

ICMANEWS

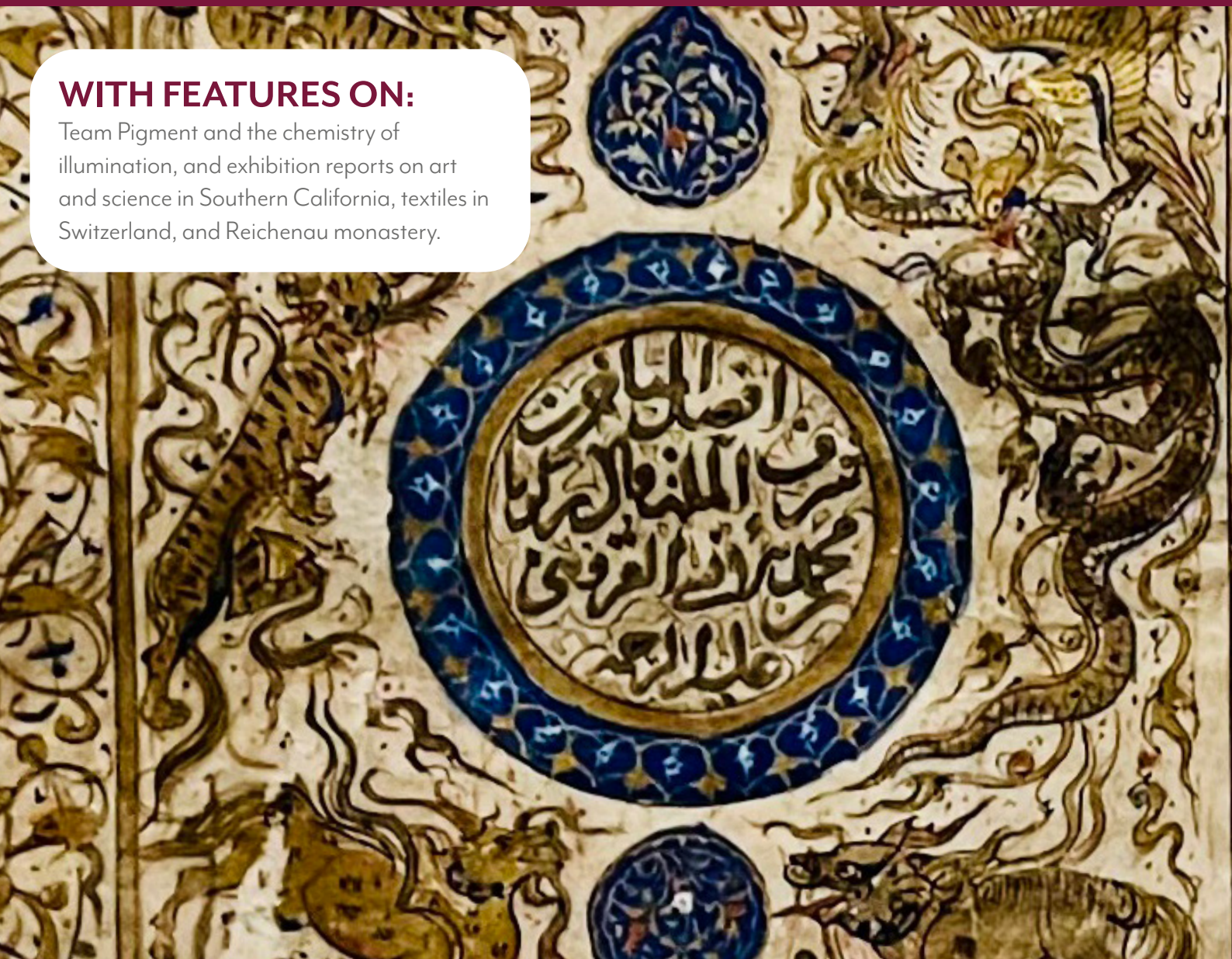


THE ICMA WELCOMES YOU!

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:

Team Pigment and the chemistry of illumination, and exhibition reports on art and science in Southern California, textiles in Switzerland, and Reichenau monastery.







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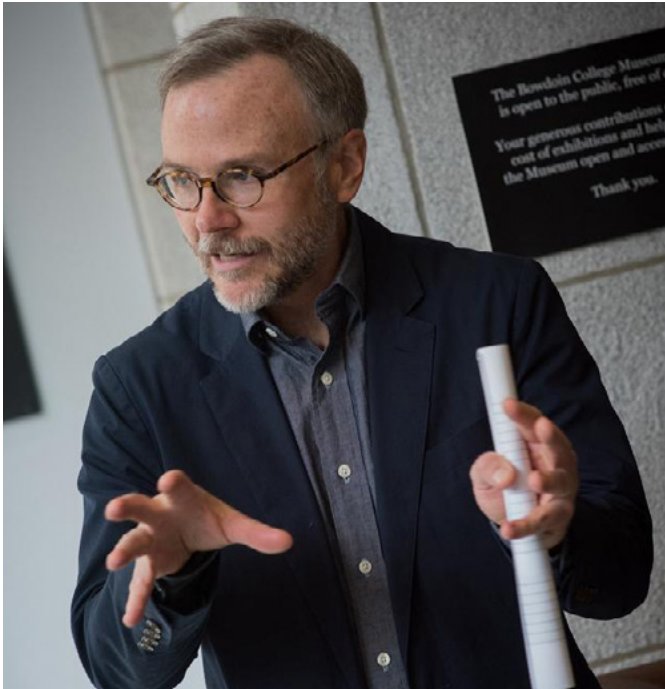
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LETTER FROM THE PRESIDENT, STEPHEN PERKINSON

October 21, 2024

Greetings to all!

I'm writing this note in advance of a flurry of ICMA-related activity. I'm eagerly looking forward to convening our Board of Directors for their second biannual meeting of 2024, where we'll have a chance to discuss some exciting upcoming ICMA activities and initiatives. While I'm in New York for the meeting, I'm also planning to take the opportunity to view a pair of exhibitions that I'm already hearing rave reviews about: The Metropolitan Museum of Art's *Siena: The Rise of Painting, 1300–1350*, and *Belle da Costa Greene: A Librarian's Legacy* at the Morgan Library. Those two shows are, however, only the tip of a (rather dazzling) iceberg of exhibitions relating to medieval art and culture that are on view this fall and winter.

Given the extraordinary abundance of exhibitions at the moment, it's impossible for me to mention them all here. But do I want to note that, with the help of our dynamic Membership Committee and other volunteers, the ICMA is planning events in connection to many of them. We recently held a study day in connection with the *Material Muses: Medieval Devotional Culture and its Afterlives* at Marquette University in Milwaukee, Wisconsin, and on the very weekend in which I'm writing, we held a similar event at the *Ethiopia at the Crossroads* exhibition at the Toledo Museum of Art in Ohio. We're currently planning events like these in conjunction with exhibitions at the Meadows Museum on the campus of Southern Methodist University in Dallas (*Unearthing the Legacies of Islamic Spain*) and at the National Museum of Asian Art in Washington, D.C. (*An Epic of Kings: The Great Mongol Shahnama*). In each case, we're excited to support opportunities for scholars to come together and share their knowledge of, and

enthusiasm for, this extraordinary range of material. While we're sponsoring events like these in a great many locations, we recognize that not all our members can travel to participate in them. Our Friends Committee has recently been organizing online "Medieval Coming Attractions" events in which curators share their insights and discoveries in advance of major exhibitions; the hope is that these online events can help some of us plan travel while providing even more of our members with a means of experiencing the exhibitions in vicarious but rich ways. The most recent "Coming Attractions" event included curatorial overviews of the *Siena* exhibition as well as for the *Silk Roads* exhibition at the British Museum in London and *Wonders of Creation: Art, Science, and Innovation in the Islamic World* at the San Diego Museum of Art in California (see the [ICMA EVENT RECAPS](#) section below). This newsletter contains exhibition reports in the [SPECIAL FEATURES](#) section about several other exhibitions as well that, as I write, are on view in Germany, Switzerland, and the U.S. It's worth noting that the ICMA's engagement with the exhibitions listed above provides an excellent sense of our organizational commitment (as described in our mission statement) to "promote and support the study, understanding, and preservation of visual and material cultures...in every corner of the medieval world." If you know of an upcoming exhibition in your region and would like to help organize an opportunity for an ICMA-sponsored visit to it, please don't hesitate to reach out to us. Our Executive Director, Ryan Frisinger, would be happy partner with our Membership Committee to investigate whether something could be arranged. Exhibitions can obviously play a major role in our professional, intellectual, and social lives. They function as catalysts that spark the creation of new forms of knowledge and innovative ways of knowing the past, they create opportunities for scholars to share their expertise and learn from each other, and they simply serve as spaces in which our community can come together and joyfully share our mutual enthusiasm for medieval art. Because exhibitions carry such powerful benefits, the ICMA has made it a priority to support the extensive work they require on the part of their curators and host institutions. To this end, and with the help of a generous contribution from the Samuel H. Kress Foundation, the ICMA sponsors an Exhibition Development Grant each year. The next deadline for this grant is in April. If you or your colleagues have an exhibition project in mind, I hope you'll consider applying. Examples of exhibitions that have benefitted from the ICMA-Kress Exhibition Development Grant are all around us at the moment. *The Ethiopia at the Crossroads*, currently in Toledo, originated at the Walters Art Museum, where it received support from our grant. Likewise, just a few days before I wrote this note, the Icon Museum and Study Center opened *Printing Icons: Modern Process, Medieval Image*; it, too, received one of our grants in the course of its development. We're so thrilled to see these extraordinary projects come to fruition, and to have been able to have been of some help in their generation.

Our members have also been doing hard work on another important track: amplifying our commitment to the "international" component of our mission (and our name!). In the period just before the pandemic, our New Initiatives Working Group had begun working on a slate of new programming to add on to our already-existing

activities. One of the major results of that work is being realized as I type with the impending launch of a new “Associates Lecture” this winter in Italy. The Committee’s chair, Francesca dell’Acqua, has further information about that event in this newsletter (see the **SPECIAL ANNOUNCEMENT** section that follows), and more will be coming to you by email in the coming weeks. I’m enormously grateful to the committee—and in particular to Francesca—for all of the work they’ve done on this very exciting project. This spring (on April 9, to be precise), we’re sponsoring the keynote lecture at the Association for Art History Conference in the UK; it will be delivered by Caroline Campbell, Director of the National Gallery of Ireland. On top of all that, we’re in the early stages of planning what we hope will be additional exciting events in the UK and France. We’re hoping to find ways of further expanding our presence outside of North America in the months and years ahead.

I’m thrilled to announce that our ability to foster transatlantic exchanges has received some vital support this year. As I’m sure you know, for many years the ICMA has co-sponsored a major lecture at the Courtauld Institute in London. Each year, this brings a North American scholar to speak at the Courtauld, where they find a large audience of medievalists, of course; in recent years, the talk has been presented as a webcast and recorded, making it accessible to a global audience. We’ve been extremely fortunate to have a number of excellent collaborators at the Courtauld to help us arrange the event—most recently, Joanna Cannon, Jessica Barker, and Tom Nickson. The ICMA’s ability to co-sponsor the event resulted from the vision and annual donations of William M. Voelkle, our esteemed colleague Curator Emeritus of Medieval and Renaissance Manuscripts at the Morgan Library. Dr. Voelkle has now endowed the Courtauld Lecture fund, ensuring that the event will continue far into the future. We’re so grateful to him for this extraordinary generosity.

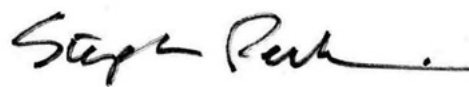
To return to events on the North American side of the Atlantic, I’m already looking ahead to the CAA conference in New York, where we’ll be sponsoring what promises to be a fascinating session: “Moving Pictures, Living Objects,” organized by Heather Pulliam and Kathryn Rudy. We’ll also be hosting a reception, of course, which will undoubtedly be a wonderful opportunity to reconnect with friends and colleagues from far and wide. I want to encourage everyone to participate—to the extent they can—in the overall conference itself as well. While the CAA conference may not be as densely populated as it was in the pre-pandemic years, it remains by far the largest gathering place in North America for art historians of all stripes, and it’s thus a place where crucial discussions happen. I believe it’s of critical importance that our members be present in those conversations. This helps us all better understand the current directions in our discipline and enables us to play a role in shaping those trajectories.

Whether you’re registering for the CAA conference or not, I hope you’ll be able to join us for the reception that weekend. Apart from the standard festivities, it’ll be a chance for us to offer a congratulatory toast to our

outgoing *Gesta* co-editors Susan Boynton and Diane Reilly. We’ve been so fortunate to have Susan and Diane in this position—a role whose importance to the ICMA cannot be overstated. Under their guidance and care, the journal has been thriving; it continues to serve as the leading venue for the publication of ground-breaking scholarship in our field, writ large. I’m thrilled to share the news that, with strong support from our Publications Committee, we’ve succeeded in selecting a new pair of co-editors from a field of talented applicants: Heather Pulliam and Kathryn Rudy will be taking the reins of the publication in January. I know I’m not alone in expressing my tremendous gratitude to them for taking on this critical role and my excitement about what the future holds for the journal under their leadership. I’m very grateful as well to all of those who applied.

There’s much more going on at the moment and in the months ahead—and you’ll see evidence of that in the pages that follow. For now, I’ll close with my warmest wishes, and my hopes that we’ll see each other in person or online in the months ahead.

Best wishes,



Stephen Perkinson
President, ICMA
Professor of Art History
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SPECIAL ANNOUNCEMENTS

SAVE THE DATE: Launch of the Initiative “ICMA Associates Lectures,” February 15, 2025, 17:00 (CET), at Centro di Cultura e Storia Amalfitana, Amalfi, Italy

Thanks to an idea pursued by Francesca Dell’Aqua since COVID-19 in 2020, the ICMA New Initiatives Working Group has devised a new initiative named the “**ICMA Associates Lectures**” series as part of a broader effort aimed at reaching out to scholars outside of North America and promoting the ICMA among them. Through its associates, the ICMA will partner with medieval research institutes in Europe and outside Europe to host an annual lecture to be held in person and online, with a local ICMA associate as host. The initiative will be launched in 2025 in Amalfi with the lecture “Royal cemeteries in Medieval Iberia. Geopolitical system and sites of dynastic memory,” by Gerardo Boto Varela from Universitat de Girona. More information about how to connect to the lecture will be sent in due course through the ICMA mailing list and advertised on its website. See the **FUTURE ICMA EVENTS** section below for more details.



MEMBER NEWS

The ICMA Limestone Sculpture Provenance Project is in Transformation

The ICMA welcomes Jennifer M. Feltman, Associate Professor of Medieval Art and Architecture at the University of Alabama, Tuscaloosa, as Co-Director of the project. Jennifer has published on multiple aspects of medieval sculpture and is currently researching issues of polychromy along with colleagues in France at the Laboratoire de recherche des monuments historiques. Her forthcoming study “The Limestone Sculpture Provenance Project: The Study of Gothic Architectural Sculpture in America” (Brill, AVISTA Series) offers a welcome comprehensive history of the project. New initiatives and directions are being considered. We are currently planning a discussion with conservation scientists concerning possible new methods of analysis and their compatibility with existing data. As new information is available, we will post it to the project website: <https://www.limestonesculptureanalysis.com/>.

ICMA Grants and Awards

ICMA Student Travel Grant Report

By Miguel Fernandes

My ICMA student travel award enabled me to conduct pre-dissertation research in France for four weeks. My dissertation project addresses the important roles of visualization and embodiment in premodern numeracy across disciplines. Specifically, I am interested in a diagrammatic and gestural tradition central to medieval mathematics, culture, and daily life but often overlooked by scholars: the ancient tradition of finger-counting. For centuries, people depicted and performed numbers using the powerful finger-counting system, which

allowed them to count to one million using only their hands. The diagrammatic tradition of finger-counting remains far from fully understood; most manuscripts have never been closely examined, and the relationships between them are often a complete mystery. These diagrams and texts raise important questions about medieval culture, cognition, as well as the production, visualization, and circulation of knowledge.



Paris, Bibliothèque Nationale de France, Latin 3352B, fols. 1v-2.

