



ICMA NEWS

...AND MORE

December 2014, no. 3

Sherry C.M. Lindquist, Editor

Inside this issue:

ICMA News	1
Member News	5
Special Reports	6
Exhibition Review	6
Buried Treasures	8
Teaching Medieval Art	10
Reflection	12
Medieval Art News	15
Resources and Opportunities	16
Contributors	16
ICMA Student Committee Pages	17

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FROM THE PRESIDENT

The leaves may be dropping and the first snows arriving, but the ICMA is not about to hibernate!

We have just received word from the Kress Foundation that it has awarded us funds for the next three years to help cover the travel expenses of scholars speaking at ICMA-sponsored conference sessions in this country and abroad. This is welcome news indeed, and we are greatly indebted to the Foundation for supporting this aspect of our scholarly activity. The Kress is no longer limiting refunds to speakers alone. *Chairs of sessions will also be eligible for refunds IF they give a regular talk in the session, and a title and a precise hour has been designated for the talk in the program.* Moderators are still excluded. The ICMA does not hold its own annual conference, and our reputation is built on the high-quality sessions that we have been offering at conferences staged by others. Now that we have received this new Kress grant, it is essential that our members keep drawing up sessions for conferences and submitting them to the Programs Committee for ICMA sponsorship. We urge you to propose sessions not only at the mammoth CAA, Kalamazoo, and Leeds conferences, but at other, smaller, ones as well.

Just this November, for example, the ICMA sponsored a fine session at the Byzantine Studies Conference, held at Simon Fraser University in Vancouver. The session was entitled "Cultural Exchange in the Frankish Levant," and was organized by Cecily Hilsdale from McGill University (see her report below). The ICMA also co-sponsored a well-attended evening reception (with the Jaharis Center for Byzantine Art and Culture and with Simon Fraser University itself). The ICMA presence in Vancouver was meaningful: it enhanced

our visibility in the Pacific Northwest and among Byzantinists, and led to suggestions for new forms of collaboration between the ICMA and our colleagues in Canada.

The Kress Foundation also makes possible the research and travel grants that are awarded by the Grants and Awards Committee of the ICMA each year in the autumn. The five winners for 2014 are Betsy L. Chunko, Muhlenberg College; Kathryn B. Gerry, Memphis College of Art; Tracy Chapman Hamilton, Sweet Briar College; Nicholas A. Herman, Université de Montréal; and Cristina Stancioiu, College of William & Mary.

At its meeting in New York in October, the ICMA Board of Directors approved the merger of the Membership and Development Committees into one. The active New York and Los Angeles branches of the former Development Committee will continue to hold their very successful series of events, and we hope that additional local groups can be formed that will bring members and supporters together in a similar fashion. This process has already begun in the New England area and around Washington, D.C., thanks to the splendid efforts of the Membership Committee chair, Jan Marquardt, in Massachusetts, and Martina Bagnoli at the Walters Art Gallery in Baltimore.

The Board also elected four new foreign Associates. They are: Anastasia Drandakis

Continued on page 2

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FROM THE PRESIDENT

(continued)

(Benaki Museum, Athens), Miodrag Marković (University of Belgrade), Alessandra Ricci (Koç University, Istanbul), and Kathryn Rudy (University of St. Andrews). We welcome their involvement in the ICMA, and rely on them to keep us informed about events in their parts of the world and to spread the word about the joys of ICMA membership. It seems that while our journal, *Gesta*, is well known and respected abroad, few people know what a wonderfully active organization lies behind it.

With regard to other news, the beautiful fall issue of *Gesta* (vol. 53:2) is now out, right on schedule! The Forsyth lectures were given to great acclaim this fall by Anthony Cutler of Penn State University. The 2015 ICMA-sponsored Courtauld lecture will be given in London on February 18 by Holger Klein of Columbia University; we are exploring ways for this annual lecture to be delivered a second time on this side of the Atlantic, and videotaped. The Publications Committee is contemplating new forms of publication, including a series of E-books. Danielle Oteri and Greg Luce are busy reorganizing and refreshing the website (see update on page 3); results should be visible very soon.

As a new initiative, the ICMA is planning to draw upon its own resources and make available some small grants for graduate students; these grants are designed to underwrite a month or so of travel to sites, collections or libraries abroad. A few institutions have already expressed their willingness to assist student visitors in their research travel, and we will be lining up further collaborators. I hope to have more to report at the time of the annual meeting of the membership in New York in February. The grants will most likely be offered to graduate students in the first stages of their thesis research.

The annual meeting of the membership will take place on February 13, in New York City, during the College Art Association conference. Through the kindness of the Metropolitan Museum's Medieval Department, our meeting will be held in the Museum itself. Pages from the Winchester Bible will be on display at the time, and Jonathan Alexander of New York University will speak to us about the Bible as we gather and make merry.

Finally, I announce the retirement of the remarkable Becky Corrie as our Treasurer. Becky has served in this capacity for 6 years, helping the ICMA to make the transition from the presidency of Colum Hourihane to that of Larry Nees, and from Larry to me. Becky's mastery of number-crunching and spreadsheets, and her eagle eye on every aspect of the budget, has meant that we



Nancy Ševčenko,
President of the ICMA

were able to survive the recent recession and even come out of it more financially stable and resilient than ever. Numbers are not the whole story, however: Becky's memory of how things at the ICMA worked in the past, how

they *should* work, and what we need to do to get there, has been invaluable to me, as it was for my predecessors. There is almost no question that I have posed to Becky since I took office that she has not been able to answer - usually within the hour, despite her full course load at Bates. As the ICMA moves ahead with dreams for the future, we remain cognizant of the fact that without Becky, very few of these dreams would have any hope of realization. Thank you, Becky, for all you have done. And happy numberless days!

Nancy P. Ševčenko, President
Nsevcenko8@gmail.com

TREASURER'S FAREWELL

Although I have one meeting with the Finance Committee remaining in January, this fall was my final meeting with the Board of Directors as Treasurer of the ICMA. With the annual gathering of the membership in February at the College Art Association conference in New York, the second of my two terms will finish and I will pass the financial reins to a new Treasurer. This issue of the Newsletter seems like an appropriate time for me to sign off and express my thanks to the organization and the membership for the opportunity to serve not only the ICMA but also the field of medieval studies as a whole. It also allows me to acknowledge colleagues whose efforts have made the complex operations of the last few years a success.

We are now fully in the twenty-first century. Although we are based at The Cloisters, much of our operation is

TREASURER'S FAREWELL

(cont'd)

electronic and even in the cloud. It has become second nature to operate with our office, auditor, bank, and investment bank in New York; officers scattered around the country; and our accountant in Marfa, Texas. Now that New York State law permits it, this fall, for the first time, a few directors who were abroad even Skyped in for the board meeting. Membership renewal, voting, and the Newsletter are electronic, and donations can be made through the webpage. Even contributions to the endowment can now be made electronically. We are up to code on important institutional policies: Record Retention, Conflict of Interest, and Whistle-Blower. Most significant perhaps, and for me as Treasurer, most complex, has been the successful transfer of *Gesta* from self-publishing to the University of Chicago Press. It is a publishing success and, I am happy to say, a financial one as well. Going forward, the ICMA can now address questions such as ethical investing and strategic planning.

For me, these 6 years have provided an exciting, although at times, hair-raising experience, especially in the first years after October 2008. Doralynn Pines as chair of Finance, the staff at Credit-Suisse, and the great friend of the ICMA, the late Matt Donner of Credit Suisse, shepherded us through worrisome times and major changes. And, to be sure, I was most fortunate to serve as Treasurer following the tenure of Harry Titus and the successful endowment campaign that took place under his guidance. Working with our administrators, Danielle Oteri and Ryan Frisinger, and with Kelly Sudderth, our accountant, through nearly my entire time, we have updated the

financial systems of the ICMA and I have no doubt that the process will continue. Crucial advice from Sudderth, our counsel, George Spera, and our auditors, Schall and Ashenfarb, has kept us on track. Collaborations with members of the Executive Committee, and here I must cite in particular Carol Neuman de Vegvar, have allowed us to establish the policies essential to operations that not only follow the letter, but also the spirit of the law. It has been a pleasure to work with members of the Board and Executive and Finance Committees. I have worked directly with three superb presidents, Colum Hourihane, Larry Nees, and Nancy Ševčenko, all of whose efforts have been characterized by wisdom, nerves of steel, and vision. I thank all of these individuals for their terrific work and patience and wish you well. This is a wonderful organization. A few years ago, Kelly Sudderth observed that we were the “gold standard” among her not-for-profit clients in our practices and the hard work and generosity of our members, committees, and board. And she was right.



Rebecca W. Corrie
Outgoing Treasurer of the ICMA

Respectfully submitted,
Rebecca W. Corrie

NEW RESOURCES ON THE ICMA WEBSITE

Currently, we are updating the ICMA website to make it a more intuitive and useful portal for our medieval art community. In addition to a refreshed navigation and a members portal, which will be available later in 2015, we have created a Community News page and an ICMA Blog.

News from the medieval art community, calls for papers, grants, awards, or job opportunities may all be shared on our Community News page. Simply visit the website and add your news to the fields within the data collector. Once it has been approved by our webmaster, Greg Luce, your news will be live on the site. Our hope is that the Community News page will be an active and lively resource for news and opportunities. The more you share, the better and more useful it will become.

