and was previously curator of manuscripts at the Getty Museum.

Art of Enterprise: Israhel van Meckenem's 15th-Century Print Workshop
Chazen Museum of Art, Madison,
Wisconsin, December 18, 2023–March 24, 2024
By Raenelda Rivera



Figure 1

The first American exhibition centered around the fifteenth-century print master Israhel van Meckenem was held at the Chazen Museum of Art in Madison, Wisconsin with *Art of Enterprise: Israhel van Meckenem's 15th-Century Print Workshop* (December 18, 2023–March 24, 2024). This exhibition of prints made in Israhel's workshop explored new research into Israhel's role in the development of printmaking as a fine art. Fifty-one examples of his printed works, including several loans from The Albertina Museum in Vienna, were juxtaposed with tools of the trade and twelve engravings from other contemporary printmakers, such as Albrecht Dürer and Martin Schongauer, who had served as inspiration for Israhel's own work. The Chazen's Van Vleck Curator of Works on Paper James Wehn curated the exhibition, which was based on his own doctoral research into Israhel van Meckenem and his passion for the subject was certainly conveyed through this well-considered display.

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Figure 2

Although trained and employed as a goldsmith, Israhel worked contemporaneously to the rising popularity of the printing press. He was able to draw connections between the mass production of the written word and the uses of the printing press for large-scale image distribution. He applied his skills from metalworking to the production of engraving plates, honing his ability by copying and modifying the images of other masters of engraving, including Dürer, Master E.S., and Schongauer, among others. While Israhel is less well-known than his contemporaries, the illustration of the development of his methods allowed visitors to experience the evolution of his methods in a single visit, giving them a glimpse into the imagination of this artist.

Visitors to the exhibition were treated to a span of two gallery spaces that displayed a total of sixty-three engravings and multiple instruments used to make engravings. Located on the second floor of the museum, the glass of the entrance doors displayed Israhel's signature surrounded by leafy vine motifs, which occur repeatedly across many of his prints, including an ornamental of the engraver's name from the Albertina (Fig. 1). The dark, hunter green walls and track lighting worked together to create a sharp contrast between the black and white prints and the wall, further highlighting each of the artworks on display. Interspersed among the prints, the carefully considered wall plaques helpfully introduced the artist, his world, the development and rise of printmaking, and the idea of the artist as a brand—a concept that Wehn was very careful to highlight, since this was a relatively novel concept in the fifteenth century.

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Figure 3

Upon entering the first gallery space, the visitor encountered the *Double Portrait of Israhel van Meckenem and His Wife Ida*, which is considered Israhel's self-portrait and the earliest made using the technology of printmaking (Fig. 2). There were also many of Israhel's studies of contemporary print masters, and a miscellany of his works on the life of Mary and assorted saints. The center of the gallery was home to a case that held printmaking tools, including a copper engraving plate and its print, along with several, slightly differing digital reproductions of the print (Fig. 3). Near the end of the first gallery there were several exemplars of Israhel's prowess in depicting minute details such as his use of ornamental lettering in the signature of his name located at the bottom of the print, *Head of a Man Wearing a Turban*, a print where he showcased his mastery of skills in creating the illusion of realistic textures and fine detailing, especially in the finely wrought curls of hair, lines of the face, and folds of fabric.

The walls of the second, slightly smaller, gallery were centered around the theme of devotional prints created for private acts of prayer, portraying the life of the Christ and various saints. These were punctuated with a case containing an album of twelve prints depicting

the Passion, a woodcut of the Man of Sorrows, and metalcut of St. Jerome, which was open to Israhel's depiction of the Flagellation. Interspersed within these were prints illustrating more secular themes, including Israhel's reimagining of the historiated initials of medieval manuscript culture, depictions of daily life, and more decorative work, which featured scenes with Morris dancers and the Tree of Jesse encapsulated in roundels of twisting foliage.

Art of Enterprise was an enormous first step in introducing the American public to the works of Israhel van Meckenem, acting as a stimulus for a wider conversation about the place of early printmaking, mass production, and the concept of "branding" within the narrative of global art. A color exhibition catalog, edited by James Wehn, was printed with a grant by the Samuel H. Kress Foundation and available for free. Those unable to attend the exhibition and wishing to obtain a copy can inquiry directly with the Chazen Museum of Art at reception@chazen.wisc.edu.

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Dining with the Sultan: The Fine Art of Feasting: Los Angeles County Museum of Art, Los Angeles, December 17, 2023–August 4, 2024

By Leila Al-Shibibi

Alimentary practices have long served as a conduit of identity expression—how, when, why, and with whom we dine distinguishes our cultural, ethnic, socioeconomic, and religious belonging. As such, culinary arts have remained integral to the human experience and a source of ever-expanding fascination for cultures past and present. This universal interest in gastronomy has inspired the Los Angeles County Museum of Art’s (LACMA) exhibition *Dining with the Sultan: The Fine Art of Feasting* (December 17, 2023–August 4, 2024). The Islamic gastronomic arts, first transformed in ninth-century Baghdad, have generated significant scholarship across various disciplines. However, the visual culture associated with this subject has, until now, lacked critical examination. As Michael Govan, LACMA CEO and Wallis Annenberg Director, states, “*Dining with the Sultan* breaks new ground, being the first exhibition to display Islamic art in the context of its related culinary culture and food traditions.”¹

As a successor to Curator Linda Komaroff’s 2011–12 exhibition *Gifts of the Sultan: The Arts of Giving at the Islamic Courts*, *Dining with the Sultan* follows a similar model through its vast spatial and temporal scope. The exhibition presents a brilliant array of 250 objects from the eighth through nineteenth centuries, geographically spanning the Asian, African, and European continents—a decision based upon Komaroff’s desire to emphasize the shared humanity of the Islamic polity rather than singular histories. Elite dining habits are put on display through the abundance of manuscripts, paintings, textiles, plates, bowls, cups, bottles, trays, utensils, and musical instruments, which underscores the ritual of feasting as a source of pleasure, a marker of social status, and a lens through which we may broaden our understanding of the study of Islamic art.