For these reasons, in September 2024 and with the ICMA’s support, I consulted dozens of manuscripts and early printed books in several libraries across France. My research trip began with a productive stay in Reims, where I visited the Bibliothèque Carnegie and took a one-day excursion to Laon to visit the Bibliothèque Suzanne Martinet. After that, I moved on to Paris, where most of my trip took place at the Bibliothèque Nationale de France (BnF) due to the immense size and significance of its collections. I spent significant time at the Richelieu, Mitterrand, and Arsenal sites, where I was able to access key sources for my research. In Paris, I also visited the Bibliothèque Mazarine, where—based on the catalogs—I had not expected

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Paris, Bibliothèque Nationale de France, Latin 6290, fols. 39v-40.

to find major sources for my research, but I encountered some of the most fascinating manuscripts of the entire trip, revealing unexpected new directions for my study. From Paris, I traveled to Rouen, where I visited the Bibliothèque Patrimoniaire Villon and took a day trip to Évreux to visit its Bibliothèque Patrimoniaire. Finally, I traveled to Avranches, where I visited the Bibliothèque Patrimoniaire and consulted manuscripts that formerly belonged to the famous abbey of Mont Saint-Michel.

In addition to my doctoral research, I seized this opportunity to consult manuscripts for other ongoing projects, generally related to medieval knowledge visualization. Many of the documents I consulted during this research trip were digitized, but ultimately, I returned with renewed validation of my previous experience that direct engagement with the sources is irreplaceable. A hands-on approach often revealed details that digital images tend to obscure, such as signs of wear and tear, as well as aspects of scale and color.

This trip has been essential for refining my dissertation, selecting case studies, and establishing connections with international scholars. I am especially grateful for the valuable insights offered by ICMA members, which were instrumental in preparing the research trip and synthesizing its results. I am deeply thankful to the ICMA and its members for their support, which made this research experience possible.

- Miguel C. Fernandes is a Ph.D. candidate in the History Department at the University of Chicago, and interested in medieval cultural and cognitive history.

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 February 2025, please send your information to Melanie Hanan, newsletter@medievalart.org, by **February 15, 2025** (for publication in the spring issue).*

Jennifer Borland (Professor of Art History, Oklahoma State University) received the 2024 award for Best First Book of Feminist Scholarship on the Middle Ages for her book *Visualizing Household Health: Medieval Women, Art, and Knowledge in the Régime du corps* (Pennsylvania State University Press, 2022) from the Society for Medieval Feminist Scholarship.

Stephennie Mulder (Associate Professor, Islamic Art and Architecture, University of Texas at Austin) received an NEH Fellowship for her project “The Ceramics of Balis: Toward the Recovery of Lost Heritage.” Mulder also received a Bold Inquiry Incubator Grant from UT Austin for her project to design a video game based on her excavation of medieval Balis in Syria.

John Osborne (Distinguished Research Professor and Retired Faculty Member, Carleton University) was awarded the 2024 Premio Daria Borghese by the Gruppo dei Romanisti for his book *Rome in the Ninth Century: A History in Art* (Cambridge University Press, 2023). The prize is awarded annually to the best book on Rome, in any era, published in the previous year by a non-Italian (there is a separate prize for Italian scholars).

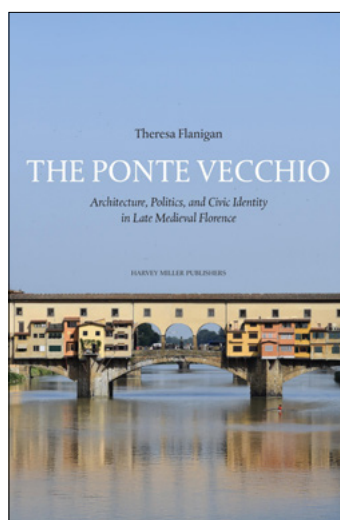
“Art in an Early Global World at WAM,” a collaborative digital project led by **Amanda Luyster** (Assistant Professor, Department of Visual Arts, College of the Holy Cross), has been awarded a Centennial Grant from the Medieval Academy of America. This collaboration between the Worcester Art Museum, the College of the Holy Cross, and students from Worcester Public Schools AP Art History provides a virtual guide to

global medieval objects at the Worcester Art Museum. It can be accessed through iPads permanently installed in WAM galleries, on smartphones, and from home. It is online now with 12 objects and will expand in coming semesters.

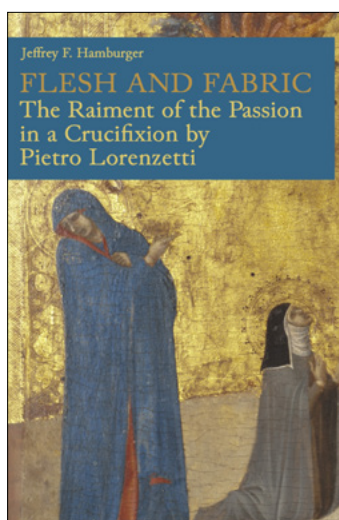
Recent Books by Members

If you are a member who has published a book (or equivalent research project) twelve months prior to March 2025, 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 **February 15, 2025** (for publication in the spring issue).

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



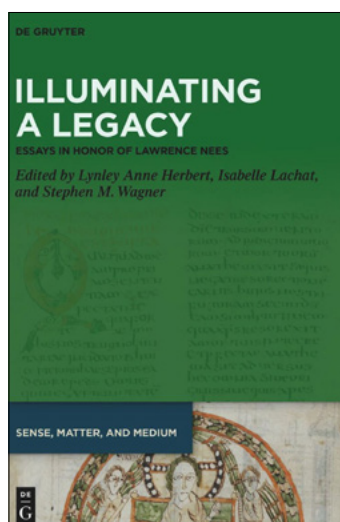
Flanigan, Theresa.
The Ponte Vecchio: Architecture, Politics, and Civic Identity in Late Medieval Florence.
London: Harvey Miller, 2024.



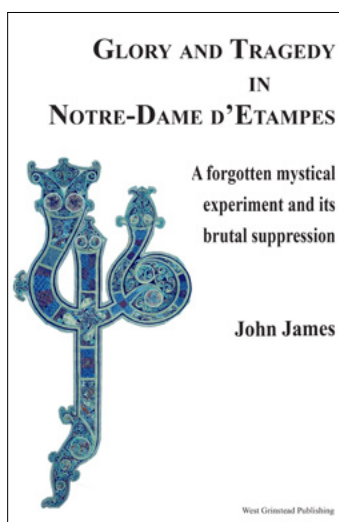
Hamburger, Jeffrey F.
Flesh and Fabric: The Raiment of the Passion in a Crucifixion by Pietro Lorenzetti.
Rome: Officina Libraria, 2024.



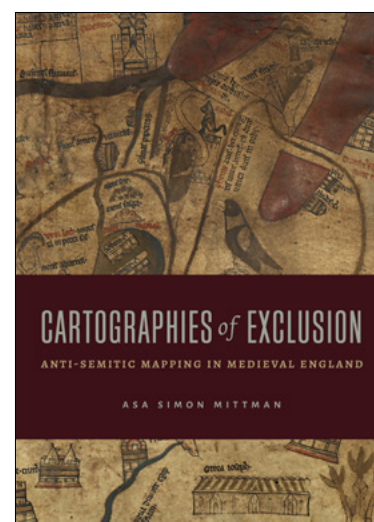
Hamburger, Jeffrey, and Eva Schlottheuber, eds.
The Ladies on the Hill: The Female Aristocratic Communities at the Aristocratic Monasteries of Klosterneuburg and St. George's in Prague.
Böhlau Verlag, 2024.



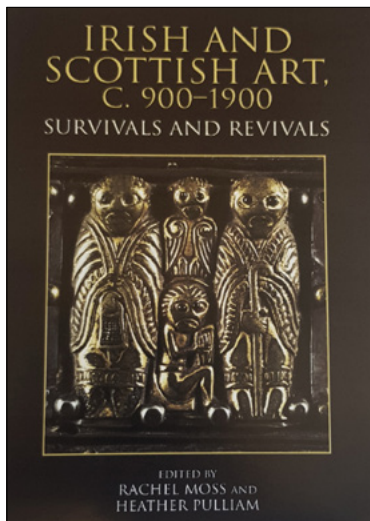
Herbert, Lynley Anne, Isabelle Lachat, and Stephen M. Wagner, eds. *Illuminating a Legacy: Essays in Honor of Lawrence Nees.*
Berlin: De Gruyter, 2024.



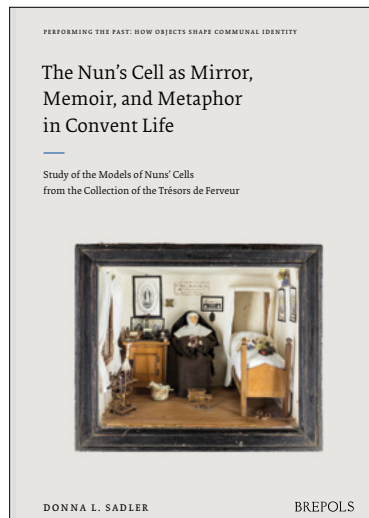
James, John. *Glory and Tragedy in Notre-Dame d'Etampes: A Forgotten Mystic Endeavour and its Brutal Suppression.*
London: Boydell & Brewer, 2024.



Mittman, Asa Simon. *Cartographies of Exclusion: Anti-Semitic Mapping in Medieval England.* University Park: Pennsylvania State University Press, 2025.



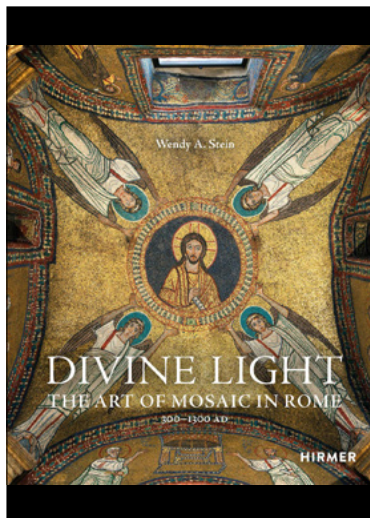
Moss, Rachel, and Heather Pulliam, eds. *Irish and Scottish Art, c. 900-1900: Survivals and Revivals*. Edinburgh: Edinburgh University Press, 2024.



Sadler, Donna. *The Nun's Cell as Mirror, Memoir, and Metaphor in Convent Life: Study of the Models of Nuns' Cells from the Collection of the Trésors de Ferveur*. Turnhout: Brepols, 2023.



Schlotheuber, Eva, and Jeffrey F. Hamburger, eds. *Wir Schwestern: Die vergessenen Chorfrauen von Klosterneuburg. Begleitband zur Ausstellung. Stift Klosterneuburg. Klosterneuburg-Vienna: Böhlau Verlag, 2024.*



Stein, Wendy A. *Divine Light: The Art of Mosaic in Rome, 300-1300 AD*. Munich: Hirmer Verlag Publishers, 2024.

In the Media

If you are a member with a media appearance in the twelve months prior to February 2025 and which has not yet been announced in this newsletter, please send a full citation and hyperlink to Melanie Hanan, newsletter@medievalart.org, by February 15, 2024 (for publication in the spring issue).

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 if conditions in your area allow, please contact Ryan Frisinger at icma@medievalart.org. International events are welcome.

ICMA at International Medieval Conference (IMC), Leeds, UK | “Afterlives & Legacies: Interventions in Medieval Hebrew Manuscripts” (July 1, 2024)



Organizers Laura Feigen and Reed O'Mara before their session at Leeds beside the session title slide, which shows a censored page from the Houston Mahzor (MFA Houston, 2018.124).

In keeping with the 2024 thematic strand for the International Medieval Congress at Leeds—“Crisis”—the session “Afterlives and Legacies” addressed how such a topic might apply to the longer histories of Jewish manuscripts and their owners. The “afterlives” of medieval Hebrew manuscripts, or the study of these volumes outside of their original contexts, inspired the three papers delivered by Ilona Steimann (Hochschule für Jüdische Studien Heidelberg), Sara Gardner (University of Minnesota), and Sivan Gottlieb (University of Granada) as well as the introduction provided by Laura Feigen (Courtauld Institute of Art) and the response given by Reed O'Mara (Case Western Reserve University). The session was well attended, with around thirty-five participants in-person and ten online, who all engaged in a lively Q&A following the delivery of papers.

In the introduction to the session, Laura Feigen highlighted that the thirteenth and fourteenth centuries witnessed a particular efflorescence in the creation of decorated Hebrew manuscripts

in Europe. She noted that, as medievalists, we often study Hebrew manuscripts in relation to the moments they were made, but we rarely step back to examine the longer life of a manuscript and the ways it has changed over time. Indeed, many Hebrew manuscripts made for Jewish patrons are known for their beautiful micrographic designs, exceptional calligraphy, and elaborate illuminations. Yet, they are also immediately recognizable for the interventions they have sustained at the hands of different readers—the panoply of censored passages, abraded images, and prominent signs of use, such as stains and tears. This session asked speakers to consider how these interventions, whether intentional or accidental, shaped Jewish visual culture in both the period when these manuscripts were made and beyond while also considering what can these interventions reveal about the diversity of viewers, readers, and owners who beheld these manuscripts, especially during times of forced relocation, persecution, and crisis.

Ilona Steimann presented a paper titled “From Ashkenaz to Italy: The Giant Masoretic Bible in the Berio Civic Library of Genoa.” Using an archaeological approach, Steimann carefully discussed each layer in the production and use of a seven-volume Hebrew Bible. This included an analysis of textual additions made to the manuscript, such as the addition of Rashi’s commentary in 1438 in Italy, which in turn provided insight into the changing role of the manuscript over time. Sara Gardner discussed her current research on a fifteenth-century copy of the Sephardic text *Sefer Ahavat Nashim* (*Book of Women’s Love*) in her paper titled “Andalusi Prestige and Magical Migration: The Ritual

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From left to right: Reed O'Mara, Laura Feigen, Sara Gardner, Ilona Steimann, and Sivan Gottlieb.

and Diasporic Legacy of the *Sefer Ahavat*.” Sara noted how the recipes and magical diagrams in this manuscript derive from Andalusia but were adapted for a Catalonian context and thus can be used to explore intra-Iberian Sephardic diaspora. Sivan Gottlieb delivered her paper “Reimagining Visual Narratives: Interventions in Illustrations of Medieval Hebrew Manuscripts” and considered the addition of a so-called tree of Porphyry diagram and a riddle connected to it, both of which were made by a later owner to an Ashkenazic manuscript now at the Harvard University Library in Cambridge, MA (Ms. Hebrew 38). Her work showcased the connections between these diagrams in Latin and Hebrew manuscripts while also highlighting the function and use of these diagrams in Jewish visual and textual traditions.

In her response, Reed O'Mara emphasized the importance of the archeological approach to Hebrew manuscripts as outlined by Steimann, and she noted the issue of categorization regarding these rich and multifaceted “diasporic documents” (to quote Gardner). Ultimately, the three papers presented listeners with three diverse vantages from which to approach the long lives of Hebrew manuscripts, allowing us to consider how such case studies can represent a broader trend of changing manuscript ownership and circulation.

These papers showcased the movement of not only objects, but also of knowledge and traditions, and they called into question the relationships between authors, makers, owners, and reader-viewers. They, moreover, emphasized the connections between manuscript studies and art history.

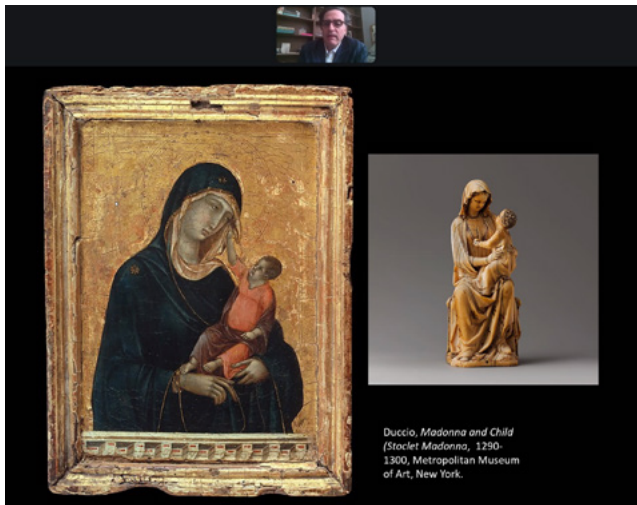
This session was also happily and serendipitously complemented by the two sessions titled “Collecting and Displaying Medieval Jewish Artifacts and Heritages” that were jointly organized by William Diebold (Reed College), Eva Frojmovic (University of Leeds), and Julie A. Harris (Independent Scholar). We were delighted to see such a pronounced interest in the longer lives of Jewish art at Leeds this year!