The ICMA Blog will allow us to share stories and we now invite you to send us your ideas for guest pitches. Topics may range from issues in the medieval art community, reports from recent conferences or symposia, or news of upcoming exhibitions or discoveries. Starting in January, the blog will be updated once a week with links to our blog shared on Facebook and Twitter. Please send your ideas for guest posts to danielle@medievalart.org. Also, please follow @icmanews on Twitter, share your news, retweet ours, and help us foster conversations about our field of work and study.

Danielle Oteri
Program Director

REPORT FROM THE MEMBERSHIP AND DEVELOPMENT COMMITTEE

The Membership and Development Committee has been active in arranging special events for members from coast to coast.

- On October 4, Martina Bagnoli organized an event at the Walters Art Museum in Baltimore with a tour of the exhibition “Seeing Music in Medieval Manuscripts,” guided by Chiara Valle with 10 members, half gathering for lunch afterwards. **The Walters will host another, larger event around manuscripts in January, 2015.**
- On October 23, members enjoyed a special tour at the Morgan Library and Museum of the exhibition, “The Crusader Bible: A Gothic Masterpiece.” William Voelke, Curator and Department Head, Medieval and Renaissance Manuscripts, guided 21 ICMA members through the exhibition. The manuscript, known officially as MS 638, was recently disbound, thus allowing many of its individual leaves to be seen by the public for the first time. Complementing the manuscript, known for its scenes of Old Testament stories and battles, are pieces of armor borrowed from nearby collections. The exhibition remains on view through January 4, 2015.
- On November 19, a presentation by Benjamin Anderson (Cornell) at Amherst College, “Port-au-Prince and Constantinople: A Tale of Two Pigs,” included a pre-lecture tea for New England ICMA members and guests.
- On November 21, Meredith Cohen arranged a special exhibition visit for Southern California ICMA members at the Getty, followed by dinner.
- **On January 22, 2015, the Isabella Stewart Gardner museum will host ICMA members** for a tour of the medieval collection given by Curator, Christina Nielsen, recently relocated from the Art Institute in Chicago.

Other events are in planning stages. If members have suggestions for events that might help ICMA members gather and socialize around shared interests, please contact Janet Marquardt, Membership Committee Chair, at jmarquardt@smith.edu.

*Janet Marquardt and Doralynn Pines
Chairs, Membership and Development Committee*

ICMA AT THE 40TH ANNUAL BYZANTINE STUDIES CONFERENCE, 2014

At the 40th annual Byzantine Studies Conference held in Vancouver in November 2014, the ICMA sponsored a session on “Cultural Exchange in the Frankish Levant.” The arts of the Frankish Levant hold a privileged position as intermediaries between Byzantine and Western European visual traditions. Rather than establishing the nationality and training of the artists, recent scholarship sees the varied arts of the Levant as sites for negotiating conflict and coexistence across confessional and cultural lines. The ICMA-sponsored panel brought together four medieval art historians who represent this new approach to the arts of the Frankish Levant.

Following brief introductory remarks by the session’s organizer, Cecily Hilsdale (McGill University), the first three speakers addressed the hybrid imagery of the period’s architectural and decorative programs. In her paper, “Spaces of Encounter and Plurality: Architectural Transformation at the Sanctuary of St. George in Lydda,” Heather Badamo (University of Chicago) addressed the tension between religious rhetoric and practice in spaces of religious plurality through an analysis of the sanctuary of St. George over time. Lisa Mahoney (DePaul University) considered the imagery and ideology of aniconism in “The Authority of Place and the Church of the Nativity” in relationship to Byzantine, local Christian, and Muslim communities. Glenn Peers (University of Texas, Austin) read the refectory frescoes of the Monastery of St. Mary in Jehoshaphat in Jerusalem as a visual dialogue among Latin Christians, Muslims, and Eastern Christians in his “Jerusalem as a ‘Middle Ground’: Eastern Christian Art and Identity in the Crusader Period.” The fourth paper took up such interfaith visual dialogues in the sphere of portable objects as they crossed cultures through the hands of their diverse owners. In “Lest some discord arise: The Resafa Heraldry Cup at the Siege of Acre,” Richard Leson (University of Wisconsin, Madison) contextualized the heraldic decoration of a silver-gilt drinking cup from the so-called “Resafa hoard,” an object that passed from Raoul of Coucy at the Crusader camp at Acre to a Syrian Orthodox church where it was used for liturgical purposes. Taken together, these papers emphasized the importance of the visual sphere for the negotiation of difference, and stress the nuanced dynamics of cross-cultural encounter.

*Cecily Hilsdale
McGill University*

MEMBER NEWS

Awards

If you are a member and your work has recently garnered a prize, please contact newsletter@medievalart.org by March 15, 2015 (in advance of the April, 2015 Newsletter).

ICMA Member Pamela Patton Awarded the Eleanor Tufts Book Award, 2014

Congratulations to Pamela Patton, for winning the Eleanor Tufts Book Award, granted to a distinguished book

in English on the history of art and architecture in Iberia, for *Art of Estrangement: Redefining Jews in Reconquest Spain* (University Park, Pennsylvania: Pennsylvania State University Press, 2012). <http://www.psupress.org/books/titles/978-0-271-05383-7.html>.



Pamela Patton

Recent Publications By ICMA Members

If you are a member who has published a book 12 months prior to April, 2015, and which has not yet been announced in this newsletter, please send your information by March 15, 2015 (in advance of the April, 2015 Newsletter) to: newsletter@medievalart.org.

Click on the link for more detailed information about the publication:

Ascani, Valerio. *The Leaning Tower of Pisa: Concept and Realisation of a Medieval Masterpiece*. Pisa: Edizioni ETS, 2014. <http://www.edizioniets.it/scheda.asp?N=9788846739087>

Blessing, Patricia. *Rebuilding Anatolia after the Mongol Conquest - Islamic Architecture in the Lands of Rûm, 1240-1330*. Farnham and Burlington, VT: Ashgate, 2014. <http://www.ashgate.com/isbn/9781472424068>

Jäggi, Carola. *Ravenna. Kunst und Kultur einer spätantiken Residenzstadt*. Regensburg: Schnell & Steiner, 2013. http://www.schnell-und-steiner.de/artikel_8039.ahtml

Gill, Meredith Jane. *Angels and the Order of Heaven in Medieval and Renaissance Italy*. Cambridge; New York: Cambridge University Press, 2014. <http://www.cambridge.org/us/academic/subjects/history/european-history-1000-1450/angels-and-order-heaven-medieval-and-renaissance-italy?format=HB>

James, John and Chris Henige. *The Creation of Gothic Architecture*. 2014. A website integrating 3D images of Gothic buildings from the Paris Basin, with data

regarding dating, costs, primary sources and construction campaigns of 1600 buildings. 2014. <http://www.creationofgothic.org/>

Kennedy, Trinita. *Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy*. New York: I.B. Tauris, 2014. <http://www.ibtauris.com/Books/Humanities/Religion%20%20beliefs/Christianity/Christian%20institutions%20%20organizations/Christian%20communities%20%20monasticism/Sanctity%20Pictured%20The%20Art%20of%20the%20Dominican%20and%20Franciscan%20Orders%20in%20Renaissance%20Italy.aspx>

Lipton, Sara. *The Medieval Origins of Anti-Jewish Iconography*. New York: Henry Holt/Metropolitan Books, 2014. <http://us.macmillan.com/darkmirror-2/saralipton>

Moss, Rachel (ed.). *Art and Architecture of Ireland. Volume 1. Medieval c. 400-c.1600*. London, New Haven and Dublin: Yale University Press and the Royal Irish Academy, 2014. <http://yalepress.yale.edu/book.asp?isbn=9780300179194>

Murray, Griffin. *The Cross of Cong: a Masterpiece of Medieval Irish Art*. Irish Academic Press and National Museum of Ireland, 2014. <http://www.museum.ie/en/news/press-releases.aspx?article=edb30f14-be58-4085-b68a-5c04c48385d6>

Ross, Leslie. *Language in the Visual Arts: The Interplay of Text and Imagery*. Jefferson, NC: McFarland and Company, 2014. <http://www.mcfarlandbooks.com/book-2.php?id=978-0-7864-6795-2>

SPECIAL REPORTS

Exhibition Review

Le Trésor de l'abbaye de Saint-Maurice
d'Agaune, Louvre, March 14 to June 16, 2014

Catalog: Élisabeth Antoine-König, ed., *Le Trésor de l'abbaye de Saint-Maurice d'Agaune* (Paris: Somogy, 2014), with essays by Élisabeth Antoine-König, Pierre Alain Mariaux, Olivier Roduit, and Regula Schorta.

Founded in 515 by King Sigismond of Burgundy, the abbey of Saint-Maurice d'Agaune is the oldest continuously functioning monastery of the Latin West. It is perhaps best known to medievalists for its canonical, and exceptionally rare, monuments of Merovingian and Carolingian metalwork. The renovation of the abbey's exhibition facilities in anticipation of its fifteen-hundredth anniversary occasioned the exhibition of nineteen precious-metal objects, along with textiles, documents, manuscripts, and sculpture, at the Louvre. The exhibition, installed in the *espace Richelien*, marked the first time in its history that the treasury has been displayed outside abbey precincts.