¹ Michael Govan, “Foreword,” in *Dining with the Sultan: The Fine Art of Feasting*, ed. Linda Komaroff (Los Angeles: Los Angeles County Museum of Art, 2023), 7–8, at 7.



Figure 1

Left: Ewer, Iran, 12th–13th century. Glass with trailed and stamped decoration. Victoria and Albert Museum, London, C.27-1968; Right: Pitcher, Iran, 12th century. Glass, free blown and applied. The Corning Museum of Glass, Corning, New York, 59.1.515.



Figure 2

Jar, Syria, 13th–14th century. Fritware, underglaze-painted. The Ashmolean Museum, University of Oxford, gift of Gerald Reitlinger, 1978, EA1978.2207.

The exhibition is not organized chronologically, by medium, or by culture; instead, it is delineated into thematic sections that explore distinct aspects of Islamic food culture. The first reflects on the influence of Late Antique courtly cuisine and etiquette. As visitors enter the exhibition space, they are introduced to silver gilt bowls, a flask with dancing female figures, dining utensils, glassware, and earthenware from the Sasanian period (224–661 CE)—all objects that exhibit the stringent regulations created for the type and use of tableware within courtly circles. These artworks are placed in visual dialogue with dining accouterments produced under later Islamic

rule and from varying geographic regions. This curatorial decision effectively highlights the continued stimulus of Sasanian feasting principles concerning material production. For instance, visitors encounter Iranian glass bottles (12th–13th c.) (Fig. 1) and a Syrian ceramic jar (13th–14th c.) (Fig. 2), which showcase the longevity of production techniques, the types of tableware created, and specific geometric designs such as hexagonal facets. Further presented is a folio from the manuscript the *Shahnama* (Book of Kings) (ca. 1525–30 CE) of Firdawsi entitled *A Banquet Scene with Hormuz* (Fig. 3). Though the folio depicts a story of Iran’s ancient, pre-Islamic past, figures are placed into a familiar courtly setting and don contemporaneous garb. Moreover, the illumination provides visual data about dining customs central to Sasanian courtly life, such as the tradition of consuming flatbread and table etiquette, that profoundly influenced sultans and rulers across the Islamic world for centuries to come.



Figure 4
Preparation of Medicine from Honey, folio from a manuscript of the *Materia Medica* of Dioscorides, Iraq, possibly Baghdad, AH 621 / 1224. Ink, opaque watercolor, and gold on paper. The Metropolitan Museum of Art, New York, Rogers Fund, 1913, 13.152.6.

The exhibition’s second and third thematic sections underscore the integral relationship between health and dining within Islamic societies. First, emphasis is placed on food sourcing and preparation as a means of well-being. In the gallery space, manuscripts of cookery and herbal texts are placed below eye level to encourage visitors to peer over them, much like the original users would while preparing concoctions. In addition to the full manuscripts, the walls of the exhibition space display individual folios of medical and courtly texts. Particularly striking is the folio *Preparation of Medicine from Honey* from an Iraqi manuscript of the *Materia Medica* of Dioscorides (1224) (Fig. 4). The illustration on display appears, at first, to be standard for an Arabic Dioscorides manuscript with a focus on manufacturing a medication for chest and digestive ailments. However, the folio possesses something unique: a recipe for honeyed syrup comprised of myrrh and white pepper.



Figure 3
A Banquet Scene with Hormuz, folio from a dispersed manuscript of the *Shahnama* of Firdawsi, Iran, Shiraz, ca. 1485–95. Ink, opaque watercolor, and gold on paper. Los Angeles County Museum of Art, The Nasli M. Heeramanek Collection, gift of Joan Palvesky, M.73.5.413.

The painting reflects the processes detailed in the text, showcasing a physician seated on a stool to the right of the composition as he pounds the ingredients with a mortar and pestle. To his left is a tripod that supports a strainer above a large vessel. Next, the visitor's attention is moved to richly decorated vessels that stress the importance of preserving and transporting clean drinking liquids. Of these vessels, a spouted Iranian earthenware ewer (10th c.) (Fig. 5) is decorated with an Arabic inscription that reads: "Drink from it / To your health." The association of sustenance with well-being is solidified through the ewer's intended function—its liquid contents would be poured directly into the user's mouth without touching the lips to ensure proper sanitation.



Figure 5

Ewer, Iran, 10th century. Earthenware, covered with white slip, underglaze-painted. Los Angeles County Museum of Art, The Madina Collection of Islamic Art, gift of Camila Chandler Frost, M.2002.1.14.

The final sections of the exhibition focus on the multisensory experiences of courtly dining. Emphasis is placed on the luxurious, finely woven textiles featured prominently in feasts. For example, silken kaftans and delicate tablecloths are portrayed within sixteenth- to seventeenth-century Turkish and Iranian manuscripts as necessary material objects for dining within an Islamic court. Sumptuously patterned coats and dining robes from Iran, northern India, Syria, and Turkey are presented upon mannequins, revealing that the impulse for exquisite attire was strong in elite culinary tradition. The desire to

engage with auditory sensations while feasting is presented to visitors via an impressive collection of nineteenth- and early twentieth-century musical instruments, including court favorites such as the *'ud* (a pluck stringed instrument with a pear-shaped sound box and short neck) and the *qanun* (a plucked zither). Finally, the importance of coffee culture within the Ottoman and Safavid empires is highlighted through objects such as a brass gilt and porcelain coffee set (17th–18th c.) and eighteenth-century patterned fritware coffee pots, cups, and saucers. The act of conviviality is stressed through the selection of this media, emphasizing the role of food and the external behaviors associated with its consumption as a means of pleasure and community building within Islamic courts.