We would like to express our profound gratitude to the ICMA for making it possible to bring together all these scholars to present their work at the IMC Leeds this year.

- Submitted by Reed O'Mara
(Case Western Reserve University)
and Laura Feigen (The Courtauld
Institute of Art)

Medieval Coming Attractions, 2024–25 | Online Event Presented by the Friends of the ICMA (September 12, 2024)

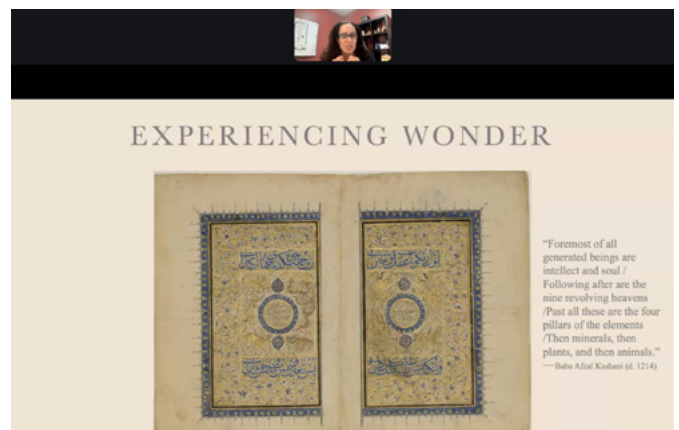
On Thursday, September 12, 2024, at 12:00pm ET, Friends of the ICMA sponsored an hour-long program that previewed three medieval exhibitions, each presented by its curator. The panel was introduced and moderated by Leslie Bussis Tait, Chair of the Friends of the ICMA, and the curators included Stephan Wolohojian, Sue Brunning, and Ladan Akbarnia.



Siena: The Rise of Painting, 1300–1350 (October 13, 2024–January 26, 2025; The Metropolitan Museum of Art), curated by Stephan Wolohojian, examines an exceptional moment at the dawn of the Renaissance and the pivotal role of Sienese artists—including Duccio, Pietro and Ambrogio Lorenzetti, and Simone Martini—in defining Western painting. While Florence is often positioned as the center of the Renaissance, this presentation offers a fresh perspective on the importance of Siena, from Duccio's profound influence on a new generation of painters to the development of narrative altarpieces and the dissemination of artistic styles beyond Italy. Drawing on the collections of The Met and the National Gallery, London, as well as rare loans from dozens of other major lenders, the exhibition includes over 100 works (paintings, sculptures, metalwork, and textiles) ranging from large works for public display to intimate objects for private devotion.



Silk Roads (September 26, 2024–February 23, 2025; The British Museum), co-curated by Sue Brunning, departs from the popular, romanticized image of camel caravans crossing deserts, trading silk and spices from Asia to Europe. Drawing on recent research and scientific analysis, it explores the sprawling networks that connected Asia, Africa and Europe, focusing on a defining period between c. 500 to 1000 CE. Their arteries ran in all directions by land, sea and river, carrying people, objects and ideas which were exchanged in many contexts besides trade. Magnificent worldwide loans join objects from the British Museum's collection, providing an unmissable opportunity to see treasures from the length and breadth of the Silk Roads in one room, in conversation with each other. The exhibition is the first in the museum's history to have a team of curators from different specialisms collaborating with each other and their intellectual networks.



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Wonders of Creation: Art, Science, and Innovation in the Islamic World (September 7, 2024–January 5, 2025; San Diego Museum of Art), curated by Ladan Akbarnia, explores intersections of art and science in Islamic intellectual and visual culture from the eighth century to the present, using the lens of “wonder” as defined by an influential thirteenth-century Islamic cosmography. Written in Arabic and Persian by Zakariyya ibn Muhammad al-Qazwini, *The Wonders of Creation and Rarities of Existence* catalogs the marvels of the universe in a single, richly-illustrated book. Over 200 works, including manuscripts, astrolabes, magic bowls, luster dishes, architectural elements, and contemporary art, evoke sentiments of wonder inspired by the text. Following the cosmography’s framework through the celestial and terrestrial realms, topics such as astronomy, astrology, natural history, alchemy, medicine, and geometry are explored through objects from Spain, North Africa, and the Middle East to Central, South, and Southeast Asia and the modern diaspora.

ICMA at Forum Kunst des Mittelalters, Jena, Germany | “Shining with Truth’: Silver as Material and Medium” (September 27, 2024)



Joseph Salvatore Ackley (Wesleyan University) and Joshua O’Driscoll (The Morgan Library & Museum) organized a successful and spirited ICMA/Kress-sponsored panel at the VII. Forum Kunst des Mittelalters, which took place from September 25 through September 28, 2024, at the Friedrich Schiller University in Jena. The panel, “Shining with Truth:’

Silver as Material and Medium,” explored silver as both a substance and an artistic practice in metalwork and painting. While recent questions of materiality have thoroughly opened such canonical media as gold, gemstones, and ivory up to scholarly scrutiny, silver has at times tended to receive less scholarly attention, which this panel sought to remedy in part. The three papers, which spanned considerable geographies and time periods, queried silver both for its allegorical and interpretative potential as well as for its distinctive physical characteristics, such as its capacity to tarnish, and its real-world socioeconomic circulation:

Adrien Palladino (Masaryk University, Brno)— “Silver as Social Alchemy: Saints, Symbolic Exchange, and Religious Mutations in Late Antiquity”

Rowanne Dean (University of Chicago)— “Silver-G(u)ild: Late Medieval French Confraternity Treasure Reconsidered”

Milan Matejka (Charles University, Prague)— “Shades of Silver, Grisaille Gleam: Materiality, Meaning, and Religious Discourse in the 15th-Century Holy Roman Empire.”

These contributions resonated with the broader theme of the Forum, “Light: Art, Metaphysics, and Natural Sciences in the Middle Ages.” Vigorous questions and answers followed each paper, and the conversations continued over receptions and into the evening. The organizers and panelists are grateful to the International Center for Medieval Art and the Kress Foundation for generously sponsoring this event.



- Submitted by Josh O’Driscoll
(The Morgan Library and Museum)
and Joseph Ackley (Wesleyan University)

COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to March 2025, and which has not yet been announced in this newsletter, please send a 200–500 word obituary and, if possible, an accompanying photo to Melanie Hanan, newsletter@medievalart.org, by **February 15, 2024** (for publication in the spring issue).



IN MEMORIAM

Elizabeth A. R. (Peggy) Brown (1932–2024)

Note from President Stephen Perkinson:

Medievalists were distraught to learn of Peggy Brown's passing in August. The press and internet were flooded with testimonies to her scholarly accomplishments, but also to her enormous generosity of spirit and exceptional collegiality. Countless scholars told similar stories of how she had reached out to them directly, often unbidden, when they were at the earliest stages of their professional development, offering support, advice, and kindness to them at a critical moment in their scholarly lives; others spoke of the ways she remained a source of wisdom and advice throughout their careers. Here we offer one such remembrance of her, written by a long-time friend and colleague of hers, our own Past President Charles T. Little.

Without Elizabeth A. R. (Peggy) Brown, the medieval community is much diminished. Many felt dwarfed by her stunning intellect, drive, and contagious enthusiasm. There were so many dimensions to her research—both in the variety of her interests and her prolific publications—that one can only offer here a small slice of her accomplishments within the medieval art world. Pioneering medieval history articles galore were her hallmark; the refutation of feudalism as a concept, the testamentary of Jeanne d'Evreux, and the corruption and preservation of the royal Capetian body offer but a miniscule sample. Sharing her amazing research—such as her comprehensive list some seventy pages long of the location of medieval French royal and aristocratic testaments—demonstrates the depth of her knowledge that was way ahead of AI! As past president of the Medieval Academy of America, she fostered an even wider audience of medievalists.

Her love of, and devotion to, the royal abbey of Saint-Denis and Abbot Suger has brought to light new documents and interpretations of all aspects, including its funerary rituals and placement of the royal tombs. One felt like she was the *grande dame* of the abbey. First, her 1986 study, which ventured to understand the crusading window of the abbey (with Michael Cothren), was quickly followed in 1988 by her pioneering study of Roger de Gaignières and the royal tombs of Saint-Denis. Even before this, her hand was always present from the start of a project to honor the royal abbey on the 900th anniversary of the birth of Abbot Suger with an exhibition at The Met (1981) by Sumner Crosby, William Wixom, Jane Hayward and myself as well as a major symposium coordinated by Paula Gerson.

Her monumental 2001 Zodiaque volume on Saint-Denis (*Saint-Denis: La basilique*) never received the full recognition it deserved.

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Although there were editorial issues over which she had no control, Peggy's original English text was complete with very comprehensive footnotes and bibliography—one would expect nothing less from her—that deserves a proper new edition. She so cherished Saint-Denis and it would be a worthy effort.

One remarkable discovery of a key text that she was preparing with the late Thomas Waldman (University of Pennsylvania) is still hoped to be published. It concerns the larger meaning of relics and their housing to promote the celebrated place of Saint-Denis in the time of Odo of Deuil, Abbot Suger's successor.

In 2018, at a conference at CCNY to honor her—simply called “The Peggyfest”—several dozen colleagues toasted her. It resulted in a 2021 publication (Brepols) of some of the papers: *Political Ritual and Practice in Capetian France: Studies in Honour of Elizabeth A. R. Brown*, edited by Marianne Cecilia Gaposchkin and Jay Rubenstein.

One of her last conference papers (2019)—on a topic dear to her heart—was published in 2021 (Fabrizio Fabbri Editore). It was entitled “The Excommunication of Guillaume de Nogaret, *Letamur in te*, and the Destruction of the Templars” and can now be found online: <https://www.ibs.it/ordini-di-terrasanta-questioni-aperte-libro-vari/e/9788867781669>. In a totally different vein was Peggy's blistering, highly informative and sparkling assessment of The Met's 2018 fashion exhibition *Heavenly Bodies: Fashion and the Catholic Imagination*. One can now read its 2021 published form (**Publications de l'École française de Rome**) here: <https://books.openedition.org/efr/18397>.

Peggy's research papers will be housed at the University of Pennsylvania Libraries where there is an archive dedicated to preserving the papers of medieval historians. Such a large chorus of colleagues and friends are in awe of Peggy's profoundly influential writings, and her *joie de vivre*. All are grateful to salute her in a small way with much love and devotion.

- Charles T. Little is Curator Emeritus at The Metropolitan Museum of Art and a past president of the ICMA.



Photo courtesy of Maggie Gregory

IN MEMORIAM Harry Titus (1941–2024)

Harry Titus—scholar, teacher/mentor, and former Treasurer of the ICMA (2003–09)—died this past June 26. He was 81 years old and is survived by his cherished wife of 34 years and fellow art historian, Maggie Gregory. Harry first served in the Air Force, after which he attended the University of Wisconsin–Milwaukee, where he earned his B.A. His Ph.D. dissertation, “**The Architectural History of Auxerre Cathedral**” (Princeton University, 1984), launched a life-long love affair with that monument, as well as with all things French.

His publications on Saint-Étienne, Auxerre, fully embraced the cathedral, spanning literally from floor to ceiling, including: “The Auxerre Cathedral Chevet and Burgundian Gothic Architecture,” *Journal of the Society of Architectural Historians* 47 (1988):45–56; co-authored with Michel Dabas, “Non-destructive Sensing Projects beneath Auxerre Cathedral,” *Gesta* XL (2001):181–88; and

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“Vaulting issues at Saint-Étienne, Auxerre,” in *New Approaches to Medieval Architecture*, Robert Bork, et al., eds., AVISTA Studies in the History of Medieval Technology, Science, and Art, vol. 8 (Farnham: Ashgate, 2011), 181–96. Auxerre was a fixture in Harry’s life. He continued to work on-site as long as he could, often conducting research with students, all while forging an admirable partnership with his French colleagues. Tellingly, they recalled, **“son érudition, émaillée d’humour, et de sa gentillesse dont témoignait un constant sourire.”**



Harry emerging from the Père Lachaise Metro, Paris.
Photo courtesy Maggie Gregory

Harry’s legacy as a teacher and mentor was legendary. He taught for thirty-two years at Wake Forest University and before that at Boston University and his alma mater Princeton. Harry was deeply committed to his role as a mentor, receiving the inaugural Wake Forest Faculty Award for Excellence in Mentored Scholarship in 2013. The award recognized Harry as a **“trailblazer in mentored scholarship in the humanities, (where he) led by example, showing not**

only how an art historian could include students in his research, but also why such experiences enhance student learning and faculty scholarship.” Catherine Sanders, a 1995 Wake Forest graduate, and a student who studied with Harry at Auxerre, called being selected for this summer experience her “first adult vote of confidence.” At Auxerre, she was fully part of the team, working directly with “the French crew” excavating in the crypt. Now thirty years later, Catherine reflects that, “what always struck me. . . was how much (Harry) truly cared about his students, (including both) our learning and our development.”

Above all, Harry believed in fostering rigorous critical thinking. Paul Kaplan, now Professor and Chair of Art History at SUNY Purchase, recalled writing an essay for Harry while finishing his graduate coursework at BU. Paul says that Harry sagely prodded him after reading the first draft, “Do you really believe all the points you are arguing here?” In other words, (Harry) was asking for a degree of sincerity in scholarship, rather than just treating it as a lawyer’s case. I’ve never forgotten that.”

When he retired from Wake Forest in 2013, Harry taught AP Art History for several years at the Longleaf School of the Arts, a Raleigh charter high school. There, he worked his magic with that tough late-adolescent demographic. Harry’s emails from that time resonate with delight in how these students were meeting the challenge to see beyond the obvious, embracing the complexities of visual culture, and giving in to their curiosity. For Kathleen Nolan, Hollins University, Harry’s teaching at Longleaf became personal. “Harry gave us all many gifts,” she wrote, and “one of his to me, in my final years of teaching, was a student who illumined my last four years at Hollins. She appeared in my upper-level Islamic art course and told me that her high school art history teacher had sent her to me. That teacher, of course, was Harry. A prince among men.”

Harry and I served together for many years on the Board of the ICMA and worked “shoulder to shoulder” during the Endowment Campaign organized in conjunction with the 50th Anniversary in 2006. An early comradery was formed, aptly with beers in hand, over the discovery of our shared Wisconsin roots. Stories ensued of snow, the Green Bay Packers, the best way to cook brats, and Midwestern fortitude (put your head down into the wind and walk). We understood each other.

As treasurer, he was the quiet genius overseeing the organization’s finances and positioning them to operate effectively with the new endowment streams that were part of the 50th Anniversary Endowment Campaign. There were many cooks in the kitchen during the campaign and, as you might imagine, varying agendas and skill sets were also part of the mix. Harry managed it all with equanimity and professionalism. So too, he worked closely with members with expertise in finance and business to create consensus-driven recommendations he could bring before the board. Practicality and respect were key to his success. He listened attentively, but when he chose to speak his mind, his opinion was always worth hearing—and more often than not, it carried the day. That is no small feat when it comes to moving a group of art historians forward!

Seeking the limelight was not in Harry’s nature; he focused on getting the job done rather than talking about it. Yet both Rebecca Corrie, who succeeded Harry as Treasurer, and Steve Perkinson, our current ICMA president, jumped at the chance to laude his pivotal role in securing the financial health of our organization. Becky shadowed Harry before taking over the reins, observing his deft management style and command of the numbers—all while he served as “a patient guide” explaining what had by then become quite a complex operation. Steve concurred, praising Harry’s “steady hand at the helm of our financial operations at what was, in hindsight, a critical inflection point (with the arrow now pointing clearly and consistently upward!) for the organization.”