The exciting benefit of the Louvre exhibition, and really any treasury-specific exhibition, is to experience the glorious messiness, the wonderful heterogeneity, of the medieval church treasury. Within a space of five galleries, strictly chronological, the viewer moved swiftly from Late Antique papyrus and Coptic textiles to twelfth-century repoussé silver (probably produced locally), a thirteenth-century "Mongol" cup, fifteenth-century relic *bursae*, and even a 1577 silver reliquary statuette of Maurice astride a nattily attired horse. Laced throughout the exhibition were the histories signaled by the objects (indexically, symbolically, legendarily, etc.), histories that sprawled globally.

Such a diachronic snapshot, succinct and potent, served to transform the treasury into an arena in which people, objects, and cultures, literally and figuratively, crossed. Indeed, the exhibition pithily illustrated the three main concerns underpinning the medieval church treasury phenomenon, that is, the liturgical, the economic, and the political/memorial. Lucas Burkart's argument of the *Scharnierfunktion*, or "hinge-function," of the medieval church treasury—the treasury as interface between a variety of seemingly unconnected societal interests—was richly demonstrated.

Agaune (*Acaunus*, *Agannum*, etc.), originally a Celtic settlement and strategically located just north of the Great

Saint Bernard pass, was colonized by the Romans c. 15 BCE. The Theban Legion, hailing from Upper Egypt and led by Maurice, was massacred at Agaune around either 285 or 302 on the orders of Emperor Maximian, per Maurice's fifth-century *passio* and other sources. The martyrdom's location was later revealed in a dream to Bishop Theodore of Octodurus (now Martigny), who c. 380 erected a basilica on the site (Figure 1), a site already occupied by a first-century CE nymphaeum and a third-century CE temple to Mercury.



Figure 1. Archaeological site of the first basilica (the "Martolet") at Saint-Maurice d'Agaune, fourth through twelfth centuries. © saviozfabrizzi, Abbaye de Saint-Maurice. Photo: Thomas Jantscher

The first gallery at the Louvre pointedly evoked, with just a handful of objects, this fertile Late Antique stew of Classical authority, local custom, and Christian disruption. An altar donated by a Titus Vinelius Vegetinus to honor the god Sedatus, a deity popular along the Danube, stood adjacent to altars dedicated to Mercury,

the nymphs of Agaune, and more, as well as altars documenting the existence of a Roman toll at the site. From the mid-sixth-century came a Christian interloper, a grave stele of the monk Rusticus. The iconographic decoration of the Rusticus stele (birds drinking from a chalice) points to the Latin West; the overall stele morphology (a triangular pediment surmounting a rectangle) refers more to the Coptic or Byzantine East. Also present: a sixth-century Burgundian papyrus (from the Bibliothèque nationale de France) recording a copy of the homily delivered by Bishop Avit of Vienne at the abbey's 515 consecration.

The Merovingian and Carolingian showstoppers occupied the second gallery. The Vase of Saint-Martin (Figure 2)—a late-first-century BCE Roman sardonyx vase with a late-fifth- or early-sixth-century cloisonné-garnet-ground mounting—proudly displays its Classical iconography (perhaps Aphrodite coaxing Polyxena to join Achilles in death?). The c. 600-650 Casket Reliquary of Theuderic contrasts the colorful brilliance of its recto (gemstones, pearls, Antique spolia) with the relative aus-

terity of its verso, whose inscription mentions not only the priest Theuderic, who had the reliquary made, and its lay donors Nordolaus and Rihlindis, but also the two metalworkers, Undiho and Ello, who made it (Figure 3).



Figure 2. *Vase of Saint Martin, sardonyx vase: Rome, first century BCE. Mounting: Burgundian (?), late fifth to early sixth century, © Trésor de l'Abbaye de Saint-Maurice, Photo: Jean-Yves Glassey and Michel Martinez.*

At the center of the gallery stood the famous and frustratingly singular “Charlemagne Ewer,” the hammered gold and gemstones of the ewer tentatively attributed to the Carolingians c. 850-900, its famously debated cloisonné-enamel plaques broadly (i.e., responsibly) localized to the Near East c. 850-900 (Figure 4). Viewing the ewer in person is revelatory. The green-ground enamels are nearly transparent, their gold substrate visible beneath. By contrast, the other enamels, arranged into motifs ultimately derived from Sasanian iconographies, are relatively opaque. The whole evoked bright pieces of color, each rimmed by gold, floating atop a wonderful green Jell-O.

Equally revealing was the presence, in neighboring vitrines, of twenty-six relic authentics, variously dated within the Merovingian and Carolingian eras, and the treasury’s surviving relic textiles, many of them of Coptic, Syrian, and Byzantine origin, one of them localized to eighth- or ninth-century China. Many of the abbey’s reliquaries were opened and their contents removed in 1923; whatever protocols there may have been recording which authentics, textiles, and reliquaries went together were quickly lost. Eight of the textiles—a marvelous, motley assortment—can be identified as having come from within the “Charlemagne Ewer.”



Figure 3. *Theuderic Reliquary Casket (recto), southwest Germany (?), c. 600-650. © Trésor de l'Abbaye de Saint-Maurice Photo: Jean-Yves Glassey and Michel Martinez.*

The third, fourth, and fifth galleries covered the twelfth through sixteenth centuries. In 1262 Louis IX of France,

in exchange for some of the Theban Legion’s relics for his priory at Senlis, offered the canons of Saint-Maurice a mounted relic of the Holy Thorn (the monks were replaced by canons under Louis the Pious; the Augustinian rule was adopted in 1128). The exhibition displayed both the Holy Thorn reliquary and, excitingly, the surviving gift record from Louis’s chancery, seal attached. Indeed, many elegantly executed documents—gift records, privileges, charters, papal bulls, and inventories—were scattered throughout the exhibition. The presence of these documents, carefully preserved throughout the centuries, eloquently indexed the attention, anxiety, and scrutiny that attended the movement of relics and precious things alike.



Figure 4. “Charlemagne Ewer.” vase: Carolingian, c. 850-900. enamels: Near East, c. 850-900 © Trésor de l'Abbaye de Saint-Maurice Photo: Jean-Yves Glassey and Michel Martinez.

The economic functions of the church treasury made interesting appearances. For example, in 1147, Count Amadeus III of Savoy-Maurienne “borrowed” a gold antependium (possibly Carolingian, containing around 16 kg gold) from the abbey to mint into coinage and help finance his crusade (he died in Cyprus in 1148/1149). In 1150, his son, Humbert III, donated 30 kg silver and 2 kg gold to the monastery, to be paid over four years, as partial recompense; the exhibition included Humbert’s dated and sealed gift record. Humbert’s silver, it is thought, is that which was used to create the twelfth-century reliquaries (the c. 1150 Sigismond Reliquary Chasse and c. 1165 Reliquary Head of Candide among them) still extant and displayed adjacent to the gift record.

Finally, the first gallery, amid the Late Antique stone sculpture, greeted visitors with a surprise: the c. 1240 sculpture of Maurice on loan from Magdeburg Cathedral. Starting with Otto I, who founded a monastery at Magdeburg in 937, Maurice was adopted by the Ottonians as an imperial protector. Installed in the round, not against a wall, and lower than in Magdeburg (I bent to look him in the face), the sculpture entreated the visitor to circumambulate. Viewed from behind, my attention was caught both by the carefully rendered fastenings of Maurice’s

SPECIAL REPORTS

(continued)

cuirass and his contrapposto pose, subtly but unmistakably indicated by the carefully balanced asymmetry of the shoulders and waist.

Most importantly, Maurice was placed not on the central longitudinal axis running through the five exhibition galleries, but instead to the left, perpendicular to the viewer entering the gallery. Upon first entering the *espace Richelieu*, therefore, Maurice was not to be seen. Instead, the visitor enjoyed a clear sightline through the first gallery to the centrally placed “Charlemagne Ewer” in the second gallery. The non-figural precious-metal treasury object was rightly accorded pride of place.

The gallery labels helpfully listed provenance data, find-spots, translated inscriptions, etc., including, for some objects, their mention in the oldest extant inventory of the treasury (drawn up c. 1560-1577 under Abbot Jean Miles and displayed in the second gallery). As with any treasury still *in situ*, the Saint-Maurice d’Agaune treasury cannot accurately or proportionally represent what the medieval church treasury once consisted of in its entirety (certain object types, such as liturgical vestments, do not survive at Agaune, and most of its liturgical books were destroyed by fire in 1693). Composite exhibitions, for example *Ornamenta Ecclesiae* in 1985 (still the standard-bearer), are needed for that purpose. The benefit of a treasury-specific exhibition, however, is precisely the locally specific history, which generates its own contexts, meanings, and resonances.

The exhibition was accompanied by a catalog, edited by Élisabeth Antoine-König and Pierre Alain Mariaux, which includes brief essays on the abbey’s history, its metalwork, and its relic textiles. The catalog is a prelude to a more extensive two-volume publication on Saint-Maurice, the first volume dedicated to architecture and archaeology, the second to the treasury, which will appear in 2015. These volumes are much needed and long overdue; the Louvre catalog marks the first scholarly catalog of the treasury since that of Édouard Aubert, whose work appeared in 1872. The new museum complex at Saint-Maurice, which includes visitor access to the active archaeological site and the reinstalled treasury (in a space five times the size of the previous facility), opened to the public on September 21, 2014.