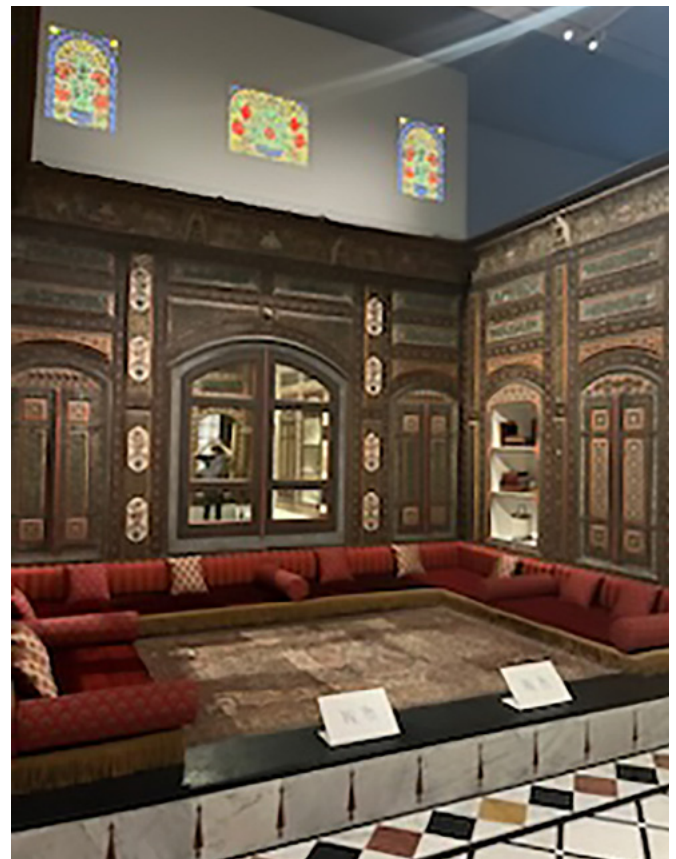


Figure 6

Damascus Room, Syria, Damascus, AH 1180 / 1766–67. Wood (poplar) with gesso relief, tin and brass leaf, glazes and paint, plaster with stone paste inlays, and multicolored stones. Installation: 240 x 180 x 144 in. (609.6 x 457.2 x 365.76 cm). Los Angeles County Museum of Art, M.2014.33.

Particularly unique to *Dining with the Sultan* is the inclusion of three immersive installations. First is a reassembled interior of a reception chamber from an eighteenth-century Damascus home that features poplar wood with gesso relief, tin and



Figure 7
Sufrah Installation

brass leaf, glazes and paint, plaster with stone paste inlays, multicolored stones, and Arabic inscriptions upon the upper portions of the walls intended to be contemplated while eating (Fig. 6). Next is a “virtual meal” experience where visitors are encouraged to sit on cushions at a low table representing a *sufrah* (a cloth or table for the serving of food) as bowls installed with screens rotate images of six dishes based on historical recipes from the Middle East and India (Fig. 7). Finally, a specially commissioned video by contemporary Iraqi-born artist Sadik Kwaish Alfraji is projected at the end of the exhibition within an intimate gallery space. By highlighting memories of Kwaish Alfraji’s mother’s homemade bread, Komaroff attempts to bring the theme of food culture in Islamic lands to the present day and demonstrate its universality.

Dining with the Sultan is a revolutionary step toward studying the intersection of art and gastronomy—a topic that, beyond the Muslim purview, necessitates further consideration in art historical scholarship of the Middle Ages. The exhibition catalog, *Dining with the Sultan: The Fine Art of Feasting*, edited by Komaroff, offers not just insight into the objects selected for display, but the first scholarly treatment of Islamic art and its associated food traditions through a collection of thoughtful essays accompanied by period-appropriate recipes. The catalog is available for purchase through the LACMA Store website, and for the curious medievalist, gallery tours of the exhibition will be offered until July 25, 2024.

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EVENTS AND OPPORTUNITIES

*Tania Kolarik,
Assistant Editor for
Events and Opportunities*

More calls for non-ICMA sponsored papers, fellowship opportunities, exhibition and conference announcements are posted to the website and social media, where they are available to members in a format that is timelier than the triannual newsletter. Visit our Facebook page (<https://www.facebook.com/InternationalCenterofMedievalArt>), and follow ICMA on X (formerly 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/>.

ONGOING OPPORTUNITIES FOR ICMA MEMBERS

Volunteer for the ICMA Oral History Project

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

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

If you are interested please fill out the form at this link: <https://docs.google.com/forms/d/e/1FAIpQLSfioXnhEz3W83WPLLeEfx7n3exWloQxF3fHQaj24zaRheNfckQ/viewform>.

ICMA Mentoring Initiative

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

We always welcome suggestions for mentoring events from students and colleagues. Convene a group to visit a site; invite students to a planning session for an upcoming symposium; facilitate a meeting with colleagues engaged in public humanities projects or exploring the medieval period in non-academic forums. Please contact icma@medievalart.org. For information about upcoming events and a list of past recorded events, please visit: <https://www.medievalart.org/icma-mentoring-initiative>.

Resource for Teaching a Global Middle Ages

Many art historians wish to retool and expand their medieval art history courses to address the wide diversity of artistic expression that characterized a global Middle Ages. This work includes considering how race and racism intersect with the ways in which we teach the deeper past and reflecting on how the fields of art history and medieval studies were developed in the nineteenth and twentieth centuries. The ICMA has developed a resource that is intended to support those who aim to teach a history of medieval art that more fully explores, as the ICMA Mission Statement puts it, "every corner of the medieval world." For this resource, please visit: <https://www.medievalart.org/teaching-a-global-middle-ages-art-history>.

Resources for Online Teaching

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

In addition to image databases, interactive websites, and individual open-access essays, videos, and exhibition catalogs featuring medieval art and architecture, you will also find select pedagogical resources geared specifically toward faculty members who teach online. See: <https://www.medievalart.org/resources-for-online-teaching-art-middle-ages/>.

ICMA Image Database

The ICMA has created an image database that pools member images and allows others to use them free of charge and without restriction. The images in the archive were taken by ICMA members. By placing images in the database, members agree that the images can be used by other members without restriction. As all of the photographers responsible for these images are named, it is hoped that anyone who uses them for publication will credit the source

(ICMA) as well as the photographer. To access and submit to the database, please see:

<https://www.medievalart.org/image-database>.

The Limestone Sculpture Provenance Project

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

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

For the project's website, please see:

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

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

The ICMA Membership Committee encourages you to organize informal gatherings of ICMA members. Any type of event bringing members together would be great—a visit to a museum or special exhibition in your area; a picnic in a local park; morning coffee or evening cocktails.