For me, Harry was a trusted advisor. We became friends. Even when we disagreed, we were confident in our ability to talk through situations to find common ground. I knew he had my back, and I his. That sentiment is widely shared among those who were lucky to know Harry; kind, welcoming, generous, joyful, insightful, a wonderful human being in every way—all words that were used to describe Harry as news of his death spread. Corrie recalled him as a “kind and supportive, even witty, friend during some of the toughest administrative work I took on for Bates College...his sympathy and humor” buoying her throughout the process. Indeed, I will always remember Harry as the very embodiment of a mensch, defined in *The Joys of Yiddish* as “someone of consequence, someone to admire and emulate, someone of noble character.”¹

Adieu, cher collègue.

- Mary B. Shepard is Professor Emerita from the University of Arkansas–Fort Smith and served as ICMA President from 2005–08.

¹ Leo Rosten, *The Joys of Yiddish* (New York, 1968), 237.



Anthony "Tony" Cutler and fellow art historians in 2005 debating the Pantokrator in the Dome at Daphni. Among those visible are Robin Cormack, Gerhard Wolf, Alexei Lidov, and Jean-Michel Spieser. Photo: Gerald Carr

IN MEMORIAM

Anthony Cutler (1934–2024)

Anthony "Tony" Cutler passed away this summer at the age of ninety. Byzantine Studies has lost an engaged, critical, and enthusiastic voice. Many will call to mind the sound of his still British bark, somewhat conditioned by a years-long devotion to pipe smoking, arising from a conference audience to ask a shrewd and generative question. An inveterate traveler and attendee, Tony remained active until his last months. Scholarly endeavor always mattered greatly to him.

Tony's career was a remarkable one. He first encountered Byzantium at St. Paul's School in London, where the coin collector Philip Whitting was among his teachers. After taking his undergraduate degree at Cambridge, he began to study Byzantine monumental art in earnest. Eventually this would lead to his writing a dissertation at Emory University that compared the uses of Byzantine art in Italian and Serbian monumental programs. It is notable that Tony's supervisors were a classicist and a medievalist, Robert Scranton and George Cuttino. After teaching at Emory for a few

years, Tony was invited to join the faculty of the Department of Art History at Pennsylvania State University. Fifty-two years later, Tony retired from that department in 2019.

Tony Cutler's publications included five monographs, six co-edited volumes, and four volumes of collected papers. He also published 156 articles and book chapters. Of the major publications, one might begin with the 1975 book *Transfigurations: Studies in the Dynamics of Byzantine Iconography* (Pennsylvania State University Press) where Tony used three case studies to examine how the "readiness [of Byzantine artists] to borrow motifs and figures, to vary them, and to use them in differing contexts and combinations raises the problem whether meaning inheres in these motifs and figures or only in the conjunction of such details (4)." The answer to this question lay in the precise and historical study of particular things. For Tony, art history was always first and foremost the work of an historian. Claiming to have developed an actual allergy to parchment in the course of compiling *The Aristocratic Psalters in Byzantium* (Paris: Picard, 1984), Tony arguably found his voice in his turn to ivory. Here, he invited us to make technique (not form, not style, not iconography) the key to understanding the works produced. This was

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first signaled in *The Craft of Ivory: Sources, Techniques and Uses in the Mediterranean World, A.D. 200–1400* (Washington, D.C.: Dumbarton Oaks, 1985) and then was more fully realized in *The Hand of the Master: Craftsmanship, Ivory, and Society in Byzantium (9th–11th Centuries)* (Princeton: Princeton University Press, 1994). In the latter book, he wrote: “I am convinced that chronological questions can hardly be answered—indeed, are scarcely worth asking—without proper attention to matters of technique and function, and to the place that ivories held in Byzantine culture (1).” Furthermore, he sought to implicate the art historian in this work: “At least at the level of craftsmanship, ‘quality’ in ivory carving is a phenomenon that can be assessed. It has to do not with lifelikeness or the proportion of figures, the realism of their appearance or their setting, but with the way in which the material was understood and its potentials exploited by the sculptor. Such judgments arise from our awareness of ivory (1).”

Tony Cutler’s commitment to an historically-grounded study of the work of art was also manifest in his numerous collaborative projects. The two histories of Medieval Byzantine art, one co-authored with John Nesbitt, the other with Jean-Michel Spieser, kept the discussion of art close to its contexts. The prominent role that art plays in the *Oxford Dictionary of Byzantium* (New York: Oxford University Press, 1991) is in no small part due to his role on the editorial board for that project. It is a pity that Tony’s final major study *The Empire of Things: Gifts and Gift Exchange across Byzantium, the Early Muslim World and Beyond* remains unfinished. The topic begins to appear in essays from the mid-1990s and was given a more complete shape when Tony delivered the Slade lectures in Oxford in 2011–12. This study placed material culture at the heart of diplomacy. It also led Tony to interrogate our understanding of the gift and gift-giving in the Medieval Mediterranean and to return our attention to the economic framework in which such exchanges took place. In his numerous preparatory essays for this project, one finds a deeply considered engagement with the works of Marcel Mauss, Pierre Bourdieu, and others. At any point in his career, a glance through the

footnotes and textual asides in his publications reveals a scholar who was always deeply engaged with the conceptual issues that should shape our enquiries. Among his numerous essays, there are many that are powerfully reflective upon the work that we do as art historians: for example, “The Pathos of Distance: Byzantium in the Gaze of Renaissance Europe and Modern Scholarship,” in *Reframing the Renaissance: Visual Culture in Europe and Latin America, 1450–1650*, ed. C. Farago (London: Yale University Press, 1995), 22–45; “Reuse or Use? Theoretical and Practical Attitudes toward Objects in the Early Middle Ages,” *Settimane di Studio del Centro Italiano di Studi sull’Alto Medioevo* 46 (1999):1055–83; “Visual Memory, Conceptual Models and the Question of ‘Artistic Freedom’ in Byzantium (with an appendix on computer-generated phylogenies),” in *L’Artista a Bisanzio e nel mondo cristiano-orientale*, ed. M. Bacci (Pisa: Edizioni della Normale, 2007), 31–53; “The Relics of Scholarship: On the Production, Reproduction and Interpretation of Hallowed Remains in Late Antiquity, Byzantium, Early Islam, and the Medieval West,” in *Saints and Sacred Matter: The Cult of Relics in Byzantium and Beyond*, ed. C. Hahn and H.A. Klein (Washington, D.C.: Dumbarton Oaks, 2015), 309–45. Never wholly comfortable with the legacy of European formalism or with the philologically inspired picture criticism of his forebears, Tony Cutler sought a more overtly historical and social art history that used the lenses of technique and function to shape a place for these works in history. Critically engaged and astute, his commitment to the field and the health of its scholarship were models for many.

– Charles Barber is the Donald Drew Egbert Professor of Art and Archeology at Princeton University.

Other Losses to the Field

Pamela Berger (1940–2024): *BC (Boston College) News*:

“In Memoriam: Pamela Berger

The retired professor was a medieval art expert who became a self-taught independent filmmaker.”

SPECIAL FEATURES

REPORT:

The Chemistry of Illumination

By Richard Gameson and Andrew Beeby

Team Pigment came into being in the context of the preparations for a major exhibition focusing on the Lindisfarne Gospels (*Lindisfarne Gospels, Durham: One Amazing Book, One Incredible Journey*, Palace Green Library, Durham, July 1–September 30, 2013). Visionary Durham alumni offered funding to support scientific analysis of manuscripts that were to be loaned for the show. This permitted the transfer of a Raman spectrometer from the university's Chemistry Department to the basement of the building wherein the exhibition galleries were located. Many of the lenders of manuscripts kindly agreed that their volumes could be examined as part of the program, and so in the days immediately before the exhibition opened and those immediately after it closed, various early Northumbrian books were analyzed by non-invasive spectroscopic techniques; the relevant volumes in Durham collections were studied in more leisurely conditions thereafter. In addition to the present writers (a professor of the history of the book and a professor of chemistry at Durham University), the team then also included the chemists Dr. Kate Nicholson (now of Northumbria University) and Andrew Duckworth (now working in industry). The findings were published as “Pigments of the Earliest Northumbrian Manuscripts,” *Scriptorium* 69 (2015), and “Aldred's Red Gloss,” in *The Lindisfarne Gospels: New Perspectives* (Leiden: Brill, 2017), 200–05.

This unique opportunity highlighted the value of examining thematically and chronologically coherent selections of manuscripts. It was clear, therefore, that if we wished to pursue such work, we needed portable equipment, and Andrew Beeby duly developed a suite



Richard Gameson (in red) and Andrew Beeby (in blue) at work in Utrecht, Universiteitsbibliotheek.

of high-performance, low-weight, moderate-sized kit that could be attached to a single gantry and could all be packed—along with the dismantled gantry—into two reinforced suitcases. The key equipment comprised: fiber-optic reflectance spectrometer (which identifies materials according to how they absorb, reflect and scatter light, from the ultra-violet to the infrared), Raman spectrometer (which identifies substances via the unique vibrational frequencies of their atoms and molecules), multispectral imaging (as different materials respond differently in particular parts of the electromagnetic spectrum, this can differentiate between certain pigments that yield the same color), and photometric stereo imaging (to examine paint composition and, by highlighting the contours of the painted surface, to reveal the order in which individual substances were applied). Continuously refined and upgraded over the years, thanks to support from various grant-awarding bodies and commercial companies, this technology permits the identification of most of the pigments that were commonly used by medieval illuminators. We have taken it, generally via public transport, to some thirty libraries and archives scattered

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Andrew Beeby and Richard Gameson at work in Christ Church, Oxford.

across the British Isles, as well as to EIRE and the Netherlands. Where necessary (principally for the identification of metals), it can be supplemented by a portable X-ray fluorescence spectrometer, although while in our workroom within Palace Green Library, Durham, we have a sophisticated hyperspectral imaging system (which records images at numerous contiguous bands across the electromagnetic spectrum and provides basic reflectance spectra for every pixel, generating a mass of data that can be interrogated in subtle ways).

Securing a major award from the UK's Arts and Humanities Research Council permitted us, in partnership with MINIARE (the team based at the Fitzwilliam Museum, Cambridge, that likewise undertakes non-invasive scientific investigation of manuscripts) to embark upon an ambitious, long-term project to investigate the materials, palette, and painting practices of British illuminators from the seventh to the fifteenth centuries. Delayed by COVID-19—the

restrictions engendered by the pandemic brought to a halt a project that required first-hand access to large numbers of manuscripts in numerous different repositories—this was finally published in 2023 as *The Pigments of British Medieval Illuminators: A Scientific and Cultural Study* (London: Archetype Publications).

Wherever possible, we have endeavored to combine our own research with undertaking work that helped the host institution, an approach that has led to numerous fruitful collaborations. Alongside our core work on British medieval books, we have examined and published on volumes from other countries and cultures (e.g., “The Admiral, the Virgin, and the Spectrometer: Observations on the Coëtivy Hours,” *Gesta* 59 [2020]), we have participated in comparative cross-media analyses (e.g., “Palette, Pigments and Pictorial Narrative in 11th-Century England: The Use of Colour in the Bayeux Tapestry and the Old English Hexateuch,” *Journal of the British Archaeological Association* 176 [2023]), we have

promulgated good working practices (e.g., “There’s More to Reflectance Spectroscopy than Lux,” *Journal of the Institute of Conservation* 41 [2018]), and we have helped conservators by identifying unstable materials (e.g., “Green for Danger: Corrosive Pigments,” *Bodleian Library Friends News Magazine*, Spring 2022). In addition, we are regularly asked by librarians and individual scholars to assist in recovering erased or damaged texts (here there appears to be a simple rule, namely: the more difficult a text is to recover, the less interesting it will prove to be!).

Put simply, the value of our core work is that it adds countless hard facts to a field that is otherwise poorly and problematically documented. Indeed, we and our counterparts at other institutions are the first people to know for certain what was employed to decorate these books since they left the hands of their illuminators. Understanding why specific pigments were deployed in particular projects at certain times remains a matter of interpretation—something that will be the more judicious the fuller one’s comprehension of the relevant contexts. As there are few workers in this field internationally and we all rely upon each other’s findings for comparanda, it is crucial to publish representative spectra and other key evidence for the pigment identifications, as also to report the investigative processes and equipment used (the more complementary techniques that one employs, the more soundly based and nuanced will be the identifications). Equally, in writing up the material, it is important always to maintain a clear distinction between, on the one hand, the facts (the materials that have certainly been identified) and, on the other, the interpretation of them (deductions concerning why certain materials were chosen—or were unavoidable—and about how effectively or idiosyncratically particular illuminators selected from the range of materials at their disposal and then deployed them).

Fundamental to the work is close collaboration between the arts and the sciences—more specifically in our case between a palaeographer-art historian on the one hand and a chemist on the other. Team Pigment thrives because both parties are interested in and have developed understanding of the specialisms of the other. The palaeographer-art historian needs to know

how the various analytical techniques work, and how to interpret the data they reveal in order to employ the information to write sound cultural history. The chemist must understand the make-up of medieval manuscripts and the worlds of their creators in order to deploy appropriate analytical techniques in optimal, conservation-safe ways for the most fruitful results. No less important—given the amount of time we have spent “on the road” together—is a shared interest in the work as a whole, a sense of common purpose and, above all, firm friendship (a proposed appendix to *The Pigments of British Medieval Illuminators* that was not included would have listed the most congenial places to eat that were within easy walking distance of each of the many libraries we have visited!).

Medieval illuminators were alchemists as well as artists; they needed to know how to manufacture and prepare their materials, and they had to understand the physical properties of each—what type of substance (not just which color) was best suited for a particular role, not to mention what could, and what could not, safely be combined. Correspondingly, a full understanding of their artistry and achievements presupposes as much expertise in chemistry as in art history and palaeography.

Richard Gameson is Professor of the History of the Book, Durham University; Andrew Beeby is Professor of Chemistry, Durham University.

EXHIBITION REPORTS:

Art and Science in a Global Middle Ages through Seven Southern California Exhibitions: PST ART (A Getty Initiative), 2024–25

By Bryan C. Keene

Wonders of Creation: Art, Science, and Innovation in the Islamic World: San Diego Museum of Art, San Diego, September 7, 2024–January 5, 2025.

Lumen: The Art and Science of Light: Getty Museum, Los Angeles, September 10–December 8, 2024. Accompanied by a catalog from **Getty Publications**.

Blue Gold: The Art and Science of Indigo: Mingei International Museum, San Diego, September 14, 2024–March 16, 2025.

Growing and Knowing in the Gardens of China: The Huntington Library, Art Museum, and Botanical Gardens, San Marino, September 14, 2024–January 6, 2025. Accompanied by a **free ebook** and print catalog from The Huntington.

We Live in Painting: The Nature of Color in Mesoamerican Art: Los Angeles County Museum of Art (LACMA), Los Angeles, September 22, 2024–September 2, 2025. Accompanied by a **catalog from LACMA**.

Rising Signs: The Medieval Science of Astrology: Getty Museum, Los Angeles, October 1, 2024–January 5, 2025.

Mapping the Infinite: Cosmologies Across Cultures: Los Angeles County Museum of Art (LACMA), Los Angeles, October 20, 2024–February 23, 2025.

PST ART is a landmark Getty initiative sponsoring thematic projects across Southern California arts institutions,¹ and its current theme is **Art & Science Collide** (Fig. 1). Seven of nearly eighty exhibitions showcase art in various media from a global Middle Ages, with the scientific focus ranging from nature to light and from color to the cosmos. Highlights include multiple projects that further deepen our understanding of the artistry



Fig. 1 - Slate of global medieval exhibitions for PST ART: Art and Science Collide, shared on Instagram @_medievalart. Image: Author

of Islamic science and technology across Afro-Eurasia, with astrolabes and illuminated manuscripts featuring prominently at multiple institutions. Indigenous Mesoamerican artists' use of color takes center stage in one of the standout displays, while the relationship between astronomy and astrology offered opportunities for stellar installations and rich original content. Largely absent, however, is art from Sub-Saharan Africa, North America, the Caribbean, and the islands of the Pacific.² In several instances, contemporary art complements the premodern material, filling gaps in certain histories of loss or destruction and pointing toward even more expansive future possibilities for connecting past and present. To mark the occasion, many of the museums developed K-12 or college

Sincere gratitude to Melanie Hanan for being open to this marathon exhibition review. My little ones and spouse have earned their share of honorary medievalist and curator medals for visiting thirty-six of the over seventy PST ART exhibitions at the submission of this report.