Joseph Salvatore Ackley
Columbia University

Buried Treasures: Two Addenda to the Romanesque Sculptures in American Collections

Whenever my students gather around a ninth-century leaf from Metz that is housed in our university library, I cannot help but consider how this sole Carolingian object in a Colorado public collection shapes their perceptions of medieval art. Will it inscribe a special place within their hearts for the scriptorium of Metz? Will Carolingian art seem somehow more palpable or more accessible in their mental landscapes than, say, Ottonian art, which is not represented in our university holdings? The nearly 500 medieval objects, mostly manuscripts, and leaves, at the University of Colorado remain largely unknown beyond our campus borders, but they are formative for my students, especially those who have not traveled to the great collections of the American coasts and Midwest, much less to those of Europe. My sense is that many students across the country have a similar experience, understanding medieval art largely through the lens of a handful of relatively little-known objects in their local museums and libraries.

Even as someone who travels extensively, my thinking is by no means immune to the impact of my hometown medieval art. Often, when I am at my desk writing about sculptures that I can only access via two-dimensional images, I take a break and walk down two flights of stairs to visit a twelfth-century capital in our art museum. Its biting beasts and densely entwined vegetation ground me in the objecthood of my main area of research, Romanesque Sculpture. The fossilized shells within the limestone, the inadvertent marks caused by slips of the chisel, the play of shadows due to varied light effects, and myriad other aspects of this sculpture engross me on every visit, each of which offers new insights. It would be difficult to quantify the effect of this sculpture on my scholarship, but it is, nonetheless, profound.

Many of my colleagues have communicated to me similar experiences of the weight of the local. This aspect interests me as I peruse the catalog of *Romanesque Sculpture in American Collections*, which appeared in serial form in *Gesta* beginning in 1967, and subsequently published in two volumes.¹ This is not to discount the scholarly import of these publications, which have been an invaluable resource for specialists in establishing provenance, chronology, and other key issues. But by the same token, I cannot help be interested in how these catalogs document the contours of what can be regarded as so many

Images and captions taken from the media page of the Saint-Maurice website:
<http://www.abbaye-stmaurice.ch/page.php?id=fr67>.

tangible portals for Americans to access Romanesque art. Students at the University of Illinois, Urbana-Champaign, can regularly engage a carving in shallow relief of entwined birds in a creamy white stone, likely marble, while students at University of Colorado can visit a plastically articulated grouping of monsters fashioned from a rather greyish limestone. Do such varied sculptures in some way inflect, however subtly, the way Romanesque art is understood by the students on these two campuses?

Regardless, it is a great pleasure to add these two little-known works in museums in Colorado and Illinois to the corpus of Romanesque sculptures housed in public collections in the United States. For the sake of consistency, the following entries aim to conform largely in style and format to previously published entries within the invaluable series published under the aegis of the International Center of Medieval Art, which had the admirable ambition of comprehensiveness.

CU Art Museum, University of Colorado, Boulder, CO:

The silhouette on the left portion of the capital's main face, reproduced here (Figure 1), suggests that this work originally abutted another capital, whether on a portal or on a compound pier. At two of this capital's corners, beastly maws spew forth tendrils of vegetation, which entwine two robustly carved monsters. The latter--mixtures of feathered wings, avian feet, hair, serpentine tails, and dragon-like heads--crane their necks to crunch on grapes. Burgundian sculptors developed many of these motifs during the first decades of the twelfth century, as evinced by carvings from sites including Autun, Cluny, Moutier St-Jean, and Vézelay. By 1150, sculptors in eastern France, including within the narthex tribune at Vézelay and at Notre-Dame-en-Vaux, Châlons-sur-Saone, were producing sculptures that inventively admixed such motifs to create fantastic creatures. The

specific visual vocabulary of the Colorado capital is in keeping with this regional practice. It bears noting, however, that similar compositions were produced elsewhere in France at mid century. The Musée des Augustins, Toulouse, preserves many capitals from St.-Sernin that feature animals, plastic in their articulation, that are entwined in vegetation.² Given the ubiquity of its visual vocabulary, it is difficult to precisely locate the region of origin for the Colorado capital, much less link it with a specific site. Neutron Activation Analysis has the potential to offer insights on this front.

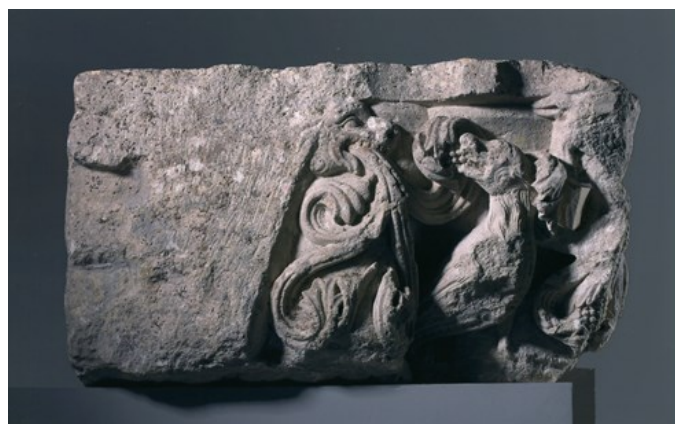


Figure 1. Capital. Eastern France (?). Limestone. ca. 1150. $9 \times 11 \frac{3}{4} \times 23 \frac{1}{2}$ inches ($23 \times 30 \times 60$ cm). Acquired in 2009 from Sam Fogg Gallery, London. Purchase with The Carnegie Fund and Discretionary Funds.

Krannert Art Museum and Kinkead Pavilion, University of Illinois at Urbana-Champaign, IL:

This (Figure 2) three-sided, engaged capital perhaps featured as part of a cloister arcade, sitting atop twin columns. At both corners of the capital, confronted birds converge from either side to peck at a bunch of grapes. The birds perch on fleshy vines, which sprout grapes across the capital basket, even overlapping the pronounced astragal at several points. The right corner of the capital is rather damaged and there are abrasions

Continued on page 10

¹ Walter Cahn and Linda Seidel, *Romanesque Sculpture in American Collections, Volume 1: New England Museums*, Publications of the International Center of Medieval Art, 1 (New York, 1979). Walter Cahn et al., *Romanesque Sculpture in American Collections, Volume 2: New York and New Jersey, Middle and South Atlantic States, the Midwest, Western and Pacific States*, Publications of the International Center of Medieval Art, 3 (Turnhout, 1999). The rich collections of the Metropolitan Museum of Art and The Cloisters in New York City remain unpublished in this series, as well as the sculptures of the Brummer Collection in the Duke Museum of Art, which were the subject of a masterful 1991 catalog: Caroline Bruzelius with Jill Meredith, *The Brummer Collection of Medieval Art: Duke University Museum of Art* (Durham: Duke University Press, 1991).

² Paul Mesplé, *Sculpture Romanes, Toulouse*, Inventaire des collections publiques françaises 5 (Paris, 1961), nos. 217-29. Other parallels with southern monuments are discussed in unpublished documents in the files of the CU Art Museum.

SPECIAL REPORTS

(continued)



Figure 2. Capital. Southwestern France. Marble. First half of the twelfth century. H. 16 1/2 in., W. 19 in., D. 12 1/4 in. (41.9 x 48.3 x 31.5 cm). No. 1990-1-1. Art Acquisition Fund, purchased in 1990 from Edward R. Lubin through Day & Meyer, Murray & Young, Corp., New York, NY. Formerly in the collection of George R. Hann, Sewickley Heights, Penn., who perhaps acquired the work from French & Co., New York, NY.

throughout.

Marcel Durliat believed that the forms of this capital pointed to an origin in Béarn (correspondence with Edward Lubin gallery). An anonymous catalog entry from the Edward R. Lubin gallery cites an example from this region that is now divided in two parts: one in the Los Angeles County Museum of Art, Los Angeles, and the other in the Spencer Museum of Art at The University of Kansas, Lawrence.³ There are strong similarities in the articulation of individual forms among these three carvings, but the overall architecture of the Illinois capital is less plastic in conception. Though it has yet to undergo petroanalysis, the capital appears to be marble.

Kurt Ambrose
University of Colorado Boulder

³ For these two capitals see *Romanesque Sculpture*, 2:225-26 (no. 3); 2:238-39 (no. 3).

Bibliography: Edward R. Lubin (gallery), *European Works of Art: A Selection from the Gallery* (New York, 1985), no. 2.

Teaching Medieval Art: Parchment Making in the Classroom

This fall, I had the pleasure to teach an upper level seminar entitled, “Materiality and Meaning in Medieval Manuscripts” and it has been one of the most rewarding courses I have led in my career to date. Our group consisted of 12 people (11 students and I): a number of students in this cohort had had some exposure to medieval art history; some only had a passing familiarity with the history of western art; two had no prior exposure to art history at all. As I write this, all of the students – from the beginners to the “junior medievalists” – have grown a great deal as young scholars of medieval art. While there are many factors that led to the success of this class, certainly our collective experience learning how to make parchment with the expert guidance of Jesse Meyer of *Pergamena* was one of them. Speaking for myself, scheduling this workshop was one of the richest pedagogical experiences I have ever had; it is often a challenge to bring to life the material that I cover in class, and this workshop taught us things that we could not have gained from assigned readings and theoretical knowledge alone. This event was cost-intensive and it required months of planning and fundraising, but I certainly intend to organize another workshop with Jesse when I teach this course again.