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

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

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

ICMA Kress Grants for Virtual Conference Registration Fees

Due to the pandemic, the Samuel H. Kress Foundation has generously agreed to reallocate our Kress Travel Grants to cover the cost of registration fees for virtual conferences. Registration fees are

typically not reimbursed for a Kress Travel Grant and we will revert to this policy when travel and conferences are safer again. Only participants in ICMA-sponsored sessions are eligible. For details about the application process, including how to submit application details, see:

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

ICMA Kress Travel Grants

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

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

Reimbursable expenses include:

Airfare

Trainfare

Rental car fees and gas

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

Lodging (two-night maximum)

ICMA does not reimburse:

Meal expenses

Conference registration fees

Presentation supplies such as computer or camera equipment

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

For details about the application process, including how to submit application details, see:

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

OTHER ICMA OPPORTUNITIES

Call for Proposals International Medieval Congress, Leeds 2025

due Thursday 8 August 2024

The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization's sponsorship in 2025 at the International Medieval Congress (IMC) at Leeds, England.

While session proposals on any topic related to the art of the Middle Ages are welcome, the IMC also chooses a theme for each conference. In 2025 the theme is **"Worlds of Learning."** For more information on the Leeds 2025 congress and theme, see: <https://www.imc.leeds.ac.uk/imc-2025/>

Session organizers and speakers must be ICMA members at the time of the conference. Proposals must include a session abstract, and a list of speakers, as **one single Doc or PDF with the organizer's name in the title**, and a CV, again as a Doc or PDF with the organizer's name in the title.

Upload your proposals **HERE** by Thursday 8 August 2024.

Please direct all inquiries to the Chair of the Programs Committee: Alice I. Sullivan, Tufts University, USA, alice.sullivan@tufts.edu.

The ICMA Programs and Lectures committee will select a session to sponsor and will notify the successful organizer(s) in mid-August. The organizer(s) will then submit the ICMA-sponsored proposal to the IMC.

A NOTE ABOUT KRESS TRAVEL GRANTS

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

Click **here** for more information.

Call for Applications Student Research Grant due Monday 2 September 2024

This grant of \$500 is intended to encourage an early-stage graduate student (someone enrolled in a post-baccalaureate graduate program, who may have received a MA or MPhil, or who is otherwise pre-ABD) to pursue research on cross-cultural visual connections involving art produced in parts of the medieval world that until recently have been studied separately. To be eligible, applicants must be involved in research on the connections between art of at least two of the following broadly-defined regions:

- Africa
- Asia
- Europe and Byzantium
- North Africa, the Middle East, and the Near East

Funds awarded could be used to defray expenses of attending or presenting at a conference or visiting a museum, archive, or site. Applicants must be members of the ICMA (information on memberships can be found **here**).

We are grateful to Robert E. Jamison, Professor Emeritus of Mathematics, Clemson University, for underwriting this grant. The grant recipient is to send their winning application directly to Robert E. Jamison as soon as the award is announced.

The deadline for submission is MONDAY 2 SEPTEMBER 2024, 11:59pm ET. The winners will be announced at the Fall Board Meeting. Recipients will be asked to forward their winning application to Robert E. Jamison.

Applicants must submit:

1. Description of the project to be undertaken, in 400 words or less.
2. Proposed budget. Please be precise and realistic: if the budget exceeds \$500, state how you will cover the remaining portion of the cost.
3. A curriculum vitae.

NOTE ON FILE SUBMISSION: Please submit PDF files when appropriate with the **file named as LAST NAME first, then the item**. Example: SMITHdescription.pdf, SMITHbudget.pdf, SMITHcv.pdf

**All applicants must be ICMA members.
All submissions are to be uploaded HERE.**

A parallel grant is available via The Association Villard de Honnecourt for the Interdisciplinary Study of Technology, Science, and Art (AVISTA). Students may apply for both the ICMA and the AVISTA grants but would be eligible to receive only one of the awards.

Email questions to Ryan Frisinger at awards@medievalart.org. The winning application will be chosen by members of the ICMA Grants and Awards Committee, which is chaired by our Vice-President.

Call for Applications ICMA-Kress Research and Publication Grant due Monday 2 September 2024

The Kress Foundation is again generously supporting five research and publication grants to be administered by the ICMA. This year, grants are \$3,500 each and ICMA members at **any stage past the PhD** are eligible to apply.

The deadline for the 2024 grant cycle is MONDAY 2 SEPTEMBER 2024.

Upload materials [HERE](#).

ELIGIBILITY

The ICMA-Kress Research and Publication grants (\$3,500) are now available to scholars who are ICMA members at **any stage past the PhD**.

With the field of medieval art history expanding in exciting ways, it is crucial that the ICMA continue to encourage innovative research that will bring new investigations to broad audiences. These grants are open to scholars at all phases of their careers. Priority will be given to proposals with a clear path toward publication.

If travel is a facet of your application, please include an itinerary and be specific about costs for all anticipated expenses (travel, lodging, per diem, and other details). If you aim to inspect extremely rare materials or sites with restricted access, please be as clear as possible about prior experience or contacts already made with custodians.

If your application is for funds that will support the production of a book, please include a copy of the contract from your publisher, the publisher's request for a subvention, and/or specifics on costs for images and permissions.

Preference will be given to applicants who have not received an ICMA-Kress grant in the past.

Please submit these documents for your application:

- 1) A detailed overview of the project (no more than three pages, single spaced). Please also confirm that your ICMA membership is active and specify whether or not you have been awarded an ICMA-Kress grant previously.
- 2) A full cv.
- 3) A full budget.
- 4) Supporting materials – an itinerary (for applications involving travel), a contract and schedule of costs (if a press requires a subvention), or table of anticipated fees for image permissions (if applicable).

Please note: If you are applying for funds to support the production of a book, please do not upload the entire typescript or portions of the text.

The application should be submitted electronically [HERE](#). Recipients will be notified in November 2024.

Questions can be addressed to Ryan Frisinger, Executive Director, at awards@medievalart.org.

Failure to include all required materials adversely affects the review process.

OTHER OPPORTUNITIES

If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to EventsExhibitions@medievalart.org. Submissions must be received by October 15, 2024 for inclusion in the Autumn 2024 newsletter.