¹ Previous iterations include *Pacific Standard Time: Art in L.A. 1945–1980* (2011) and *Pacific Standard Time: Los Angeles / Latin America* (2018).

² Thankfully medieval Africa has been the focus of several field-changing international loan exhibitions in the last few years and, at the writing of this report, there was also an important recent show on the premodern Caribbean. Examples of exhibitions on medieval Africa include: *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa* (The Block Museum of Art, 2019); *The Aga Khan Museum, 2019–20*; *The National Museum of African Art, Smithsonian Institution, 2021–22*; *Sahel: Art and Empires on the Shores of the Sahara* (The Metropolitan Museum of Art, 2020); *Africa and Byzantium* (The Metropolitan Museum of Art, 2023–24); *The Cleveland Museum of Art, 2024*; and *Ethiopia at the Crossroads* (The Walters Art Museum, 2023–24; The Peabody Essex Museum, 2024; The Toledo Museum of Art, 2024). For the premodern Caribbean, see *Arte del Mar: Artistic Exchange in the Caribbean* (The Metropolitan Museum of Art, 2019–21).



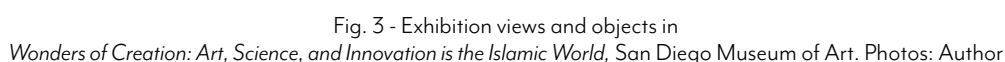
Fig. 2 - Frontispiece from a manuscript of *The Wonders of Creation and Rarities of Existence*, Zakariyya ibn Muhammad al-Qazwini, Shiraz, Iran, 823 AH (1421 CE). The Metropolitan Museum of Art, 34.109. Photo: Author

curriculum and online resources (social media series, videos, PDF gallery texts, and more), while others organized film series and fashion shows to expand the overall scope. These reflections only brush the surface of the potential impact each show will have on medieval art history tomorrow.

Wonders of Creation: Art, Science, and Innovation in the Islamic World at the San Diego Museum of Art (SDMA) explores the fullness of the annual theme of art and science collide. The exhibition's title references the encyclopedic writing of Zakariyya ibn Muhammad al-Qazwini, *The Wonders of Creation and Rarities of Existence*, and the display roughly follows the major sections of the text (Fig. 2). We begin with cosmology—a common focus across PST ART projects—followed by wonders and rarities of

the natural world, the Divine, astronomy and astrology, plants, minerals, animals, metalwork and ceramics, calligraphy, the built environment, and customs and crafts. With well over 100 objects on view, including work by twelve contemporary artists, every turn presents dozens of visual delights (Fig. 3). I was grateful to have time to focus on the diverse physical qualities of the myriad materials on view, especially textual objects both on and off the pages of books. My family and I returned multiple times to revisit the exhibition after seeing a few of the other shows closer to home. Encountering pages from the Blue Qur'an is always a blessing. The Binney collection of Islamic art at the SDMA is one of the great treasures of the region, as visitors to the exhibition quickly discover. Significant loans came from over 30 lenders across the United States and Europe, as well as the Islamic Art Museum Malaysia and a

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The PST ART theme also occasioned technical analysis using ultraviolet (UV) light and X-Ray Fluorescence (XRF) of several of the museum's works on paper. Some initial evidence was shared in the gallery.

The exhibition will travel to the **McMullen Museum of Art in Boston** (February 9–June 1, 2025) and I highly recommend East Coast colleagues visit with their survey or seminar classes.

As if following the sections of al-Qazwini's cosmology, I was excited to see the materiality and science of color come to life in three glorious but very different exhibitions. The Huntington Library, Art Museum, and Botanical Gardens in San Marino invited visitors to repose and contemplate the greenery and floral variety in Chinese gardens. The Mingei International Museum in San Diego charted global networks of indigo dyes and colorants. And the Los Angeles County Museum of Art revealed the prismatic Mesoamerican palette. Each show included works of contemporary art that connect to living traditions today.

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Fig. 4 - Exhibition views and objects in *Growing and Knowing in the Gardens of China*, The Huntington Library, Art Museum, and Botanical Gardens. Photos: Author

selection of twenty-four objects—handscrolls, hanging scrolls, printed books, and tools—mostly from the Ming (1368–1644) and Qing dynasties (1644–1912) (Fig. 4). A section on the chrysanthemum concentrated on the symbolic and practical qualities of the flower, from an emblem of scholarship to medicinal remedies to market mania. Contemporary works by Hong Kong-based artist Zheng Bo engage audiences in a series of eco-sensibility exercises beyond the galleries. Also on view at The Huntington is *Storm Clouds: Picturing the Origins of Our Climate Crisis* (September 14, 2024–January 6, 2025), which includes select medievalisms: paintings and prints showing Frost Fairs on London’s medieval bridges, Romantic landscapes with castles and cathedrals on the horizon, and also works by Pre-Raphaelite artists and their circle in a period of growing environmental awareness.

A full spectrum of blues was revealed through over 180 textiles, prints, and manuscript pages in the Mingei’s *Blue Gold: The Art and Science of Indigo* (Fig. 5). The space opened with a look at scientifically preserved and studied plant matter, including didactic panels about indigo as a dye and as a color. Visitors could wander through an open plan display that felt like taking a global journey to the major sites of indigo cultivation, from West and Central Africa to across Eurasia and from Southeast Asia to the Pacific Coast of the Americas. Egyptian Christian textiles of the seventh and eighth centuries CE were footsteps away from Huari and Chimú woven fragments of Peru from the sixth to ninth and the eleventh to fifteenth centuries CE respectively. Experimental archaeology was on view throughout, with contemporary weavers and scientists working together to (re-)learn the techniques used in the past, some of which continue to be practiced

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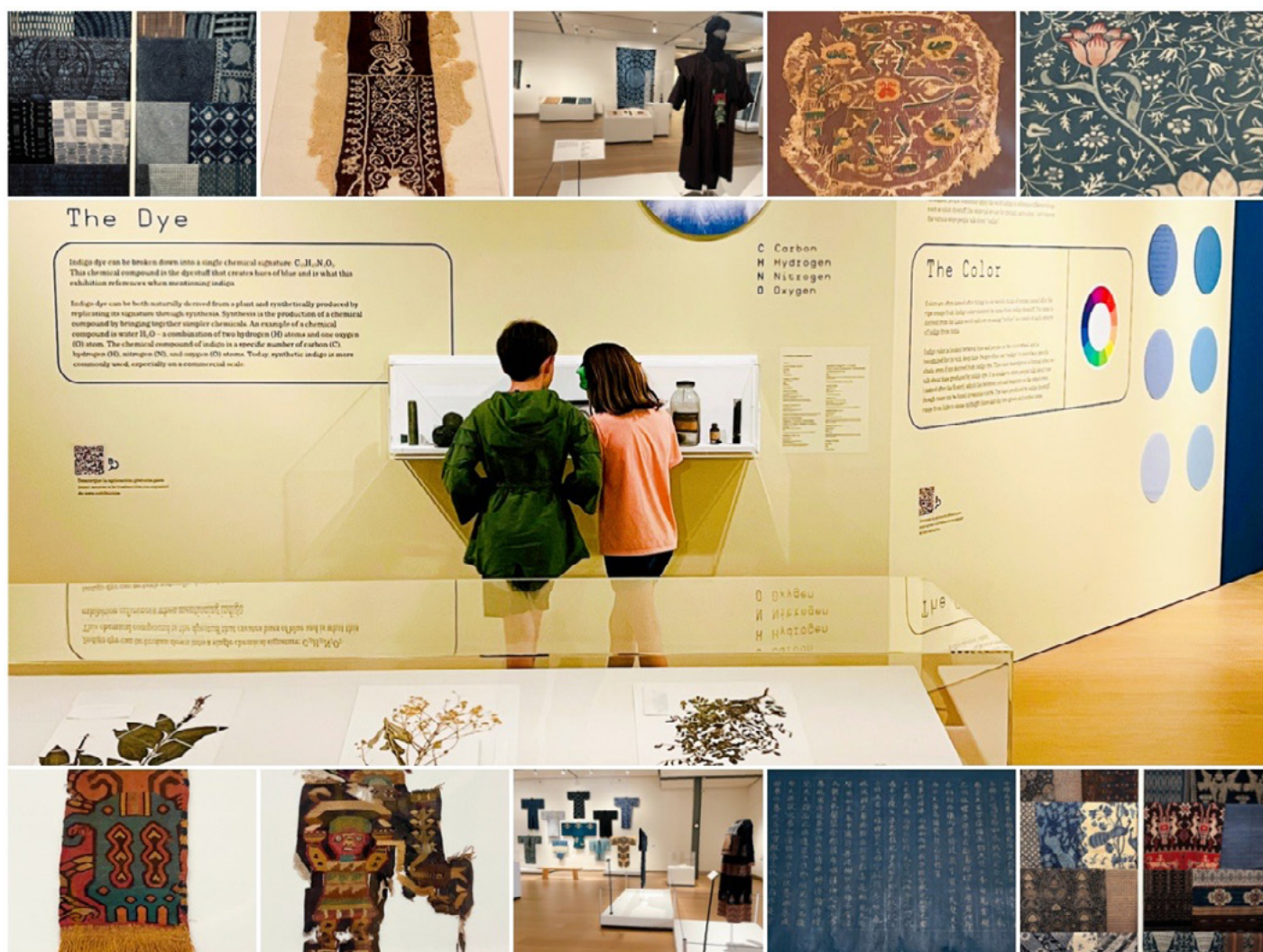


Fig. 5 - Exhibition views and objects in *Blue Gold: The Art and Science of Indigo*, Mingei International Museum, San Diego. Photos: Author

by Indigenous artisans today. Other highlights included the blue pages of a *Lotus Sutra* from Japan and William Morris' medievalizing designs. Several phenomenal loans came from The Cotsen Textile Traces Study Collection, which East Coast medievalists can appreciate at the George Washington University Museum.

The Los Angeles County Museum of Art (LACMA) has long been a prime venue for exhibitions of Mesoamerican and Latin American art. *We Live in Painting: The Nature of Color in Mesoamerican Art* organizes 270 objects—mostly clay, stone, and mineral objects but also amate paper manuscripts, frescoes, and textiles—into stunning groupings based on the five primary colors used by Indigenous artists of Mexico and Central America: white, black, red, blue-green, and yellow (Fig. 6).

The paintings in two jaw-dropping manuscripts exemplify the full palette: Codex Mendoza (Nahua; 1540) and Codex Añute/Selden (Mixtec; 1556), along with a digital interactive display of the Codex Cospi (Nahua; 1250–1521). Some of the amate or deerskin pages were prepared with a thin layer of white gypsum or lime before painting. Nearby, an obsidian mirror reflects light and our own image on its surface. A section on the pigment Maya blue (made with indigo and a binder), green jade objects, and yellow materials highlighted a symbolic cycle of completeness. Elsewhere, the pink-and-red murals of Teotihuacan (300–400) simulate the effect of moonlight, by which shades can be distinguished but not colors. A censer of the fire god Quetzalpapalotl (200–700) from the same site was studied by



Fig. 6 - Exhibition views and objects in
We Live in Painting: *The Nature of Color in Mesoamerican Art*, Los Angeles County Museum of Art. Photos: Author

conservators as part of the project, along with an incredibly informative technical imaging of Maya painted ceramic vessels (freely available online).³

The catalog is as beautifully designed as the exhibition, and a testament to curatorial generosity is a full staff list in the back of the volume with sincere expressions of gratitude. The book is an excellent companion to similar publications about color in Jewish, Christian, and Islamic art of the medieval Mediterranean and in Indian, East Asian, and Southeast Asian art of the same period.

Cosmologies of Light and Darkness

Out-of-this-world objects characterize each of the exhibitions of global medieval art described so far. This praise is also true for the works in the final three survey shows: two projects at the Getty concentrating on light and astrology and LACMA's huge transhistorical presentation of cosmologies. As an exhibition circuit, seeing these installations together—along with the SDMA display—is quite instructive, as the absences in one complement those in another.

Lumen: The Art and Science of Light at the Getty brings together an incredible selection of objects that will impress any Euro-medievalist

³ See *The Science and Art of Maya Painted Ceramic Vessels* here.



Fig. 7 - Exhibition views and objects in
Lumen: The Art and Science of Light, Getty Museum. Photos: Author

(Fig. 7). The Flemish *Tapestry of the Astrolabes* (about 1400–50) dominates a gallery filled with astrolabes and astronomical manuscripts. The Mosan Stavelot Retable (about 1160–70) is lit by differential moving light to simulate the passage of daylight and candlelight over the surface. Nearby, the Munich Choros (13th–14th century) mesmerizes. Hildegard of Bingen’s only surviving impressively large manuscript dazzles. The pinnacle of Giotto’s Baroncelli Altarpiece (about 1328–35) glows with radiant hues as angels gaze through darkened mirrors to behold the face of God the Father. Rock crystal, stained glass, luxury textiles, processional objects, and more fill our senses with wonder. Works by seven contemporary artists complement the presentation and activate other spaces of the Getty Center.

An exhibition of this scale benefits from the scholarship of many recent exhibitions, including those on gold, rock crystal, textiles, and the materiality of manuscripts. In some ways, the Getty’s scope was both too limiting and too vast. The stated focus is on the art of Western Europe made for Jewish, Christian, and Islamic audiences, which is certainly true in the absolutely brilliant bookend galleries that evoke the aura and performance of synagogues, churches, and mosques. But primacy is ultimately given to Christian art, and that includes some outlier but extremely important examples from Byzantium. Surprisingly missing are mosaics, though the companion volume suggests that some were intended for display (many other objects appear not to have been

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Fig. 8 - Exhibition views and objects in *Rising Signs: The Medieval Science of Astrology*, Getty Museum. Photos: Author

able to travel to Los Angeles). Relatedly, magic and astrology are mentioned in a focus panel in the gallery, but the themes are otherwise absent in individual objects or didactics, creating perhaps a false dichotomy for visitors between these closely related topics and visual cultures at the time.

Lumen was an all-hands-on-deck project of a generation of medievalists. Over the last nearly twenty years, I witnessed and contributed to many iterations of this show as it developed from a modest gallery rotation to a mid-size show to the international loan survey it became. The final product is really the result of considerable labor by dozens of individuals, including curators, graduate and undergraduate interns, curatorial assistants, educators, designers, editors, and many more. The scale of the project and publication unfortunately did not allow

for the inclusion of all the interlocutors like LACMA's volume did, but each of their ideas shines through in the final product in the gallery, in print, and online.

The magical, medicinal, and religious aspects of the medieval zodiac are the focus of *Rising Signs: The Medieval Science of Astrology* (Fig. 8). The Getty's permanent collection manuscripts gallery was bustling with visitors, each eager to read their horoscope beneath a case with nearly a dozen manuscripts or codices open to a different sign of the zodiac. Others clustered around touch screens to glean the information in an interactive format. Books of hours were presented for their luminous decorated calendars, together with printed texts on a range of topics, from complexion to bloodletting and from constellation studies to astronomical guides to the orbital paths of planets and luminaries (sun and moon).