The workshop took place in the second week of the new fall semester, and during an extended fourth official class meeting that was three hours long, Jesse took a group of roughly 30 students, faculty, and staff through the process of making parchment. All of those who wanted to try their hand at any stage of the process had a chance to do so, and Jesse provided us all with a brief history of



Figure 1



Figure 2

parchment before he let us get our hands dirty (interested parties may want to refer to Jesse's essay in *Scraped, Stroked, and Bound: Materially Engaged Readings of Medieval Manuscripts*, ed. Jonathan Wilcox (Turnhout: Brepols, 2013), 93-6.

The first two steps of the procedure involved the removal of excess hair and skin (in that order) from the skin of a goat kid that had been soaking for about a week in a water-lime solution under warm temperature conditions (Figure 1). Each of these steps entailed the use of special knives: we used a blunt wooden "scudding" knife to remove hair and a slightly sharper metal knife to scrape off excess skin from the flesh side of the hide (Figures 2 and 3). In the next series of steps, and with a new array of special knives and scrapers (including a *lunellum*! See Figure 4), each of us took turns scraping an already dried and stretched goat hide; we completed the process by sanding the skin with "glass cakes" that Jesse had prepared from glass and sand. At this point, our hide would have been ready for use.



Figure 3

Listing these various steps in text can in no way convey to the reader how exciting it was to participate in the transformation of a piece of raw and messy animal skin into a pristine piece of parchment. As one of my students put it (and here he echoes all of us), "You can read about making parchment...as much as you like, but there is nothing like smelling a skin that has been soaking in lye, or scraping a stretched skin with a lunette knife and watching it become translucent." Another student remarked that she was reminded of the materiality of parchment, noting, "Not only could we feel it, but we could smell and hear it, which are not ways one normally thinks of experiencing a book, but which are important when considering a manuscript as an object that invites all kinds of sensory interaction." While we speak so often of medieval reading and writing as embodied processes, what became clear to my students and me in this workshop is that parchment making was also an embodied process. All of us learned to appreciate the labor involved in the creation of a book that is often difficult to convey in the classroom; this realization also allowed us to think carefully about the mental work of reading and viewing manuscripts as we progressed through the semester.



Figure 4

Every stage of making parchment brought with it a new level of understanding of the kinds of metaphorical meanings that it could take on for medieval Christians. From the skin's soft and pliable fleshiness at the scudding stage, to its ability to produce a resonant and constant hum when it is scraped in the final stages of its preparation, the transformations we witnessed while making parchment were wondrous (Figures 5 and 6).

As I mentioned earlier, it would have been impossible for me to organize this workshop without the financial

Continued on page 12

SPECIAL REPORTS

(continued)



Figure 5

support of my institution. Rebekah Irwin, the Curator of Special Collections at Middlebury, deserves a special word of thanks for footing a large portion of the bill for this event. While there is no substitute for the real thing, Middlebury's news director and his crew were able to capture some of the workshop and create a video that captures some of the steps; that video may be of use to those of you who may want to use it for teaching purposes in your own classes: <http://www.middlebury.edu/newsroom/archive/2014/node/486081>.

If you have any interest in contacting Jesse Meyer about scheduling a workshop or visiting his family's tannery, I would encourage you to visit www.pergamena.net and to contact Jesse at jesse@pergamena.net.

*Eliza Garrison
Middlebury College*



Figure 6

Reflection: The Portal of Glory and the Santiago Cathedral Project

Something exciting is happening in Santiago de Compostela. According to official statistics released by the Pilgrim's Office, this year will mark a new record in the influx of pilgrims to the shrine of St. James, originating from over 115 countries as diverse as Singapore, Australia, Ethiopia, and South Korea. Significantly, the majority of pilgrims registered last October were from the USA, underscoring the growing popularity of the *Camino de Santiago* in America, recently accelerated thanks to Hollywood films such as *The Way* (2010), best sellers such as Paulo Coelho's *The Pilgrimage* (1987), and an array of documentaries produced by major networks.

Those visitors entering the beautiful Obradoiro square this fall encountered an unusual sight: the splendid Baroque façade of the cathedral, which envelops its original Romanesque front, was, in turn, engulfed by an imposing scaffold system (Figure 1). Climbing up the nearly 30 stories of this metal structure, which could almost double at night as a modern art installation, visitors were able to get unique views of the city and the surrounding



Figure 1. Obradoiro façade. Cathedral of Santiago (photo: © author)

landscape, from the legendary *Pico Sacro* in the far distance to Peter Eisenman's sprawling *City of Culture* perched on the top of a hill overseeing the historical center. They could also witness firsthand the restoration works being performed by architects and conservators in the two towers, involving a variety of tasks, from stone cleaning and structural consolidation to the reassembling of vaults to remove the harmful cement extensively applied in the twentieth century and replace it with more adequate mortars (Figure 2). Observing how

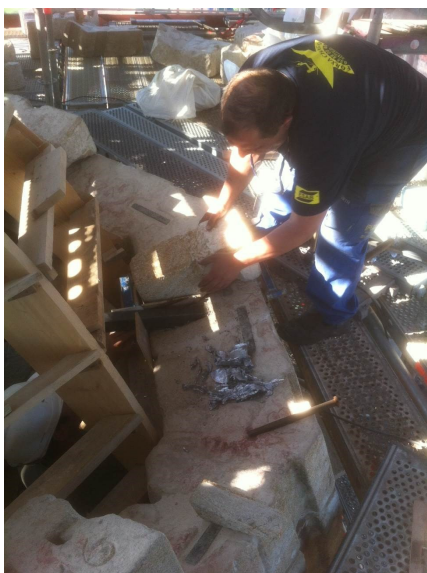


Figure 2. Reassembling of a vault in the north tower of the Obradoiro façade (photo: © author)

lead was being melted on the spot, in the midst of the sounds of stonemasons at work conversing in the different accents of their regions of origin, one could get a sense of what would have been like to experience a medieval cathedral in the making.

The intervention on the façade, directed by architect Javier Alonso of the Technical Office of Santiago Cathedral, and the towers was a necessary step to begin a crucial new phase in another more ambitious conservation project that started back in 2008, and has since caught many headlines, focusing on the *Pórtico de la Gloria* – the magnificent twelfth-century sculpted narthex which is encased, as if it were a relic, inside the Baroque structure. This project involves key private and public institutions such as the *Barrié Foundation*, prime driving force and source of much of the funding, the *Santiago Cathedral Foundation*, managing entity of the archbishopric, and the Spanish Cultural Heritage Institute (IPCE), which is the restoration agency of the Spanish Culture Ministry, as well as the regional and central governments. During the first phase of the *Santiago Cathedral Project* (2008-13), multi-disciplinary teams of experts from Spain, Italy, and Germany, coordinated by Concha Cirujano and Ana Laborde in the area of conservation, and by myself in the field of art history, worked developing several lines of investigation using state-of-the-art techniques, from analyses of polychromy and biodeterioration, or the monitoring of environmental conditions, to the testing of chemical and laser treatments (Figure 3). The wealth of data gathered during that period, which also saw the execution of urgent repair works to stop the alarming level of deterioration due to water leak damage, served to draft a comprehensive intervention plan, which will be implemented, in a second phase, over the next three years.

This new phase of the *Santiago Cathedral Project* has a distinct American character thanks, on the one hand, to a generous grant provided by the Andrew W. Mellon

Foundation enabling a program of fellowships, conferences and publications, and, on the other hand, to the establishment of its academic headquarters at Harvard University's *Real Colegio Complutense*, honoring Harvard's venerable tradition in the study of Spanish medieval art. This tradition, harking back to the pioneering work of Arthur

Kingsley Porter on the sculpture of the pilgrimage roads, and Kenneth J. Conant, whose *The Early Architectural History of the Cathedral of Santiago de Compostela* (1925) still stands as an indispensable monograph on the building, was continued in the 1990s by Serafín Moralejo, author of seminal studies on the *Pórtico de la Gloria*, for a brief, if memorable period for those of us who had the privilege of studying with him. As I write these lines, visitors to the recently inaugurated Harvard University Art Museums may find, exhibited under Renzo Piano's expansive and luminous skylight, another relic of Santiago de Compostela in Cambridge – an exquisite twelfth-century marble column sculpted with the figures of three apostles, which originally supported an altar table in the vicinity of the shrine of St. James.

Broadly conceived in its intellectual outreach, this new phase of the *Santiago Cathedral Project* seeks to encourage technical and academic collaborations and aims to become a significant case study that galvanizes research on related monuments and helps promote innovative approaches to the study of various aspects medieval culture (art history, musicology, anthropology, archaeology, architectural history, cultural history, manuscript studies). To these aims responded the selection of the first Mellon fellows, coming from diverse institutions such as the *Opificio delle Pietre Dure* in Florence, the *Universitat Autònoma de Barcelona*, the *Sapienza University of Rome*, and *Harvard University*. They just started work on their respective lines of investigation, ranging from “the



Figure 3. Surface cleaning of an apostle from the south pillar of the Portal of Glory. Cathedral of Santiago (photo: © Barrié Foundation)

SPECIAL REPORTS

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assessment of the efficacy of water-based nanoparticle gels and Nd:YAG lasers in the cleaning of polychrome stone sculpture,” or “the comparative analysis of pigments and techniques in illuminated manuscripts and monumental sculpture using X-ray fluorescence (XRF), confocal microscopy, scanning electron microscopy (SEM) and spectrophotometry” to the study of the Portal of Glory as a performative space from the perspective of musicology, liturgical theater, and popular ritual. A new call for applications will be announced in the spring of 2015.