Romanesque Research Award 2024

The European Romanesque Center (**Europäisches Romanik Zentrum, ERZ**) awards outstanding international research of emerging young scholars on the field of the Romanesque period. The award is donated by the Stiftung Saalesparkasse (Halle). The award aims to promote, to honor, and to encourage graduated junior researchers contributing to the study of art and architectural history, archaeology, history, history of theology and liturgy, history of the literature, or the law of the early and high Middle Ages. Only unpublished dissertations will be considered (PhD thesis). The award is supposed to promote graduates. It is valued at 2,000 EUR. The members of the ERZ's international advisory board and the executive board will co-judge the selection of the awardee. Accepting the award, the winner is encouraged to give a public lecture at the ERZ. Please send your application (CV, certificates, references, list of publications), a digital copy of the PhD thesis (PDF), including an abstract and the academic evaluations to:

Prof. Dr. Ute Engel
Europäisches Romanik Zentrum
c/o Institut für Kunstgeschichte
und Archäologien Europas
Martin-Luther-Universität Halle-Wittenberg
Emil-Abderhalden-Str. 26-27
E-Mail: sekretariat@romanik-zentrum.eu

Submission Deadline: July 17, 2024

Università di Salerno Phd Scholarships in Methods and Methodologies of Archaeological and Art-Historical Research

The Università di Salerno, Italy, offers fully funded scholarships for the PhD school in Methods and Methodologies of Archaeological and Art-Historical Research to students holding a foreign relevant degree. The evaluation of the applications will be based on the: a) academic, scientific, and professional curriculum; b) degree mark; c) letters of recommendation; d) research project; e) other research experiences. Interviews will be held—preferably face-to-face, otherwise online—in the first week of September. For information, please write to Prof. Francesca Dell'Acqua (fdellacqua@unisa.it) for History of Art, and to Prof. Giacomo Pardini (gpardini@unisa.it) for Archaeology.

Submission Opens: June 15, 2024

Submission Deadline: Late July 2024

For more information, see:

<https://web.unisa.it/en/teaching/phd-programmes>

2024 Stephen Croad Prize

Historic Buildings & Places are now inviting submissions for the 2024 Stephen Croad Prize. Do you have a new discovery on historical buildings of England and Wales? Stephen Croad was an author, researcher and archivist of architectural history and during his career and in his voluntary roles made a profound impact on our knowledge and understanding of the UK's architectural history. In Stephen's memory, Historic Buildings & Places now run an annual competition, with a prize award of £500, to encourage new architectural research and writing. In the spirit of Stephen's own research and practice, the essay should be on factually verifiable, documented new discoveries on the historic buildings of England and Wales, whether less examined or part of the established canon.

Submission Deadline: August 2, 2024

For more information, see:

<https://hbap.org.uk/2024-stephen-croad-prize/>

Connecting Histories: The Princeton and Mount Athos Legacy

The ongoing multi-year project, “**Connecting Histories: The Princeton and Mount Athos Legacy**,” aims to create an international team of faculty, staff, and students that will explore and bring awareness to the rich, complex, and remarkable historical and cultural heritage of Mount Athos and its connection to Princeton University.

The collaborative team engages in research, teaching, digitization projects, and descriptive cataloging over three years (2023–26), exploring holdings throughout the Princeton campus, including Visual Resources and the Index of Medieval Art in the Department of Art & Archaeology, the Mendel Music Library, and the Graphic Arts Collection and Manuscript Division at Princeton University Library.

The project has been generously sponsored by the Seeger Center for Hellenic Studies, and from the Art and Archaeology Department at Princeton University, the Princeton Institute for International and Regional Studies, the Mount Athos Foundation of America, and the Princeton Humanities Council.

We are excited to announce two new research opportunities for a one-month in-person stay Princeton. The first focuses on the Graphic Arts collection in the Princeton University Library and/or the Slobodan Nenadović Collection of Drawings and Photographs of Hilandar Monastery in the Department of Art and Archaeology at Princeton University; the second explores the Kurt Weitzmann Archive in the Visual Resources Collection of the Department of Art and Archaeology at Princeton University. Generous funding for these positions has been offered by the **Mount Athos Foundation of America** and the **Princeton University Humanities Council**.

Submission Deadline: August 16, 2024

For further details see:
<https://athoslegacy.project.princeton.edu/announcements/>

Dr. Günther Findel-Stiftung / Rolf Und Ursula Schneider-Stiftung Doctoral Fellowships

Thanks to the initiatives by private foundations (Dr. Günther Findel-Stiftung/Rolf und Ursula Schneider-Stiftung), fellowships programs for doctoral candidates have been established at the Herzog August Bibliothek. These programs are open to applicants from Germany and abroad and from all disciplines.

Applicants may apply for a fellowship of between 2 and 10 months if research on their dissertation topic necessitates the use of the Wolfenbüttel holdings.

The fellowship is €1,300 per month. Fellowship holders are housed in library accommodation for the duration of the fellowship and pay the rent from their fellowship. There is also an allowance of €100 per month to cover costs of copying, reproductions, etc. Candidates can apply for a travel allowance if no funds are available to them from other sources.

Candidates who already hold fellowships (e.g., state or college awards or grants from Graduiertenkollegs) or are employed can apply for a rent subsidy (€550) to help finance their stay in Wolfenbüttel.

Thanks to generous financial support by the Anna Vorwerk-Stiftung, the monthly fellowship will be increased by €150 per month until further notice.

Please request an application form, which details all the documents that need to be submitted, at ed.bah@gnuhsrof. Reviewers will be appointed to evaluate the applications. The Board of Trustees of the foundations will decide on the award.

Application Deadlines: October 1st or April 1st. The Board holds its selection meetings in February and July. Successful applicants can take up the award from April 1st or October 1st onward each year.

If you send your applications by mail, please submit only unstapled documents and no folders.