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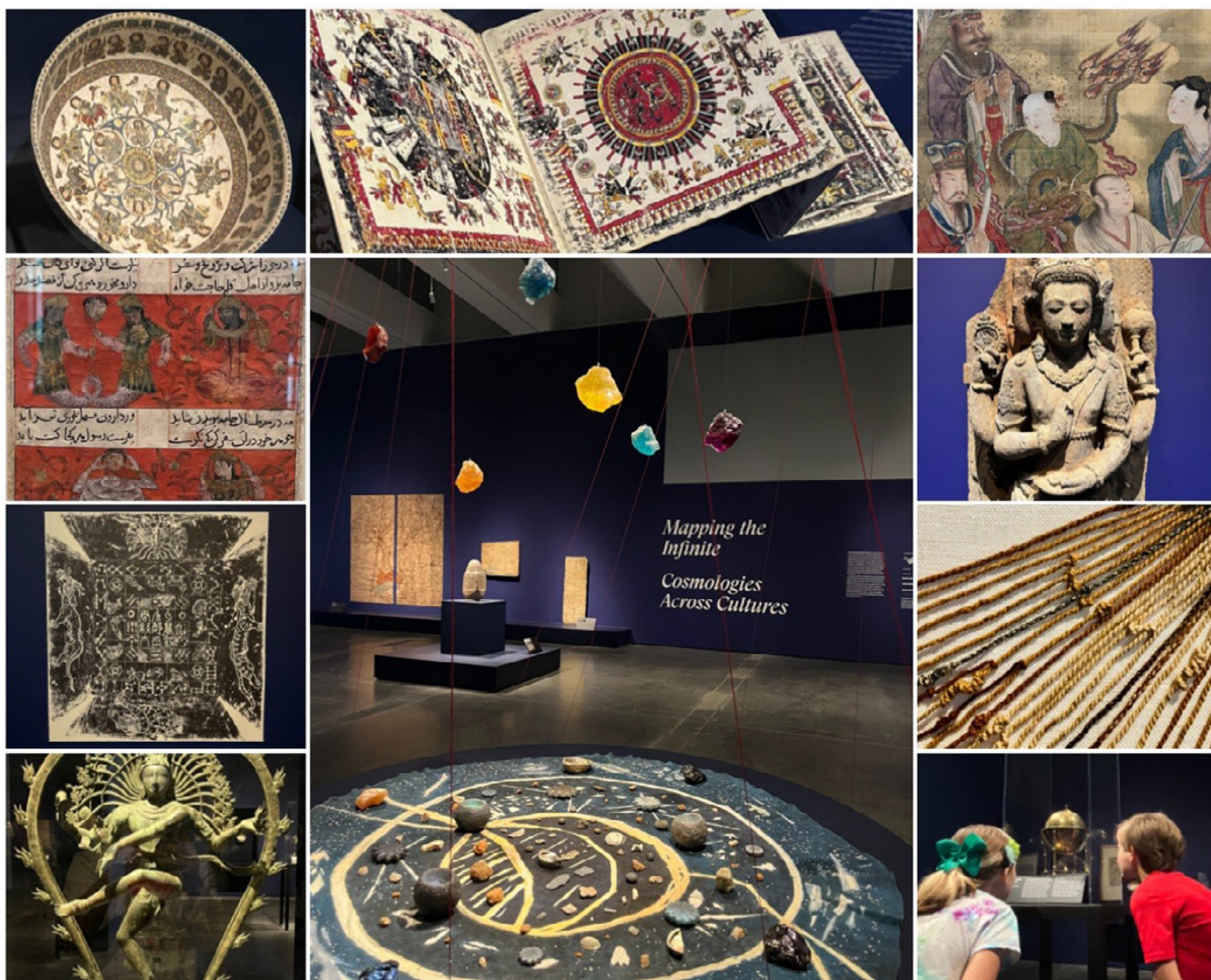


Fig. 9 - Exhibition views and objects in *Mapping the Infinite: Cosmologies Across Cultures*, Los Angeles County Museum of Art. Photos: Author

Much of the groundwork for the exhibition was laid by curator Larisa Grollemond for over a year on Instagram (@GettyMuseum), on which she provided month-by-month explorations of medieval/modern astrological theory and practices. Actor Andrew Garfield recently visited the Getty and had this to say about the astrology exhibition: “Oh, sh—t, that’s kind of dope!”

LACMA’s sprawling exhibition, *Mapping the Infinite: Cosmologies Across Cultures*, surveys approaches to creation and the cosmos from the Neolithic period to the present (Fig. 9). Intriguingly, medieval European art is not included but contemporaneous works are on view from India and Southeast Asia, East Asia, the Islamic West-Central Asia and North Africa, and the Americas. In some ways, the Getty exhibitions just mentioned fill that lacuna, but one wonders whether the absence reinforces

outdated and harmful ideas of the “Dark Ages.” I really think it is o.k. for Euro-medieval art to sit this one out.

Tongva artist Mercedes Dorame’s *Portal for Tovaangar* (2024) offers a luminous welcome that transports audiences backwards and forwards in time. The mysterious star stones are ancient Ancestral artifacts, while star maps and levitated multicolor salt crystals connect to the cosmos in four dimensions. A soundscape plays with readings by Tongva Elders as a reminder of Indigenous presence today.

This exhibition has been a great teaching aide for my introductory art history survey students and also offers a curatorial example of provincializing Europe.



Fig. 10 - Carlos Motta, *Toward a Homoerotic Historiography*, 2014.
Collection of the Pérez Art Museum, Miami

Queer and Anti-Racist Global Medieval Futures

As mentioned at the start, while Africa and Indigenous North America are largely absent from the PST ART exhibitions of premodern art, two additional projects deserve a special mention for bridging the gap between past and present:

***Scientia Sexualis*:** Institute of Contemporary Art, Los Angeles, October 5, 2024–March 2, 2025

***Science Fiction Against the Margins*:** UCLA Film & Television Archive, Los Angeles, October 4–December 14, 2024.

The contemporary works of art presented in *Scientia Sexualis* encourage viewers to consider the often-fragmented archive related to bodies of women, queer and trans individuals, and people of color. Columbian American artist Carlos Motta's *Toward a Homoerotic Historiography* resembles anthropological vitrine displays but as miniature peep shows that contain sculptures showing same-gender sexual acts cast in gold-

washed silver. One tiny statue is based on a painting of two men with erect penises embracing found in the Naj Tunich cave in Guatemala (Fig. 10). Motta critiques the conquistador desire for precious metals at the cost of centuries of Indigenous bloodshed, and also invites us to consider our own role in the power dynamics of discovery or encounter with objects from the past and people today.

UCLA's *Science Fiction Against the Margins* is a series of film screenings by creators who point to anti-racist futures. While a majority of the films were produced in the United States and United Kingdom, important premiere showings come from Aotearoa (New Zealand), Argentina, Brazil, Colombia, Indonesia and Malaysia, Kenya, Mexico, Palestine, Qatar, Rwanda, South Africa, South Korea, Thailand, and Vietnam.

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

The Deceived Eye—Textile Effects and their Simulation: Abegg-Stiftung, Riggisberg, Switzerland, April 28–November 10, 2024

By Julia LaPlaca



Entry to the exhibition. © Abegg-Stiftung, CH-3132 Riggisberg (Photo: Christoph von Viräg)

The power of trompe-l'œil effects loom large in the history of painting since the legendary virtuosity of Zeuxis, as described by Pliny the Elder. Questions of how materials can depict or mimic the effects of another have been a common theme for medievalists within broader discourses on materiality in all kinds of media.¹ The Abegg-Stiftung's special exhibition *The Deceived Eye—Textile Effects and their Simulation* advances this wave of current scholarship by focusing specifically on textile trompe-l'œil. The embodied milieu of an exhibition moves the discussion out of the theoretical and into the practical. Visitors can practice the close-looking required to understand how and why textiles create trompe-l'œil.

The global breadth and depth of scholarship dedicated to the Abegg collection makes it an ideal place to concretize textile trompe-l'œil in objects. The Abegg-Stiftung opened in the 1960s in Riggisberg, Switzerland. Located in the foothills of the Bernese Alps, the foundation comprises an extensive collection of textiles and other applied-art objects, a textile conservation studio, a research library, and a historic house museum (the home of the founders Werner and Margaret Abegg). The foundation has actively built on the Abeggs' initial collection, acquiring world class textiles from Europe, Central Asia, and China made from antiquity to 1800 CE. The foundation's annual special exhibitions feature works exclusively from the permanent collection or objects that have been treated in its conservation studio.

The Deceived Eye teaches and demonstrates the complexity of textile trompe-l'œil (Fig. 1). The exhibition curator Dr. Evelin Wetter limits

¹ See for example many of the recent presentations at the CIHA Conference 2024, <https://www.cihayon2024.fr/en/>, or the contributions by medievalists and early modernists to the edited volume: *The Matter of Mimesis*, eds. Marjolijn Bol and E. C. Spary (Brill, 2023).

the checklist to twenty-seven objects, but each one holds a rich history of its own and multiple connections to other objects and major themes in the exhibition. Three major themes in adjacent sections create a clear outline of the exhibition's thesis: "Textiles in Textiles," "Simulated Textile Effects," and "Textile Trompe-l'œil." Viewers can move through the space fluidly, observing how themes recur across several objects, or carefully examine each object. For viewers hoping to go more in-depth, iPads placed near key objects show videos on technique or explore a subtheme. The exhibition design supports both approaches.



Fig. 2 - Meleager and Atalanta Wall Hanging, Egypt, late 4th–early 5th century, Wool tapestry. Riggisberg, Abegg-Stiftung, inv. no. 1100. © Abegg-Stiftung, 3132-Riggisberg (Photo: Christoph von Viräg)

"Textiles in Textiles" tackles the question of legibility. For a textile to reference another textile, the motifs must be semiotically consistent. Otherwise, the reference would not work on the viewer. The courtly figures of Meleager and Atalanta in a late fourth to early fifth-century tapestry wear tunics that viewers would recognize as a luxurious silk samite, which was often woven to produce patterns with figures in roundels (Fig. 2). A fragment with Erotes in roundels from the Abegg-Stiftung's permanent collection exemplifies this kind of luxury textile



Fig. 3 - Tunic with Depictions of Erotes (detail), Silk (samite), Eastern Mediterranean area or Egypt, first half of the 4th century. Riggisberg, Abegg-Stiftung, inv. no. 3945. © Abegg-Stiftung, CH-3132 Riggisberg (Photo: Christoph von Viräg)

(Fig. 3). Viewers of the tapestry would have known that this pattern repeat could only have been made on a complex loom with fine material.

The semiotics of value emerge in the structure of textile pattern design. Wetter selects several textile fragments from around the medieval globe that all show how pearls and precious gems on the hems of garments inspired consistent textile motifs. Fragments from China, Central Asia, and Spain all depict a version of white dots (pearls), sometimes accompanied by other colored shapes (gems) as a prominent feature of large medallion patterns (Fig. 4).

The "Simulated Textile Effects" section unpacks how textiles can mimic the effects of another kind of textile. Three sets of comparative objects demonstrate how embroidery techniques and textile weaving can all suggest the effect of velvet, one of the most coveted luxury textiles of the late Middle Ages. At first glance, a small relic purse appears to be made of green velvet with the typical striations and the fuzzy texture created by a velvet's cut



Fig. 4 - Image of the wall with pearl/gem motif examples in the exhibition. © Abegg-Stiftung, CH-3132 Riggisberg (Photo: Christoph von Viräg)

pile (Fig. 5). But this effect has been achieved through a counted embroidery stitch creating a subtle shimmer. Nearby, a cope made of real green velvet allows viewers to consider how well the purse achieves the effects of this material (Fig. 6).

The textiles in the “Textile Trompe-l’œil” section consider more overt medieval trompe-l’œil through examples of intense realism or framing devices. Fragments of a painted linen Lenten cloth emphasize how the realism of passion imagery was not intended to compete in a paragone of materials (Fig. 7). Rather, the illusionistic depiction of the Man of Sorrows was intended to aid a viewer’s imaginative engagement with this devotional image. For medieval viewers, trompe-l’œil was functional—a way to bring viewers into an image and encourage the creation of internal images. A small devotional tapestry uses trompe-l’œil framing devices to create distance between and a path into the image for its viewer (Fig. 8). Wetter expands on these ideas in her essay in the catalog.



Fig. 5 - Relic Bag from Inwil (Canton Lucerne), Switzerland, 14th to first half of the 15th century, Silk embroidery on a linen ground with embroidered gold border, braided knots, tassels, drawstrings and loop handle. Solothurn, Bistum Basel, Bischöfliches Archiv, inv. no. K 9. © Abegg-Stiftung, CH-3132 Riggisberg (Photo: Christoph von Viräg)



Fig. 6 - Embroidered Velvet Cope, Detail, Velvet: Italy / embroidery: Spain (?), 1430–1450, Velvet patterned with voided climbing vines, embroidery with gold thread. Riggisberg, Abegg-Stiftung, inv. no. 4266. © Abegg-Stiftung, CH-3132 Riggisberg (Photo: Christoph von Viräg)

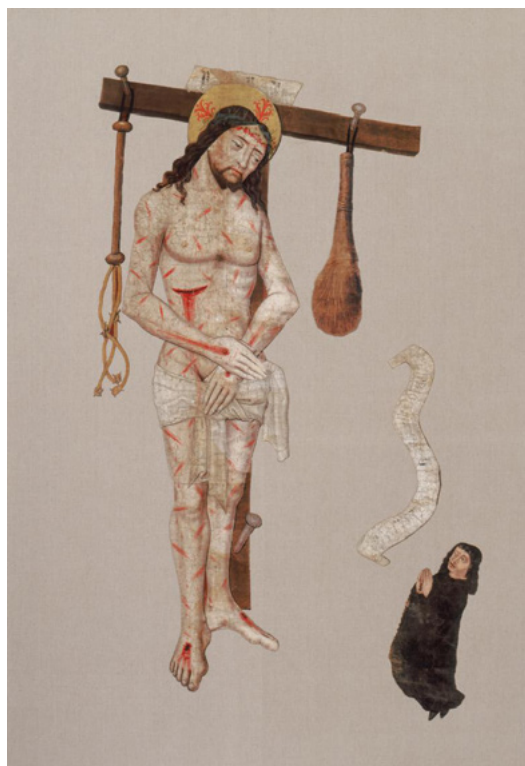


Fig. 7 - Fragments of a Cloth Painting with the Man of Sorrows, Central Europe, 1450–1470, Linen fabric, painted. Riggisberg, Abegg-Stiftung, inv. no. 4442. © Abegg-Stiftung, CH-3132 Riggisberg (Photo: Christoph von Viräg)

Often, discussions of material comparisons and trompe-l'œil end with the comparison itself. *Deceiving the Eye* nuances this theme further, differentiating the how and why behind textile trompe-l'œil. The result is a revelatory glimpse into a past in which people possessed a textile-literacy and knowledge that few people have access to today. By taking the time to explain techniques and demonstrate why these details mattered, the exhibition works to break down the barriers between technical specialists and non-specialists that often impede scholarship on textiles. *Deceiving the Eye* not only delivers content but provides an opportunity for visitors to practice how to look at textiles and sharpen their twenty-first century vision.

The exhibition runs April 28 through November 10, 2024, and it is accompanied by a beautifully realized publication. It includes an introduction and essay by Wetter and other contributions from: Juliane von Fircks, Juliette Calvarin, Anja Preiss, Stefanie Seeberg, and Sabine Jagodzinski. See also: <https://abegg-stiftung.ch/en/>; <https://abegg-stiftung.ch/en/publication-category/new-publications/>.

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Fig. 8 - Tapestry of the Virgin and Christ Child, Brussels, early 16th century, Tapestry with silk, gold, silver and woollen threads. Riggisberg, Abegg-Stiftung, inv. no. 5760. © Abegg-Stiftung, CH-3132 Riggisberg (Photo: Christoph von Viräg)

Welterbe des Mittelalters: 1300 Jahre Klosterinsel Reichenau:
Archaeological State Museum Baden-Württemberg, Constance, Germany,
April 20–October 20, 2024

By Gregor von Kerssenbrock-von Krosigk



Fig. 1 - Installation view with a sculpture of Saint Otmar of St. Gall, ca. 1490, Rottweil, Dominikanermuseum. (Photo: Author)

The 1300-year anniversary of the world heritage site at Reichenau provided an exceptional opportunity for the expansive exhibition *Welterbe des Mittelalters: 1300 Jahre Klosterinsel Reichenau*. Three locations and 237 objects told the story of one of the most influential monasteries of Central Europe, from its foundation in the eighth century to its gradual decline and dissolution in 1757. The Archäologisches Landesmuseum Baden-Württemberg in Reichenau served as the principal location, exhibiting all loaned objects, while the Münsterschatzkammer on Reichenau presented the remaining treasures of the monastery and the Reichenau Museum displayed a smaller multimedia history of the island. In fact, not a single object from the Münsterschatzkammer was shown in the exhibition in Constance. The proximity of the venues encouraged visitors not only to visit the darkened rooms of the principal exhibition, but also to see for themselves the

unique world heritage sites of Reichenau Island where the exhibition continued (Constance and its surroundings are uniquely bike friendly).