A new exhibition on the *Pórtico de la Gloria* will open in the recently renovated halls of the majestic Romanesque episcopal palace adjacent to the Portal (earlier exhibitions showcasing the multi-disciplinary lines of research of the *Santiago Cathedral Project*, using a variety of innovative audio-visual and digital platforms, have already traveled to Lisbon, Berlin, London, Madrid and other Spanish cities). Coinciding with its inauguration, there will appear the first large publication detailing the results of the first phase of the project – a lavish volume titled “The Portal of Glory: Restoration and Discoveries,” with essays by Concha Cirujano and Ana Laborde on conservation and technical studies, and myself expounding on the art historical investigations. Salient among the results in the area of conservation is the first complete sequencing of the various layers of polychromy applied to the *Pórtico* over the centuries, as well as the identification of the historical events that could have prompted some of the repaintings, such as coronations and/or knighting ceremonies. The first layer, dating to the 1190s, shows an extensive use of high purity gold leaf and lapis lazuli – an enormous economic investment that underscores the

importance given to polychromy in the overall conception of the monument. A second layer was applied a century later reproducing the earlier chromatic scheme but using cheaper pigments such as gold mixed with silver and azurite replacing lapis lazuli. In the early sixteenth century, coinciding with the installment of doors on the narthex, which had remained until then a permanently open space, there was a third decorative campaign characterized by the deployment of ornamental techniques of Flemish origin, including notably “applied brocades,” which would give the garments of the figures of the Portal of Glory a sumptuous velvety quality similar to the dazzling fabrics found in the Biblical tableaux of Northern Renaissance art (Figure 4). Jan van Eyck, who visited Santiago cathedral the cathedral of Santiago on his way to Portugal in 1430, would have been fascinated at this later “Flemish transfiguration” of the medieval sculptural ensemble he surely admired.

The results of the art historical investigations have also been of great consequence for a new understanding of the original conception and effects of the Portal of Glory, and an assessment of its key historical significance, culminating in the first complete reconstruction of the iconographic program of its dismantled exterior façade. The process of finding and identifying some of its dispersed masterpieces has been a thrilling experience, among them an imposing beheaded granite knight – probably the first monumental representation of St. James as *miles Christi* – which was hidden away in the dining hall of a country palace (Figure 5). Equally exhilarating has been the opportunity of bringing it back to the cathedral last year to be exhibited near the place where it originally served as exemplary figural prototype for those kings arriving in Santiago de Compostela



Figure 5. Saint James as *miles Christi*, from the dismantled medieval west front of the Cathedral of Santiago. Pontemaceira (Spain), private collection (photo: © Barrié Foundation)

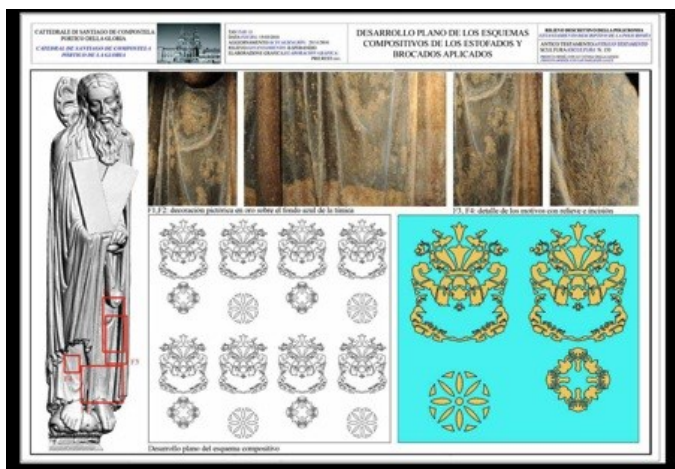


Figure 4. Graphic mapping of applied brocades found in the figure of Moses from the Portal of Glory (photo: © Barrié Foundation)

MEDIEVAL ART IN THE NEWS

Members are encouraged to bring brief news items regarding medieval art to the attention of the editor at Newsletter@medievalart.org. Only a small selection of highlights will be included in each newsletter.

Warburg Institute Court Decision Handed Down

The Warburg Institute, a unique resource for medievalists working in London that has been threatened by a dispute with its parent institution, the University of London, received a court ruling that favors the Institute on key issues: that the crippling space charges the university has levied on the Institute since 2008 are improper, and that the additions to the library made after its foundation in 1944 belong to the Institute. For details, see <http://www.timeshighereducation.co.uk/news/warburg-institute-court-judgment-handed-down/2016829.article>. For the open letter by the Chair of the Warburg Institute Advisory Council to the Vice-Chancellor of the University of London asking the University to change its plans to appeal the decision, see <http://warburg.sas.ac.uk/home/news/open-letter-19-november/>.

Head of Jeanne de Bourbon to be Auctioned

A previously unknown fragment portraying Jeanne de Bourbon—which may originate from the destroyed royal tomb at St.-Denis documented in an eighteenth-century drawing by Gagnières—has surfaced and is scheduled to be auctioned in Paris in December. See <http://www.medievalhistories.com/head-jeanne-de-bourbon-sale/>.



to be invested knights of the Order of St. James. The aforementioned new exhibition on the *Pórtico de la Gloria*, for which an American itinerary is in the works, will feature two other stunning sculptures, representing Enoch and Elijah as Witnesses of the Apocalypse, which will also return to the cathedral, after their long pilgrimage, restored in their meaning and place in the rousing eschatological scenography of the Portal of Glory (Figure 6).



Figure 6. Enoch and Elijah, from the jamba of the dismantled exterior central arch of the Portal of Glory. Pontevedra Museum (Spain). (photo: © author)

Numerous surprises await us as the *Santiago Cathedral Project* continues producing results. Upon its completion, visitors to the Portal of Glory will surely be able to subscribe to the words written by Edith Wharton in the conclusion of her 1934 autobiography, *A Backward Glance*:

On arriving at Santiago de Compostela we found that our expectations had not been pitched high enough!...Even the impression left by the Panteón de los Reyes at León, and the incomparable Cámara Santa of Oviedo, faded in the radiance which streams from the singing sculptures of the Pórtico de la Gloria...The strange grandeur of that isolated city of palaces and monasteries, and the glory of its great church, impressed me more deeply than ever, and I rank Compostela not far behind Rome in the mysterious power of drawing back the traveler who has once seen it.

Francisco Prado Vilar
Harvard University, Real Colegio Complutense

RESOURCES AND OPPORTUNITIES

Calls for non-ICMA papers, fellowship opportunities, exhibition, and conference announcements are now posted to the website and social media, where they are available to members in a format that is timelier than the triannual Newsletter (see: <http://www.medievalart.org/tag/call-for-papers/>). For more, visit our Facebook page (<https://www.facebook.com/InternationalCenterofMedievalArt>), and follow ICMA on Twitter.

Call for Proposals for the Stahl and Forsyth Lectures, 2015/16

The ICMA seeks proposals for **Stahl and Forsyth Lectures** to be held under the sponsorship of the organization in 2015-2016. Please suggest the name(s) of appropriate speakers and indicate your willingness to host the event at your institution; joint proposals are welcome, as lecturers are expected to speak at more than one institution. As a reminder, Stahl Lectures are to be held in what might be termed the greater Southwest, while Forsyth lectures, as a rule, take place in the institutions located east of the Mississippi River, especially in what might be termed the greater Midwest. The hosts assume the responsibility for advertising the event; seeking to avoid conflict with other local, national, and international events in medieval studies; organizing travel plans for the speaker and clarifying responsibility for costs; reserving the suitable venue; organizing publicity; publishing the details on the website and in the ICMA Newsletter; and reporting on the event in the website or the newsletter. Please direct all nominations and inquiries, accompanied by your CV and the CV of the proposed speaker, to the Chair of the Programs Committee: Janis Elliott, School of Art, Texas Tech University; email: janis.elliott@ttu.edu. The deadline for the nominations is **February 15, 2015** for the lectures to be planned for the late fall of the same year or the following spring.

Call for ICMA Sessions at the Byzantine Studies Conference, 2015



Proposals are invited for a session to be sponsored by the ICMA at the Byzantine Studies Conference on October 22 through 25, 2015 in New York City. Every speaker must be an ICMA member at the time of application. Thanks to a generous grant from the Kress Foundation,

funds may be available to defray travel costs of sponsored session speakers. To be properly considered, the proposed session should relate to both art history and Byzantine studies. The BSC warmly welcomes the participation of western and Islamic art historians. Submit a proposal for an organized session, with a title, an abstract, a CV of the organizer, and the names of four to five speakers by March 1, 2015 to the Chair of the Programs Committee, Janis Elliott, School of Art, Texas Tech University; email: janis.elliott@ttu.edu.