For further details see:
<https://www.hab.de/en/doctoral-and-young-scholars-fellowships/>

2024 Mentorship Program For East-Central European Scholars

North of Byzantium, in collaboration with Dumbarton Oaks and **Connected Central European Worlds, 1500–1700**, is running again the four-session **Mentorship Program** tailored to late PhDs and early-career East-Central European scholars. This program is meant to offer professional development and workshop opportunities around the following topics: publishing in top academic journals and books; writing successful grant applications; preparing successful job documents; presenting at conferences. Each professional development event will include presentations from experts and opportunities for Q&A and feedback. These events will be followed by one-on-one mentoring sessions, which are intended to expand on the feedback received, while offering additional tailored guidance for each participant. The four sessions will take place in fall of 2024 (September–November) and spring of 2025 (February–April).

EXHIBITIONS

IN-PERSON

(ALPHABETICAL BY COUNTRY)

AUSTRIA

Wir Schwestern. Die vergessenen Chorfrauen von Klosterneuburg
Klosterneuburg Abbey, Klosterneuburg
May 1–November 15, 2024

BELGIUM

Tales from the Underground: Bruges in the Year 1000
Gruuthusemuseum, Musea Brugge, Bruges
December 9, 2021–November 3, 2024

FRANCE

À table! Au Moyen-Âge
Charroux Abbey
June 20–September 22, 2024

Au lit au Moyen Âge
Château de Crevecœur, Calvados
March 20–November 3, 2024

Cluny, les abbés du roi
Musée d'art et d'archéologie de Cluny, Cluny
February 21–May 27, 2024
June 1–September 29, 2024

Eternal Moyen Âge
Towers of La Rochelle, La Rochelle
June 19–September 30, 2024

Faire parler les pierres: Sculptures médiévales de Notre-Dame
Musée de Cluny, Paris
November 19, 2024–March 16, 2025

Feuilleter Notre-Dame: Chefs d'œuvre de la bibliothèque médiévale
Musée de Cluny, Paris
November 19, 2024–March 16, 2025

La mode au Moyen Âge
Manoir de la Cour, Sarthe
July 1–September 22, 2024

Le retour du roi: Quand le château était habité
Château d'Angers, Angers
2025

Merveilleux Trésor d'Oignies: Éclats du 13e siècle
Musée de Cluny, Paris
March 19–October 20, 2024

GERMANY

Neuerworbene Elfenbeinschnitzereien aus der Zeit der gotischen Kathedralen
Museum Schnütgen, Cologne
January 26–October 20, 2024

Bellissimo! Italienische Malerei at the Lindenau-Museum Altenburg
Augustinermuseum, Freiburg
May 18–November 3, 2024

Schreine und Steine aus St. Pantaleon
Museum Schnütgen, Cologne
May 31–October 20, 2024

Vor 1000 Jahren: Leben am Hof von Kunigunde und Heinrich II
Museum Schnütgen, Cologne
October 25, 2024–April 27, 2025

Welterbe des Mittelalters: 1300 Jahre Klosterinsel Reichenau
Archaeological State Museum
Baden-Württemberg, Constance
April 20–October 20, 2024
Precious loaned objects along with two UNESCO World Heritage titles make the Great State Exhibition 2024 one of the most spectacular special exhibitions in Europe: The imperial cloister Reichenau was one of the most innovative cultural and political centers of the realm and an influential school of painting in the 10th and 11th centuries. Long before printing was invented, the cloister was considered one of the greatest European centers of learning and knowledge. The “Monastic Island of Reichenau” has been included in the list of UNESCO world heritage sites in the year 2000. The cloister scriptorium on Reichenau was among the most prodigious book producers of the early Middle Ages. Some of the most precious and magnificent manuscripts in the world originated there. At the order of powerful emperors, kings and imperial bishops, the monks created works of art, which fascinate to this day with their perfection and beauty. The main works of Reichenau manuscripts were named UNESCO World Documentation Heritage in 2003 as “unique documents of cultural history, which are exemplary for the collective memory of mankind.”

ITALY***Conoscenza e Libertà. Arte Islamica al Museo Civico Medievale di Bologna***

Bologna

April 20–September 15, 2024

The wonderful objects in this exhibition are designed to display the museum's outstanding collection of Islamic objects, which includes some undisputed masterpieces. They are the fruit of targeted collecting which includes that of Bolognese collectors and scholars Ferdinando Cospi in the XVII, Luigi Ferdinando Marsili in the XVIII, and Pelagio Palagi in the XIX centuries. Knowledge of them allows us to comprehend the contribution made by the cultures that produced them to European art and thought, and frees us from prejudices and stereotypes. The themes of the exhibition, in fact, reveal the transmission of scientific knowledge, of techniques of manufacturing and decoration and of the appropriation of ornamental repertoires that will become part of a global artistic vocabulary. The objects on display come from a wide swathe of the Islamic world, extending from Iraq to Spain, and cover a broad chronological span, from the beginning of the 13th to the 18th century. They are representative of the artistic production of the Abbasid, Zangid, Ayyubid, Mamluk, and Ottoman dynasties, and include Spanish examples of Islamic inspiration from the 15th and 16th centuries. The exhibition is accompanied by a catalogue of the same title.

Ianua - Genoa in the Middle Ages

Genoa

October 11–13, 2024

Three days dedicated to the discovery of the medieval places of the city. Visitors will be accompanied on a journey through the city topography: from the bishop's *castrum*, on the Castello hill, to the *civitas* (11th–12th century), to the *burgus* (13th–14th century). The narration will concern some sites of interest, selected by the curator and the scientific-organizational committee, which favor the approach to historical, archaeological, artistic and architectural themes. Particular attention will be dedicated to the imagined Middle Ages: the medieval reconstruction of the city between the 19th and 20th centuries constitutes, in fact, an important chapter capable of proceeding beyond the architectural gaze. All this will allow the visitor to live an immersive experience in the medieval city. The program also includes thematic meetings organized in collaboration with various city bodies, guided meetings of a historical and artistic nature in the most iconic places of the Genoese Middle Ages, theatrical and musical events expressed through street theatre, with medieval-themed shows on the Genoese history, and event evenings.