The exhibition in Constance was divided into eight sections, each presenting a different concept or theme with a loose chronology from the founding of the abbey to today and with objects from throughout the Middle Ages up to the nineteenth century. At the beginning of the exhibition, the problematic founding date of the abbey was thematized with the forged documents of the twelfth century that provide the date on which the 1300-year anniversary relies. In the following rooms, archaeological finds from Reichenau, such as the wooden frame of a window, the so-called “Bürgli” Bell, and fragments of wall paintings gave testament to the many decorative features of the Romanesque monastery complex that have largely been lost. Not only were three-dimensional reconstructions

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Fig. 2 - Installation view of manuscripts. (Photo: Author)

of the churches shown to fill in the gaps, but, spectacularly, the Carolingian weathercock of San Faustino Maggiore in Brescia was exhibited as an example of the many such objects that once decorated churches from England to Italy. While the show was keen to document the close relationships that the Reichenau monks had to other religious centers, including to Brescia, the most impressive juxtaposition of objects in the whole exhibition might have been that of two stone reliefs, almost identical, but one manufactured for the altar-rails of St. Peter and Paul in Reichenau-Niederzell and the other probably produced in Venice. The exhibition dedicated a whole room to the person connecting the two—Egino—who was forced to vacate his position as Bishop of Verona around the year 800 and was allowed to build his own church on the northern tip of Reichenau Island, bringing with him several manuscripts from Verona that were also exhibited.

The next room demonstrated the willingness of the exhibition to illustrate cultural-historical information with impressive loans. Objects from very different backgrounds such as the Carolingian incense burner from Aachen, the Romanesque bronze situla from Speyer and even two eighteenth-century altar candlesticks were presented as important liturgical tools, even if none of these objects had any direct relation to Reichenau Monastery. Through a multimedia approach to objects, sounds (chants) and infographics, the exhibition tried to introduce its public to the religious structure of life on Reichenau in the Middle Ages.



Fig. 3 - King David and Beatus Vir initial from the Egbert Psalter (Reichenau, ca. 980). Cividale del Friuli, Museo Archeologico Nazionale, Cod. 136, fol. 20v/21r. (Photo: Author)

Descending into the lower floor, the next four rooms were committed to the extraordinary wealth of manuscripts produced in the Reichenau scriptorium. After a short introduction to the Carolingian reforms and the working process of a medieval scriptorium, the visitors were soon greeted with some of the stunning full-page miniatures for which the monastery is most famous. The exhibition was not only interested in the artistic production of the Reichenau scriptorium, but also in its role as a place of learning and its production of knowledge and literature. It featured manuscripts used for learning—such as a beautiful ninth-century Cassiodorus from the former monastery library—alongside scientific texts, including a tenth-century manuscript of Hyginus Mythographus featuring beautiful pen-ink drawings of several constellations, possibly from Constance. Walafrid Strabo and Hermann of Reichenau (also called “the Lame”) were introduced with manuscripts containing their works. Naturally, manuscripts in general are meant to be leafed through and used, so it was nice to see that many of the ones shown in the exhibition are now fully digitalized by the Badische Landesbibliothek in Karlsruhe (<https://digital.blb-karlsruhe.de/>).

The final rooms discussed Reichenau’s connections to monasteries around Europe. Beginning first with confraternity books from the monastery itself and that of San Salvatore in Brescia, the exhibition soon turned to objects that exemplify the complex geographical connections of the Middle Ages. For example, the so-called “Harrach-Diptych,” carved on one side in



Fig. 4 - Installation view. (Photo: Author)

Aachen around 800, was a reused seventh- or eighth-century ivory diptych originally carved in Spain. It would have been nice to see the so-called “Emerald of Charlemagne” kept in the Münsterschatzkammer in Reichenau-Mittelzell in this context, too. Although made of glass and in no way connected to Charlemagne, chemical analysis has shown that its raw material was most likely produced in eighth- or ninth-century Egypt. How this block of glass reached the Reichenau monastery is still unknown.

Asserting itself in the competitive environment of religious centers in the Middle Ages also required a good bit of self-fashioning. The “Poem of the Deeds of Abbot Witigowo,” with its wonderful dedication miniature, is a great example of this. Written around 994 by the Reichenau monk Purchard, this remarkable text is written as a dialog between the poet (*poeta*) and the personified island of Reichenau herself (*Augia*), who praises Abbot Witigowo for his works. It is a valuable source on the appearance and self-image of Reichenau in the late tenth-century. It would have been useful if at least some of its verses had been translated for the public here as it gives a unique window into the relationship the monastery had to its surroundings, in particular to the land that had been donated to it throughout the Middle Ages. Another important part of Reichenau’s self-fashioning was the multifaceted approach

to writing its own history of which Purchard’s text is also a part. Toward the end of the room, the exhibition showed the documents the monastery forged to claim its land as donations of Charlemagne and other early medieval kings.

The exhibition described itself as cultural-historical and this approach was evident in the selection of objects and their presentation. Archaeological finds from Reichenau and other monasteries in the region were shown to represent the daily life of monks living in them in the Middle Ages, while luxury artworks such as ivory carvings illustrated important religious ideas. Moreover, the multifaceted approach of the exhibition gave visitors a unique opportunity to get an in-depth introduction to its history, while the many exceptional loans gave a wonderful impression of religious luxury art, predominantly from the ninth and tenth centuries, when Reichenau Monastery was the most active. An extensive catalog and essay volume accompany the exhibition.

Gregor von Kerssenbrock-von Krosigk is a master student at the University of Basel and research assistant to the SNF-Ambizione project “Healing Arts,” led by Dr. Theresa Holler (<https://art-and-healing.ch>).

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/>.

FUTURE ICMA EVENTS

NEW ICMA INITIATIVE! THE ICMA ASSOCIATES LECTURE

“Royal cemeteries in Medieval Iberia. Geopolitical system and sites of dynastic memory”

Prof. Gerardo Boto Varela, Universitat de Girona
February 15, 2024 | 17:00 CET
Centro di Cultura e Storia Amalfitana, Amalfi,
ITA Hosted by Prof. Francesca Dell’Acqua
(Università di Salerno), Chair of the ICMA
New Initiatives Working Group

Thanks to an idea pursued by Francesca Dell’Acqua since COVID-19 in 2020, the ICMA New Initiatives Working Group has devised a new initiative named the “ICMA Associates Lectures” series as part of a broader effort aimed at reaching out to scholars outside of North America and promoting the ICMA among them. Through its associates, the ICMA will partner with medieval research institutes in Europe and outside Europe to host an annual lecture to be held in person and online, with a local ICMA associate as host. The initiative will be launched in 2025 in Amalfi with the lecture “Royal cemeteries in Medieval Iberia. Geopolitical system and sites of dynastic memory,” by Gerardo Boto Varela from Universitat de Girona.

Abstract For the Initial Lecture:

We have constructed a hyper-aulic medieval art history, both thematically and artistically. We continue to be fascinated by kings and queens and their post-mortem survival and remembrance. Medieval monarchs often chose burial sites with the intention that their legacy would be remembered and venerated within a center of significant symbolic or religious importance, such as a cathedral or a prominent monastery. In this way, they not only ensured their survival in a place in history, but also the spiritual intercession exercised on their behalf before the Divinity by a praying community. Thus, a king or queen decided to be buried in a

particular church, either in front of its doors or inside them. However, this vital decision was not always straightforward or final. As expressed in the chronicles and testaments, which exist at least in medieval Spain since the eleventh century, monarchs could change their minds and request a new burial place that better suited their personal, political or spiritual priorities, or the changing tensions in the political and religious landscape of their time.

Since the historiography that began this analysis, already in the ninth century, was French and Germanic, the cases of royal burial in those areas became paradigmatic. However, is it still acceptable today to consider that there is an artistic or political model of reference against which everything else is an anomaly? Should we continue to colonize the European Middle Ages from the propositions of the geographically central domains? Does it make sense to consider the multiplicity of Iberian burial sites, throughout historical phases, as a divergence from the presumed model of concentration and stability of French and English royal burials?

In the context of the Iberian Peninsula, the multiplication, distribution and ecclesiastical variety of royal burials is particularly unique compared to other European regions. This can be understood through the concept of “mnemotopia,” analyzed by scholars such as Maurice Halbwachs and Jan Assmann. Mnemotopia refers to the idea of a place imbued with a high symbolic significance for the collective memory. The physical location of a burial place carried an important meaning—a place that preserved and evoked historical memory for the kingdom and its community.

Until now, historiography has explained the multiplicity of Iberian royal cemeteries (not only in Castile) as the expression of unquestioned power, which made it unnecessary to rely on a single, reiterative cemetery. This hypothesis is not accurate. Moreover, the political principles in Aragon

and Navarre were no different from those of the western kingdoms of medieval Spain, and yet they did establish from the fourteenth century onwards a single coronation place and a single dynastic cemetery. That is why the central argument of this discussion must be approached from the perspective of geopolitics: 1) How was the monumental memory of the kingdom articulated to dominate all the lands of the kingdom? 2) Is it true that by gaining new frontiers with the territorial “Reconquest,” a city was designated as the most politically and ecclesiastically relevant, in order to compensate for the burdens of a presumably fragile and questionable legitimacy?

ICMA IN WASHINGTON, D.C.
EXHIBITION TOUR OF AN EPIC OF KINGS:
THE GREAT MONGOL SHAHNAMA

December 6, 2024 | 1:30–3:00 PM ET
National Museum Of Asian Art, Washington, D.C.
Arthur M. Sackler Gallery | 1050 Independence Ave., SW
Meet on Floor B1 at the bottom of the stairs, in front of the entrance to the exhibition in Galleries 23 and 24.

You are invited to join other ICMA Members and area medievalists for a tour of *An Epic of Kings: The Great Mongol Shahnama* led by exhibition curator Simon Rettig (Associate Curator for the Arts of the Islamic World, National Museum of Asian Art). Drinks to follow courtesy of the ICMA.

This gathering is informal. Attendees are responsible for their own travel bookings. Admission to the exhibition site is free. The purpose of this event is to introduce ICMA members and medievalists from the area to one another, to strengthen the social and professional ties in our community, and to celebrate our mutual interest in medieval art while exploring the exhibition together.

Organized by Michelle C. Wang, Georgetown University, and Matthew Westerby, National Gallery of Art.

For questions, please email icma@medievalart.org.

Register: <https://forms.gle/PrVcpeWlmjNccvEBA>

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/1FAIpQLSfioXnhEz3W83WPLLeFxfn3exWloQxF3fHQaj24zaRheNfckQ/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 OPPORTUNITIES

*If you would like your upcoming exhibition, conference, or lecture series included in the newsletter, please email the information to EventsExhibitions@medievalart.org. Submissions must be received by **February 15, 2025** for inclusion in the Spring 2025 newsletter.*

DAN DAVID SOCIETY OF FELLOWS: POSTDOCTORAL FELLOWSHIP

The Dan David Society of Fellows is accepting applications for outstanding postdoctoral research in the study of the past. This two-year fellowship offers generous funding for international and Israeli scholars to conduct innovative research at Tel Aviv University while benefiting from professional mentorship offered by faculty members.

The fellowship is open to candidates from all disciplines studying the human past, including but not limited to history, archaeology, art history, history of education, history of science, technology and medicine, physical anthropology, literature, philosophy, and digital humanities. Applicants must have completed their Ph.D. between October 1, 2020, and September 1, 2025.

Researchers who completed their Ph.D. at Tel Aviv University are not eligible for the fellowship. Candidates who have not yet completed their degree should attach a formal statement signed by their institution indicating the prospective date of submission. Applicants who took parental leave are entitled to add an extra year for each child born since receiving their Ph.D.

The fellowship is awarded to suitable candidates, regardless of ethnicity, religion, gender, or age. The Dan David program is committed to excellence, interdisciplinarity, diversity, and equity.

Up to four fellowships will be awarded for a maximum of two years each, beginning October 1, 2025. Those accepted to the program must commit to completing a full two-year term. Fellows will be asked to spend at least three days a week at Tel Aviv University and be active members of the university's scholarly community. They will be required to fully participate in the activities of the Dan David Society of Fellows, including a twice-monthly seminar dedicated to cutting-edge methodologies and historiographic approaches, and to present their research to the other fellows once a year. The program's academic activities will all be conducted in English.

Fellows will receive an annual scholarship of \$40,000. Additional research and travel funding may be available. Non-Israeli fellows will also be eligible for subsidized on-campus housing.

Deadline: December 15, 2024

For further details, see:

<https://len-humanities.tau.ac.il/dan-david-fellows-form>.

DOROTHY F. GLASS TRAVEL AWARD

The Italian Art Society (IAS) welcomes applications for the Dorothy F. Glass Travel Award.

The inaugural travel award honoring the career of Dorothy F. Glass will be granted in 2025. The award of \$1000 is meant to support an emerging or unaffiliated scholar traveling abroad to study, or to present on, the arts of the Italian Middle Ages. Preference will be given to scholars of sculpture, the major subject of Glass's work. Recipients must be members of the Italian Art Society at the time of application and upon receipt of the award, and must not have received an IAS award in the previous two years. IAS officers are not eligible to apply. Applications should be submitted [here](#).

Deadline: December 15, 2025

Please email Dr. Silvia Bottinelli, Chair of the IAS Awards Committee, at awards@italianartsociety.org if you have any questions.

ERC AGRELITA: CALL FOR VISITING RESEARCHERS

The ERC AGRELITA, a research project focused on the reception and literary and artistic appropriations of ancient Greece by non-Hellenistic authors between 1320 and 1550, welcomes applications for visiting researchers in 2025. The project hosts guest researchers in residence each year at the University of Caen, Normandy, France, for a period of 4 to 6 weeks (between May and early July). This call for applications is open to anyone, of French or foreign nationality, who holds a Ph.D. in literature, art history, or history, whose work focuses on the history of books, cultural and political history, visual studies, or memory studies, wherein the competence and project are deemed to be complementary to the ones of the AGRELITA team.

Deadline: February 15, 2025

For further details, see:

<https://lagrelita.hypotheses.org/5997>.

2025–26 MANOOGIAN POSTDOCTORAL FELLOWSHIP IN ARMENIAN STUDIES

The Center for Armenian Studies (CAS) at the University of Michigan, Ann Arbor, invites applications for the 2025–26 Manoogian Postdoctoral Fellowship in Armenian Studies. This full-time 12-month position, with an option for a one-year extension contingent on curricular needs and progress, is open to junior scholars who have completed a Ph.D. within the last three years. The fellowship offers a vibrant intellectual environment in which outstanding junior scholars will be able to conduct their research and have the opportunity to teach one course. While in residence, fellows will be affiliated with a department relevant to their research; they will be expected to participate regularly in CAS events, present one public lecture, and teach one undergraduate course. They will also organize a workshop in their field. Fellows are required to spend the academic year (September–August) in residence at the University of Michigan.

Deadline: January 15, 2025

For further details, see:

<https://lii.umich.edu/armenian/manoogian-fellowships.html>.

STORYTELLING AS PHARMAKON IN PREMODERNITY & BEYOND: PHD FELLOWSHIPS

The StoryPharm consortium publishes a call for 19 Ph.D. fellowships within the training program “Storytelling as Pharmakon in Premodernity and Beyond: Training the New Generation of Researchers in Health Humanities.” Depending on the position (see individual calls), applicants will be employed at the University of Cyprus (Cyprus), University of Bamberg (Germany), Lund University (Sweden), University of Salerno (Italy), and Cardiff University (UK). Interested applicants should have a background in Ancient or Medieval History, Art History, Byzantine Studies, Classics, Cultural Heritage Studies, Medieval Studies, Philology (Arabic, English, French, German, Greek, Italian, or Latin), Religious Studies, or Studies in Medievalism.

All recruited doctoral fellows will become highly skilled cultural historians specializing in premodern intellectual and healthcare worlds. At the same time, they will acquire transferable skills allowing them to use, develop, and deploy cutting-edge approaches to storytelling and its ethical ramifications for scientific, professional, business, healthcare, and social purposes. After the offered doctoral training, the fellows will be

ideally positioned to (1) achieve ground-breaking research results; (2) meet current trends and needs in the job market; (3) work towards establishing a human-centered medical system; and (4) create better and more resilient societies.