Call for ICMA Sessions at the International Medieval Congress at Kalamazoo, 2016

The ICMA seeks proposals for sessions to be held under the organization's sponsorship in 2016 at the **International Medieval Congress at Kalamazoo**. Session organizers and speakers must be ICMA members. Proposals must include a session abstract and a CV of the organizer(s). Thanks to a generous grant from the Kress Foundation, funds may be available to defray travel costs of sponsored session speakers. Please direct all session proposals and inquiries by **May 1, 2015** to the Chair of the Programs Committee: Janis Elliott, School of Art, Texas Tech University; email: janis.elliott@ttu.edu.



The Exhibits Hall (photo: Neil Rankin)
<http://wmich.edu/medieval/congress/future.html>

CONTRIBUTORS

Joseph Salvatore Ackley, Kirk Ambrose, Rebecca Corrie, Janis Elliott, Sanne Frequin, Elina Gertsman, Sarah Guérin, Eliza Garrison, Jennifer Grayburn, Lehti Mairike Keelmann, Sherry Lindquist, Janet Marquardt, Betsy Moss, Doralynn Pines, Francisco Prado Vilar, Edward Triplett, Nancy Ševčenko

STUDENT COMMITTEE PAGES

The student committee pages provide a forum for early career medievalists to voice their interests and concerns, to serve as a vehicle to introduce themselves both to other student members and to the larger membership of the ICMA. Many thanks to Student Committee Newsletter Liaison, Lehti Keelmann, for her role in soliciting features for this section. Also, congratulations to Lehti for having her own article from the August 2014 Newsletter, “Exhibiting Altarpieces: Technical Art Examination in Focus” linked to the website of the Niguliste Museum in Tallinn, Estonia: <http://www.nigulistemuuseum.ee/en/niguliste-exhibitions/on-view/rode-altarpiece-in-close-up>.

ICMA Student Committee Update



Jennifer Grayburn, ICMA Student Committee Chair

Over the past few months, the ICMA Student Committee has focused on the 2015 conference season and its sponsored student sessions at the International Congress on Medieval Studies in Kalamazoo, Michigan and the International Medieval Congress in Leeds, United Kingdom. These sessions are an important forum for student discussion and informal

mentorship and we hope that you can join us next summer to support our ICMA student member presenters. At Kalamazoo, Allison McCann and Alice Isabella Sullivan will present their research at our session, “Super Medieval! Visual Representations of Medieval ‘Superheroes.’” At Leeds, 2015, student members Dominique DeLuca, Dustin Aaron, and Marina Musurok will present at our session, “The Scandalous and the Marvelous in Medieval Art.”

Additionally, the Student Committee collaborated with the Medieval Academy of America Graduate Student Committee to co-sponsor a roundtable at the 2015 Tenth Biennial Conference of the Australian and New Zealand Association for Medieval and Early Modern Studies (ANZAMEMS) in St. Lucia, Australia. In this roundtable, “Career Options for Graduate Students and Recent PhDs beyond the Tenure-Track Job,” we hope to initiate discussion around a practical concern for many PhD students today. We are thrilled that Dr. Jan Pinder, Dr. Guy Carney, and Dr. Irena Larking agreed to join us to share their own experiences and advice.

The ICMA Student Committee is also thrilled to welcome two new Student Committee members: Kate Wer-

wie (M.Phil. Cambridge University, UK) and Pablo Ordás (PhD Universidade de Santiago de Compostela). If you are interested in learning more about joining the ICMA student committee, please contact Jennifer Grayburn, the ICMA Student Committee Chair, at jng3au@virginia.edu.

Finally, we want to hear from you! The Student Section of the ICMA Newsletter is a great place to share your experiences and contribute to discussions related to student issues. Please consider contributing to future newsletters! If you have any submission questions or suggestions for article topics, please contact the Student Committee Newsletter Liaison, Lehti Keelmann at lehtik@umich.edu. You can also stay up to date with all ICMA Student Committee news and updates on Facebook at <https://www.facebook.com/ICMAStudentCommittee>.

*Jennifer Grayburn
ICMA Student Committee Chair
PhD Candidate, University of Virginia*

Student Committee Session, ICMA at Leeds 2014 – Maritime Connections

For the International Medieval Congress theme “Empire,” the ICMA Student Committee proposed a session entitled “Maritime Connections and Medieval Art.” Following the intellectual shift introduced in Fernand Braudel’s book, *The Mediterranean in the Age of Phillip II*, this session focused on the function of the sea as a dynamic force that facilitated shared coastal ways of life and provided an arena for multilateral encounters. By focusing on the practical considerations of medieval travel and exchange within a maritime context, it is possible to expand, refine, and complicate established assumptions of regional styles, artistic production, cultural exchange, appropriation, and the portability of objects and ideas.

The importance of medieval cross-sea networks for painters and patrons alike was convincingly demonstrated by the two graduate students presenting in this session, Lethi Mairike Keelman (doctoral candidate at the University of Michigan) and Christopher Platts (doctoral candidate at Yale University). Keelman’s presentation was entitled “Seaside Ambitions and Town Pride: The Tallinn Brotherhood of the Black Heads as Patrons of Art” and focused on the production and exchange in the Baltic Sea region during the time of the Hanseatic League (c. 1300-1600). She convincingly argued that the maritime connec-

Continued on page 18

STUDENT COMMITTEE PAGES

(continued)



Lehti Keelman, speaker in the session sponsored by the ICMA Student Committee, at the International Medieval Congress at Leeds.

tions of the brotherhood had a large influence on their art patronage. This can, for example, be demonstrated by how the brotherhood ordered their panel paintings in medieval Flanders. Platts, on the other hand, spoke of Veneziano in a paper entitled “*Linga launare, lingua adriatica*: Paolo Veneziano, c. 1290-1362, and his Contemporaries between Venice and Croatia.” In his presentation, Platts investigated the origins and development of Venetian Gothic painting and outlined the connection between Veneziano and different patrons in Croatia.

The session was well balanced, with Lehti Keelman focusing on the role of the patrons and Christopher Platts on the role of the artist. Responses from the ses-

sion’s audience were positive and there was a stimulating discussion drawing parallels between the two presentations. We would like to thank our speakers for their well-organized presentations and enthusiastic participation. The ICMA Student Committee looks forward to the ICMA 2015 and our session entitled “The Scandalous and the Marvelous in Medieval Art.”

Sanne Frequin
University of Amsterdam

Medieval Art at the New Aga Khan Museum of Islamic Art

Medieval art historians now have another museum of treasures in North America. The Aga Khan Museum opened its doors on September 18, 2014, in Toronto, Ontario. This is the first and only museum dedicated exclusively to Islamic art in North America. The museum and its collection do not aim to be comprehensive (unlike the 15 galleries and 1,200 objects in the Metropolitan Museum of Art’s Islamic wing), although certainly the most important historical periods and geographical regions are represented by at least a handful of objects. Moreover, the entirety of the collection has not yet arrived in Toronto, and so it is likely that the displays will change and evolve as the collection grows. Medievalists should mark their calendars for the upcoming exhibition opening on December 13, 2014, “The Lost Dhow: A

Discovery from the Maritime Silk Route,” which promises to display for the first time in North America the over 300 objects uncovered in a ninth-century shipwreck. The cargo of this ship is a unique testament to a Silk Road of the seas, and should be of interest to medievalists working on any aspect of trade, commerce, and cultural exchange.

The museum and grounds, designed by architect Fumihiko Maki and landscape architect Vladimir Djurovic, are part of a larger complex built by the Aga Khan Foundation, including reflecting pools, gardens, and an Ismaili cultural center for spiritual reflection and cultural events. Its building is a smooth, white box with minimal surface details on the exterior, organized around a central glass-enclosed interior courtyard that is surrounded by display and performance spaces. The permanent collection comprises both historical and contemporary Islamic art. The historical collection, consisting of material from the origins of Islam until the eighteenth century, is displayed on the ground floor, while the upper story displays modern and contemporary Islamic art. Upon entering the ground floor gallery, the visitor is presented with an animation that traces the complex geometry so characteristic of Islamic art, and well represented in the museum’s own collection. Moving into the main space of the ground floor gallery, a mural map of the world shows the changing borders of caliphates and dynasties over time as light projects over these territories (Figure 1). This map underscores the truly global extent of Islam, particularly during the Middle Ages. Spanning this broad geographic range, the objects are organized roughly chronologically and by medium.



Figure 1. Installation view of the permanent collection with mural map (photo: Betsy Moss)

A number of pieces in the collection deserve to be well known. Among the architectural fragments, a pair of deeply drilled capitals from tenth-century Syria call to mind Roman and early Byzantine carving, as well as the Umayyad monuments of Córdoba. Unique in the gallery on

the basis of its medium alone, the carved ivory oliphant from southern Italy is a magnificent example of the



Figure 2. Ivory Horn (Oliphant), southern Italy, length 64 cm, height 34 cm, 11–12th centuries; silver mount, Great Britain, early 17th century (AKM809), Flora Ward admiring the Oliphant (photo: Betsy Moss)

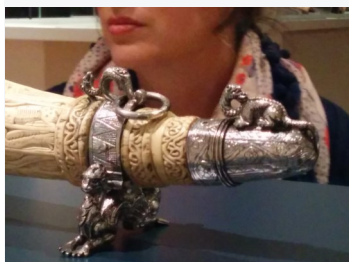


Figure 3. Ivory Horn (Oliphant), southern Italy, length 64 cm, height 34 cm, 11–12th centuries; silver mount, Great Britain, early 17th century (AKM809), Betsy Moss admiring the Oliphant (photo: Flora Ward)

tion is undoubtedly the series of folios from manuscripts of the great Persian epic, the *Shahnameh*, or Book of Kings (Figures 5 and 6). A handful of folios represent the golden age of Persian painting in the sixteenth century, pages filled with narrative action and rich colors, delicate and detailed renderings of characters and the spaces they inhabit. This epic poem and the visual imagery that accompanies it would be at home in classes dedicated to medieval epics and romance in the expanded field of the Mediterranean.