SWITZERLAND***The Deceived Eye: Textile Effects and Their Simulation***

Abegg-Stiftung, Riggisberg

April 28–November 10, 2024

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

Historisches Museum, Stockholm

Ongoing

UK***Mary & The Women She Inspired***

Sam Fogg, London

June 27–July 26, 2024

Medieval Women: In Their Own Words

British Library, London

October 25, 2024–March 2, 2025

Silk Roads

British Museum, London

September 26, 2024–February 23, 2025

Camel caravans crossing desert dunes, merchants trading silks and spices at bazaars—these are the images that come to mind when we think of the Silk Roads. But the reality goes far beyond this. Rather than a single trade route from East to West, the Silk Roads were made up of overlapping networks linking communities across Asia, Africa, and Europe, from Japan to Britain, and from Scandinavia to Madagascar. This major exhibition unravels how the journeys of people, objects, and ideas that formed the Silk Roads shaped cultures and histories. The Silk Roads were in use for millennia, but this visually stunning show focuses on a defining period in their history, from about AD 500 to 1000. This time witnessed significant leaps in connectivity and the rise of universal religions that linked communities across continents. Working with 29 national and international partners to present objects from many regions and cultures alongside those from the British Museum collection, the exhibition offers a unique chance to see objects from the length and breadth of the Silk Roads. From Indian garnets found in Suffolk to Iranian glass unearthed in Japan, they reveal the astonishing reach of these networks. Highlight objects from Uzbekistan and Tajikistan that have never been seen in the UK before also underpin the importance of Central Asia to this continent-spanning story.

USA***Albrecht Dürer: Wanderlust***

The Huntington, San Marino
June 1–September 23, 2024

Africa & Byzantium

Cleveland Museum of Art, Cleveland
April 14–July 21, 2024

Three centuries after the pharaohs of ancient Egypt ended their rule, new African rulers built empires in the northern and eastern regions of that continent. Spanning from the Empire of Aksum in present-day Ethiopia, Eritrea, and Yemen to the Christian kingdoms of Nubia in present-day Sudan, these complex civilizations cultivated economic, political, and cultural relationships with one another. The Byzantine Empire (Byzantium)—inheritor of the Roman Empire—also took part in these artistic and cultural networks as it expanded its footprint in northern Africa. Together, these great civilizations created their own unique arts while also building a shared visual culture across the regions linked by the Mediterranean and Red Seas, the Nile River, and the Sahara Desert.

The Art of Dining: Food Culture in the Islamic World

Detroit Institute of Arts, Detroit
September 22, 2024–January 5, 2025

The Book of Marvels: Wonder and Fear in the Middle Ages

J. Paul Getty Museum, Los Angeles
June 11–August 25, 2024

This exhibition explores the text and images of the *Book of the Marvels of the World*, a manuscript made in the 1460s that weaves together tales of places both near and far. Told from the perspective of a medieval armchair traveler in northern France, the global locations are portrayed as bizarre, captivating, and sometimes dangerously different. Additional objects in the exhibition from the Getty's permanent collection highlight how the overlapping sensations of wonder and fear helped create Western stereotypes of the “other” that still endure today. A complementary exhibition focusing on a second illuminated copy of the same text at the Morgan will open at the Morgan in the spring, and a publication will unite both exhibitions, *The Book of Marvels: A Medieval Guide to the Globe*.

Dining with the Sultan: The Fine Art of Feasting

Los Angeles County Museum of Art (LACMA),
Los Angeles
December 17, 2023–August 4, 2024

An Epic of Kings: The Great Mongol Shahnama

Arthur M. Sackler Gallery,
Smithsonian, Washington, D.C.
August 31, 2024–January 5, 2025

Monumental in size and boldly illustrated, the Great Mongol *Shahnama* is the most celebrated of all medieval Persian manuscripts. Considered Iran's national epic, the *Shahnama* (Book of Kings) was completed by the poet Firdawsi in 1010. The copy known as the Great Mongol *Shahnama* was produced three hundred years later, likely commissioned by ruler Abu Sa'id of the Ilkhanid dynasty, a branch of the Mongol Empire. Between the manuscript's covers, art, power, and history intertwined. The *Shahnama* recounts the story of Iran from the beginning of time through the fall of the Sasanian dynasty in the seventh century. The illustrations in the Great Mongol *Shahnama* emphasize historical kings of Iran's past, including Alexander the Great and the pre-Islamic Sasanian monarchs. These figures served as role models to the Ilkhanid rulers, and the manuscript's impressive paintings demonstrate how the Ilkhanids inserted themselves into Iran's history. *An Epic of Kings* offers a once-in-a-lifetime opportunity to see twenty-five folios from this now dismantled manuscript. It is also the first exhibition to present paintings from the Great Mongol *Shahnama* alongside contemporaneous works from China, the Mediterranean, and the Latin West. Experience this unique historical moment of cultural exchange across Eurasia—where commodities, people, and ideas circulated like never before—with Iran at its center.

Ethiopia at the Crossroads

Toledo Museum of Art, Toledo
August 17–November 10, 2024

Healing the Body, Healing the Soul: Methods of Therapy in Medieval Europe

The Walters Art Museum, Baltimore
June 20–December 15, 2024

Health, wellness, and healing are universal issues that have preoccupied people since the beginning of human memory. Medieval Europeans held the belief that the body and soul were connected and impossible to separate. Maintaining bodily and spiritual health was considered a constant but necessary challenge, and people of this period dedicated significant effort and time to finding remedies for bodily and spiritual ailments. Many of these practices are reflected in the art and books of the time.

Liturgical Textiles from Late Medieval Germany

Cleveland Museum of Art, Cleveland
August 11, 2023–August 4, 2024

Mapping the Middle Ages: Marking Time, Space, and Knowledge

University of Notre Dame, Notre Dame
January 1–July 31, 2024

Material Muses: Medieval Devotional Culture and its Afterlives

Haggerty Museum of Art, Milwaukee
August 23–December 22, 2024

The Middle Ages (ca. 500–1500 CE) is often thought of as a period of heightened religious devotion, especially in the Catholic regions of Western Europe. Looking to the Joan of Arc Chapel, at the heart of the Marquette University campus, and pulling from the collections of the Haggerty Museum of Art and the University of Wisconsin–Milwaukee, *Material Muses: Medieval Devotional Culture and its Afterlives* considers how artists since the end of the Middle Ages have looked back to the art from this period as inspiration for creating “authentic” devotional objects of their own time. The exhibition also explores the allure of medieval material as it converses with and energizes post-medieval religious narratives.