Deadline: December 15, 2024

For further details, see:

<https://www.ucy.ac.cy/storypharm/vacancies/>.

For inquiries please contact StoryPharm’s Scientific Project Manager Andria Andreou (andreou.andria@ucy.ac.cy).

ONLINE EXHIBITIONS

Wikingergold: Schatzpolitik seit 1800 = Viking Gold: Treasure Politics since 1800

www.vikinggold.org

November 2024

Viking-Age treasures (c. 800–1100) are regularly unearthed in the Baltic Sea region. Each discovery sparks complex processes of appropriation. Who gets to keep the “Viking gold”? Where will it be shown? Who identifies with this cultural heritage? Who rejects it? And how do these processes change over time? The exhibition *Treasure Politics since 1800* traces the modern lives of two early medieval Scandinavian treasures in order to show the role that Viking-age gold treasures play in everyday life, and the extent to which cultural heritage was—and still is—intertwined with politics. Starting in autumn 2024, the exhibition can be experienced both online and on tour at various museums in the Baltic Sea region.

EXHIBITIONS

IN-PERSON

(ALPHABETICAL BY COUNTRY)

FRANCE

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

Le retour du roi: Quand le château était habité

Château d'Angers, Angers

2025

GERMANY

Corvey und das Erbe der Antike: Kaiser, Klöster und Kulturtransfer im Mittelalter

Diözesanmuseum Paderborn, Paderborn

September 9, 2024–January 26, 2025

Vor 1000 Jahren: Leben am Hof von Kunigunde und Heinrich II

Museum Schnütgen, Cologne

October 25, 2024–April 27, 2025

UK

Medieval Multiplied: A Gothic Ivory and its Reproductions

The Courtauld Gallery, Project Space, Floor 2, London

October 19, 2024–February 16, 2025

Medieval Women: In Their Own Words

British Library, London

October 25, 2024–March 2, 2025

Oracles, Omens and Answers

Bodleian Library, Oxford

December 6, 2024–April 27, 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

The Art of Dining: Food Culture in the Islamic World

Detroit Institute of Arts, Detroit

September 22, 2024–January 5, 2025

Belle da Costa Greene: A Librarian's Legacy

The Morgan Library & Museum, New York

October 25, 2024–May 4, 2025

Beyond Sight

Les Enluminures, New York

November 14, 2024–January 10, 2025

This exhibition explores this aspect of medieval material culture in dialogue with contemporary artist-goldsmith Joy Bonfield Colombara. Her technique evokes her touch, and her medium, fine jewelry, encourages a haptic engagement. The exhibition will feature important illuminated medieval manuscripts and exceptional historic jewelry from the early Middle Ages to the high Renaissance that showcases examples of the range of haptic and physical experiences enjoyed from its original owners to its contemporary custodians.

The Book of Marvels:

Imagining the Medieval World

The Morgan Library & Museum, New York

January 24–May 25, 2025

Creation, Birth, and Rebirth

Cleveland Museum of Art, Cleveland

August 17, 2024–July 27, 2025

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.

Gold from Dragon City: Masterpieces of Three Yan from Liaoning, 337–436

China Institute Gallery, New York

September 5, 2024–January 5, 2025

Nearly 70 years of archeological excavations in the capital of Three Yan states—Dragon City (*longcheng*), today's Chaoyang in Liaoning province—have revealed extraordinary treasures, such as the dangling, dazzling golden headdress called *buyao*. The landmark exhibition *Gold from Dragon City: Masterpieces of Three Yan from Liaoning, 337–436* presents these precious artworks and cultural objects for the first time in the United States. The exhibition illustrates and revives the faded history of ethnic integration and cultural exchange along the Steppe-Silk Road that transformed northern China more than 1,600 years ago. Featured objects include sculptures, bronze mirrors, inkstones, imperial seals, and ceramic vessels, with highlights of gold ornaments and equestrian objects.

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

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

Lumen: The Art and Science of Light

Getty, Los Angeles
September 10–December 8, 2024

Material Muses: Medieval Devotional Culture and its Afterlives

Haggerty Museum of Art, Milwaukee
August 23–December 21, 2024

Mapping the Heavens: Art, Astronomy, and Exchange between the Islamic Lands and Europe

Nelson Atkins Museum of Art, Kansas City
December 14, 2024–January 11, 2026

The story of *Mapping the Heavens* begins in the Islamic World during the Early Middle Ages (c. 500s–1200s CE), where Muslim scientists preserved and advanced the study of astronomy. Access to these scientific texts—many collected and translated in Spain in the 1200s and widely disseminated in books after the invention of the printing press in the 1400s—fueled a revolution of new discoveries and created a shared astronomical knowledge across Europe. The works presented in this exhibition introduce the advancement of astronomy as a multi-cultural and multi-faith dialogue between scholars and scientists, showcasing the beauty and importance of the books, instruments, and images that communicated these discoveries.

The Movement of Books

Van Pelt-Dietrich Library Center, Philadelphia
August 30–December 13, 2024

Printing Icons: Modern Process, Medieval Image

The Icon Museum and Study Center, Clinton
October 18, 2024–March 30, 2025

Printing Icons: Modern Process, Medieval Image explores the way print and icon painting interacted over the seventeenth to early twentieth centuries. It showcases works from across the Balkans, Eastern Europe and Russia to illuminate how traditional techniques, such as printing icons after traced panels, shaped perceptions of woodblocks and engravings, and how Western techniques transformed icon painting itself.

Rising Signs: The Medieval Science of Astrology

Getty, Los Angeles
October 1, 2024–January 5, 2025

Siena: The Rise of Painting, 1300–1350

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

Striking Designs: Communicating Through Coins

Dumbarton Oaks, Washington, D.C.
May 1, 2024–May 31, 2025

CONFERENCES, LECTURES, SYMPOSIA, WORKSHOPS (BY DATE)

Late Antique and Byzantine Art and Architecture

Virtual Lecture Series

Yale Institute of Sacred Music

September 13, 2024–April 11, 2025

For more information and to register, see:

<https://ism.yale.edu/performances-and-events/talks-lectures-and-lecture-series/late-antique-and-byzantine-art-and>

Branner Forum for Medieval Art: Professor Ivan Drpić

Lecture

Columbia University, NY

November 14, 2024

For more information and to register, see:

<https://arthistory.columbia.edu/events/branner-forum-medieval-art-professor-ivan-drpic>

Constantinople 1453: Romans, Latins, and Turks at the End of the Middle Ages

Lecture

Marco Institute for Medieval & Renaissance Studies, Knoxville, TN

November 14, 2024

For more information, see:

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

Re-Imagining Jerusalem: The Ritual Recreation of Pilgrimage between Syria and Georgia

Virtual Lecture

East of Byzantium

November 15, 2024

For more information and to register, see:

<https://maryjahariscenter.org/events/reimagining-jerusalem>

Can Pre-Islamic Architecture be Islamic Architecture? The Rock-Cut Tombs at Hegra

Lecture

Columbia University, NY

November 19, 2024

For more information, see:

<https://arthistory.columbia.edu/events/martin-j-devecka-can-pre-islamic-architecture-be-islamic-architecture-rock-cut-tombs-hegra>

“Material Illusionism:” On the oeuvre of Hans Plock, court embroiderer to Cardinal Albrecht of Brandenburg

Lecture

The Courtauld, London, UK

November 20, 2024

For more information and to register, see:

<https://courtauld.ac.uk/whats-on/material-illusionism-on-the-oeuvre-of-hans-plock-court-embroiderer-to-cardinal-albrecht-of-brandenburg/>

The Viking Expansion: New Insights from the Scientific Analysis of Silver

Lecture

King’s College London, London, UK

November 20, 2024

For more information and to register, see:

<https://www.history.ac.uk/events/viking-expansion-new-insights-scientific-analysis-silver>

17th Annual Lawrence J. Schoenberg Symposium on Manuscript Studies in the Digital Hybrid Symposium

University of Pennsylvania, Philadelphia, PA
November 21–23, 2024

For more information and to register, see:

<https://www.library.upenn.edu/events/circulations>

The Art of the Haggadah, 1350–1400**Hybrid Lecture**

Center for Jewish Studies, Fordham University, NY

November 21, 2024

For more information and to register, see:

<https://jewishstudies.ace.fordham.edu/events/>***The Materials of Imagination: German Nuns, Tapestries, and the Meaning of Learned Knowledge*****Hybrid Lecture**

Institute of Historical Research, London, UK

November 21, 2024

For more information and to register, see:

<https://www.history.ac.uk/events/materials-imagination-german-nuns-tapestries-and-meaning-learned-knowledge>***Moments, Intervals, Epochs: Time in the Visual*****Conference**

Case Western Reserve University and the Cleveland Museum of Art, Cleveland, OH

November 22–23, 2024

For more information, see:

<https://arthistory.case.edu/2024/06/cleveland-symposium-at-50/>***Curating Medieval Women at the British Library*****Virtual Lecture**

Cambridge Medieval Art Seminar Series, Cambridge, UK

November 25, 2024

For more information, see:

<https://www.hoart.cam.ac.uk/seminars/medievalartseminars>***King Louis VII of France's crusader Manuscript (BnF lat. 14378)*****Hybrid Lecture**

Institute of Historical Research, London, UK

November 25, 2024

For more information and to register, see:

<https://www.history.ac.uk/events/king-louis-vii-frances-crusader-manuscript-bnf-lat-14378>***El Arte del Bordado: Historia, Tradición y Nuevos*****Conference**

Lorca, ES

November 27–30, 2024

For more information, see:

<https://congresobordadorlorca.es/>***10. Symposion der Diözesan- und Dombibliothek Köln zu den Dom-Manuskripten*****Symposium**

Erzbischöfliche Diözesan- und Dombibliothek Köln mit Bibliothek St. Albertus Magnus, Cologne, DE

November 29–30, 2024

For more information, see:

<https://www.dombibliothek-koeln.de/m-article/29.11.-30.11.2024/>***Water, Blood, and Wine: Iconography of the Old Testament on Medieval Portable Altars*****Virtual Lecture**Institute of Historical Research, London, UK
December 2, 2024

For more information and to register, see:

<https://www.history.ac.uk/events/water-blood-and-wine-iconography-old-testament-medieval-portable-altars>***Bureaucratic Mobility and Imagined Communities in Middle Byzantium and Song China*****Lecture**Institute of Historical Research, London, UK
December 4, 2024

For more information and to register, see:

<https://www.history.ac.uk/events/bureaucratic-mobility-and-imagined-communities-middle-byzantium-and-song-china>***Inscribing Sacred Matter: Reading and Writing Inscriptions on Byzantine Relics*****Virtual Lecture**Mary Jaharis Center for Byzantine Art and Culture
December 5, 2024

For more information and to register, see:

<https://maryjahariscenter.org/events/inscribing-sacred-matter>

Alexander the Minorite and the Victoria & Albert Altarpiece, and the Crusades: Rewriting the Past and Future of Crusade History

Hybrid Lecture

Institute of Historical Research, London, UK
December 9, 2024

For more information and to register, see:
<https://www.history.ac.uk/events/alexander-minorite-and-victoria-albert-altarpiece-and-crusades-rewriting-past-and-future>

Lineage and Ancestry: Power in the Past

Hybrid Conference

University of Texas at Austin, Austin, TX
January 8–11, 2025

For more information, see:
<https://utmesoamerica.org/2025-mesoamerica-meetings>

“He kissed me with the kiss of his mouth”: Art, Devotion and Society in 14th-century Burgos

Lecture

Institute of Historical Research, London, UK
January 16, 2025

For more information and to register, see:
<https://www.history.ac.uk/seminars/european-history-1150-1550>

Inclusion and Exclusion in Medieval Central Europe

Hybrid Lecture

LMU Munich, DE
February 19–21, 2025

For more information, see:
<https://www.mecern.eu/index.php/2024/10/19/inclusion-and-exclusion-in-medieval-central-europe-6th-biennial-conference/>

Lecture by Dimitris Krallis

Virtual Lecture

Mary Jaharis Center for Byzantine Art and Culture
February 28, 2025

For more information and to register, see:
<https://maryjahariscenter.org/events/lecture-by-dimitris-krallis>

27th Annual Oxford University Byzantine Society International Graduate Conference

Hybrid Conference

Oxford University Byzantine Society, Oxford, UK
March 1–2, 2025

For more information, see:
<https://oxfordbyzantinesociety.wordpress.com/27th-oubs-international-graduate-conference/>

Annual Marco Symposium

Marco Institute for Medieval & Renaissance Studies, Knoxville, TN
March 7–8, 2025

For more information, see:
<https://marco.utk.edu/events/>

Lecture by Georgios Makris

Virtual Lecture

Mary Jaharis Center for Byzantine Art and Culture
March 10, 2025

For more information and to register, see:
<https://maryjahariscenter.org/events/lecture-by-georgios-makris>

9. Forum Kunstgeschichte Italiens

Conference

Munich, DE
March 12–15, 2025

For more information, see:
<https://www.zikg.eu/aktuelles/nachrichten/cfc-forum-kunstgeschichte-italiens-2025>

Gender, Identity, and Authority in Late Antiquity

Conference

University of Tulsa, Tulsa, OK
March 20–23, 2025

For more information, see:
<https://sites.utulsa.edu/shiftingfrontiersxvi/>

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

Conference

Universidad de Salamanca, Salamanca, ES
March 24–26, 2025

For more information, see:
<https://eventum.usal.es/118344/detail/ibersaints-making-and-remaking-saints-in-the-iberian-peninsula-and-beyond-during-the-middle-ages-an.html>

Lecture by Lev Weitz**Virtual Lecture**

Mary Jaharis Center for Byzantine Art and Culture

March 25, 2025

For more information and to register, see:

[https://maryjahariscenter.org/events/](https://maryjahariscenter.org/events/lecture-by-lev-weitz)

[lecture-by-lev-weitz](https://maryjahariscenter.org/events/lecture-by-lev-weitz)

Association for Art History**2025 Annual Conference****Conference**

University of York, York, UK

April 9–11, 2025

For more information, see:

<https://forarthistory.org.uk/events/cfs-association-for-art-history-2025-annual-conference/>

CALL FOR PAPERS (BY DEADLINE)***The Archive in Theory and Practice in Armenian Studies***

Center for Armenian Studies,

University of Michigan, MI | Workshop

Deadline: November 15, 2024

For more information, see:

<https://ii.umich.edu/armenian/news-events/news/search-news/call-for-papers-14th-annual-workshop-in-armenian-studies.html>

27th Annual Oxford University Byzantine Society International Graduate Conference

Oxford University Byzantine Society, UK |

Hybrid Conference

Deadline: November 29, 2024

For more information, see:

<https://oxfordbyzantinesociety.wordpress.com/27th-oubs-international-graduate-conference/>

2024 Open Call for Sponsored Sessions

Mary Jaharis Center for Byzantine Art and Culture

Deadline: December 1, 2024

For more information, see:

<https://maryjahariscenter.org/sponsored-sessions/2024-open-call-for-sponsored-sessions>

24th Annual Vagantes Conference on Medieval Studies

Duke University, NC | Conference

Deadline: December 9, 2024

For more information, see:

<https://vagantesconference.org/submit-now-for-vagantes-2025/>

Readers, Makers, and Medieval Consumer Culture: Manuscripts and Books from 1350–1550

New York University, NY | Hybrid Conference

Deadline: December 15, 2024

For more information, see:

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

Twelfth Annual Symposium on Medieval and Renaissance Studies

Saint Louis University, MO | Conference

Deadline: December 31, 2024

For more information, see:

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

Countryside and Towns: Rural Settlements in Context of Urban Hinterlands in the Medieval and Modern Period

Kłodzko, PL | Conference

Deadline: January 31, 2025

For more information, see:

<https://networks.h-net.org/group/announcements/20045972/call-papers-countryside-and-towns-rural-settlements-context-urban>

Artistic Imagination and Social Imaginaries—Polysemous Readings of Historical Travelling Accounts

Center for Armenian Studies,

Special Issue of Arts

Deadline: February 15, 2025

For more information, see:

https://www.mdpi.com/journal/arts/special_issues/QO62D92KLW

CONTRIBUTORS:

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Designed by Ashley Armitage

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