Siena: The Rise of Painting, 1300–1350

The Metropolitan Museum of Art, New York
October 13, 2024–January 26, 2025

CONFERENCES, LECTURES, SYMPOSIA, WORKSHOPS (BY DATE)

Material Migrations

Online Lecture Series

Gerda Henkel Stiftung

April 29–September 9, 2024

For more information, see:

https://lisa.gerda-henkel-stiftung.de/material_migrations_lecture_series

Roman and Medieval Art, Architecture and Archaeology in Pembrokeshire

Conference

Pembrokeshire College, Pembrokeshire, UK

July 15–19, 2024

For more information see:

<https://thebaa.org/meetings-events/conferences/annual-conferences/>

Women in Late Medieval Britain: Makers, Patrons, and Readers

Symposium

Harlaxton Medieval Symposium, Cambridge

August 12–15, 2024

For more information see:

<https://harlaxton.org.uk/harlaxton-medieval-symposium-2024/>

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

Conference

Friedrich Schiller University, Jena, DE

September 25–28, 2024

For more information, see:

<https://www.dvfk-berlin.de/forum/>

Lindsay Young Distinguished Visiting Senior Scholar Lecture: Julia Barrow

Lecture

Marco Institute for Medieval & Renaissance

Studies, Knoxville, TN

September 26, 2024

For more information, see:

<https://marco.utk.edu/events/>

Agata Deptuła

Virtual Lecture

East of Byzantium

September 27, 2024

For more information, see:

<https://eastofbyzantium.org/upcoming-events/>

The Calf and the Codex

Lecture

Society of Antiquaries, London, UK

October 2, 2024

For more information, see:

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

The Fifth Quadrennial Symposium on Crusade Studies

Conference

Saint Louis University, Madrid, ES

October 3–5, 2024

For more information, see:

<https://www.crusadestudies.org/>

Byzantium Within Its Margins: Centres, Peripheries and Outlines

Conference

Paris, FR

October 4–5, 2024

For more information, see:

<http://www.aembyzantin.com/xve-edition-4-5-octobre-2024/>

Scaling Conques: The Frames of Reference in Understanding an “Abbey In A Shell”

Conference

Bibliotheca Hertziana–Max Planck Institute for Art History, Rome

October 10, 2024

For more information, see:

<https://conques.eu/news/cfp-scaling-conques>

***Marco Institute | Humanities
Center Distinguished Lecture:
Katherine L. Jansen***

Lecture

Marco Institute for Medieval & Renaissance
Studies, Knoxville, TN

October 14, 2024

For more information, see:

<https://marco.utk.edu/events/>

***Velum Templi: Veiling and
Hiding the Sacred***

Conference

University of Cádiz, Cádiz, ES

October 17–19, 2024

For more information, see:

<https://arteyliturgia-uca.weebly.com/>

***At the Helm: Spotlight on Special
Collections as Teaching Events***

Virtual Symposium

Vassar College

October 24–25, 2024

For more information and to register, see:

<https://www.eventbrite.com/e/2024-autumn-symposium-part-2-of-2-at-the-helm-tickets-855000348057>

***Unruly Iconographies? Examining
the Unexpected in Medieval Art***

Conference

Index of Medieval Art, Princeton University,
Princeton, NJ

November 9, 2024

For more information, see:

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

***The Jeweled Materiality of Late
Antique | Early Medieval Objects
and Texts: From Cloisonné to
Stained Glass to Experimental
Poetry (4th–9th Centuries)***

Conference

Center for Early Medieval Studies,
Masaryk University, Brno, CZ

November 11–12, 2024

For more information, see:

https://www.earlymedievalstudies.com/EN/news%20html/2024/event_24.11.11.html

***21st Annual Riggsby Lecture on
Medieval Mediterranean History
& Culture: Anthony Kaldellis***

Lecture

Marco Institute for Medieval & Renaissance
Studies, Knoxville, TN

November 14, 2024

For more information, see:

<https://marco.utk.edu/events/>

Emma Loosley Leeming

Virtual Lecture

East of Byzantium

November 15, 2024

For more information, see:

<https://eastofbyzantium.org/upcoming-events/>

CALL FOR PAPERS (BY DEADLINE)***The Spectrum of the Early Medieval World: Exploring the Semiotics of Colour***

Australian Catholic University, Canberra, AU | Hybrid Conference

Deadline: July 29, 2024

For more information, see:

<https://aema.org.au/conferencecfp/>

Ever Ancient, Ever New: The Tensions of Tradition and Mission

Villanova University, Villanova, PA

Deadline: July 31, 2024

For more information, see:

<https://www1.villanova.edu/university/liberal-arts-sciences/programs/theology/events/pmr.html>

Special Issue, "From Ephemeral to Obsolete: The Vanishing Historical Object"

react/review Vol. 5

Deadline: August 9, 2024

For more information, see:

<https://www.collegeart.org/jobs-and-opportunities/opportunities/listing/26913/>

Re-entering: Marginalized Perspectives on the Materiality of Domestic Interiors Graduate Art History Association Symposium

University of Maryland, College Park, MD

Deadline: August 15, 2024

For more information, see:

<https://www.collegeart.org/jobs-and-opportunities/opportunities/listing/26983/>

IBERSAINTS: Making and Remaking Saints in the Iberian Peninsula and Beyond During the Middle Ages and the Early Modern Period

Universidad de Salamanca, Salamanca, ES

Deadline: September 30, 2024

For more information, see:

<https://eventos.usal.es/118344/detail/ibersantos-crear-y-recrear-los-santos-en-la-peninsula-iberica-y-atras-durante-la-edad-media-y-el-pe.html>

Gender, Identity, and Authority in Late Antiquity

University of Tulsa, Tulsa, OK

Deadline: October 1, 2024

For more information, see:

<https://sites.utulsa.edu/shiftingfrontiersxvi/>

Eventum: A Journal of Medieval Arts & Rituals

Deadline: December 31, 2024

For more information, see:

https://www.ucy.ac.cy/netmar/cfs_eventum_special_issue/

CONTRIBUTORS:

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Designed by Ashley Armitage

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