The museum feels like an impressive private collection put on display for the benefit of the wider public. Walking into this new museum gives us the impression of entering a treasure box magically blown up to larger than life-size proportions. In this way, the mu-

shared visual culture of the medieval Mediterranean, in which craftsmen, motifs, and objects circulated (Figures 2 and 3). This object rewards close looking; the viewer's hunt for visual details playfully mimics the hunting motifs carved on the oliphant itself. A range of beasts and birds, as well as hunters, chase one another across the length of the horn, and around the rim. The collection of ceramics and metalwork is particularly rich, and the delicacy and sophistication of each of these objects is almost overwhelming. Many of the medieval ceramics, with their elongated black Kufic inscriptions encircling the perimeter of smooth white slip-painted surfaces, resonate with a more modern, almost minimalist aesthetic (Figure 4).

The jewel of the collec-



Figure 4. Dish, Iran or Central Asia, diameter 34.9 cm, 10th century (AKM546) (photo: Betsy Moss)



Figure 5. *The Story of Haftvad and the Worm*, folio from *Shahnameh* of Shah Tahmasp, Tabriz, Iran, 1540, 47 x 31.8 cm (AKM164) (photo: Flora Ward)

tion continues the tradition of princes amassing awe-inspiring arrays of precious objects. A small gallery on the main floor separate from the main collection makes this statement very clearly. Entering this space feels like walking into the living room of a wealthy collector, complete with plush carpets and a circular sofa from which to admire the dazzling collection of ceramics that have been artfully organized on the basis of color and displayed in six painted wooden cabinets. This room is, in fact, meant to evoke the domestic space in Geneva where the Aga Khan originally displayed this magnificent collection of ceramics.

The location of the museum in Toronto is the result of the Aga Khan Foundation's desire to locate the museum where it will be accessible to the largest communities of Ismaili Muslims in North America and where it can be the most effective at building bridges with western audiences. But, the museum's location in Toronto conveys another subtle choice. Its sprawling campus of museum, religious and community center, and gardens are located outside of the downtown core of Toronto where the AGO (Art Gallery of Ontario), ROM (Royal Ontario Museum), and Gardiner Museum of ceramics hold sway. We hope that this new landmark on Toronto's cultural map will forge meaningful connections with the larger public, as well as existing cultural institutions, in order to bring this magnificent collection the audience it so richly deserves.



Figure 6. *The Story of Haftvad and the Worm*, folio from *Shahnameh* of Shah Tahmasp, Tabriz, Iran, 1540, 47 x 31.8 cm (AKM164) (photo: Betsy Moss)

Betsy Moss and Flora Ward
PhD Program, University of Toronto

STUDENT COMMITTEE PAGES

(continued)

Increasing Temporal and Spatial Resolution on the Medieval Iberian Frontier

My dissertation was inspired more by a general unease with historical mapping and a few relatively innocuous statements than by the broad historical thread of the Christian Reconquest of Iberia. I also admit that I did not know that this unease would lead me to spend a vast amount of my research time working with GIS, 3D modeling, and database design...but I kind of hoped it would.

I began studying the Middle Ages as an undergraduate at the University of Delaware. In a 300 level seminar enticingly titled “Barbarian Europe” taught by Professor Daniel Callahan, I literally chose “Spain” out of a hat for the subject of my research paper. (The drawing itself was due to the fact that there were just a few more Viking enthusiasts in the class than there were accomplishable papers.) Since that moment, I have seen more historical maps of the Christian Reconquest of Muslim Iberia than I can count. The visual trope that most surveys use to give readers a spatial and temporal understanding of nearly 800 years of Christian-Muslim territorial conflict, is a wavy, horizontal line bisecting the peninsula. This line, signifying some form of separation between the two largest religions in Iberia, marches inevitably south in four to six stages. These maps are not without value. They are evocative and efficient in their ability to communicate the vastness of the *Reconquista*, and the most important moments of change. At the same time, it always bothered me that I could not *see* what happened between these pivotal moments. Nor could I get a visual sense of the width and permeability of the wavy line separating religious enemies. I wanted to know: Who lived in this frontier zone? What structures and institutions existed to keep this “line” where it was? How were they distributed?

After identifying my dissatisfaction with the thin line of the frontier in historical maps, the second observation that influenced my choice to pursue digital research methods occurred after I became confident that the primary institutions that held the frontier on the Christian side were military-religious orders.

In an excellent article by Alan Forey dealing with this subject, the author mentions that “it is impossible to undertake a comprehensive survey of all the castles in frontier districts which passed into the hands of the military orders...”⁴ Forey went on to conclude that particular orders “tended to predominate” in some frontier regions. This simple, innocuous quote seemed to challenge me to pick up the gauntlet of a survey of military order occupations, and visualize them using technology that was not available when Professor Forey was writing in 1984.

As an architectural historian studying many medieval structures, I was quickly and inevitably presented with a common hurdle: a wide range of architectural survival. In some cases – including the fortress-monastery of Calatrava la Nueva that I made the focus of my master’s thesis – the military orders left vast complexes of extant hilltop structures. However, before I left for Spain and Portugal for my first survey, I knew that most of the fortresses and monasteries I was scheduled to visit contained little more than a few crumbled bits of masonry. Occasionally, I was not able to find a site without the assistance of geo-tagged photos on Google Earth. The challenge, therefore, was to develop a system where remarkable survivals could stand side-by-side with the humblest of crumbling structures. The clear answer was to build a custom database that allowed me to catalog site names, geographic location, occupation dates, military

⁴ Alan Forey, “The Military Orders and the Spanish Reconquest in the Twelfth and Thirteenth Centuries.” *Traditio*, vol. 40 (1984): 197-204 at 202.

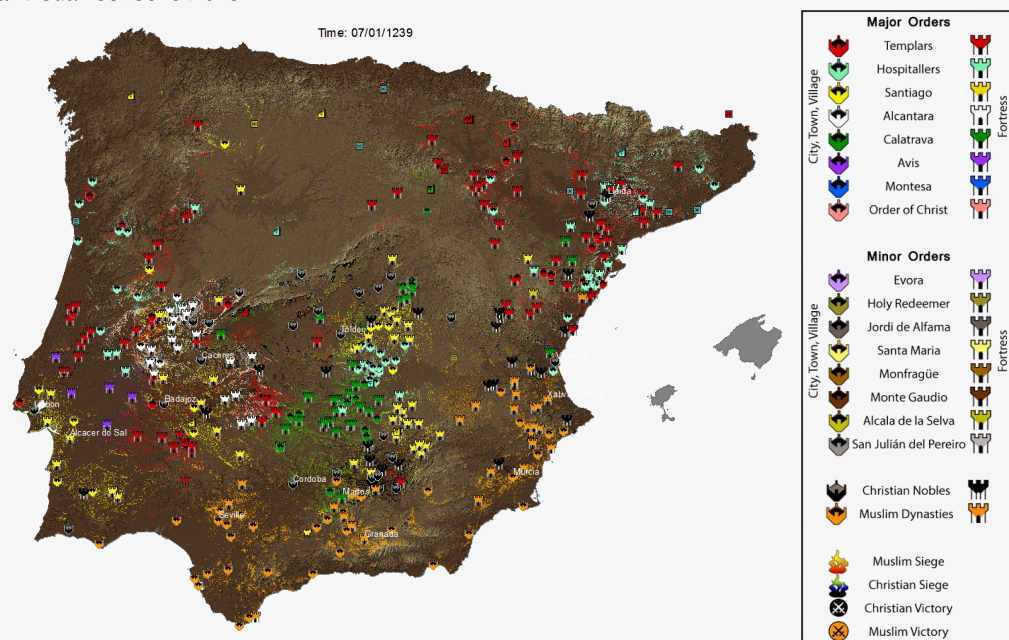


Figure 1. Fortress/city occupations for the military orders and their colored view of the landscape in July 1239 CE.

order affiliations, and patronage. This database, called [ADIMO](#) (the Architectural Database of Iberian Military Orders), now contains more than 600 structures, and more than 1,100 occupation events. Once this data was spatially and temporally plotted in GIS, I also added 500 more occupation events identifying Christian and Muslim cities and fortresses that were never affiliated with military orders from 1150 to 1350.

The next stages of the project have enabled me to visualize territorial control, security, and influence over the frontier landscape in medieval Iberia. Since each site in the database contains occupation events set to a one-month temporal resolution, I have been able to visually confirm that the military orders were the advance scouts and frontier settlers for the greater Christian Reconquest. In order to further draw out the influence of largely destroyed military order fortresses, I iterated a viewshed analysis of the surrounding landscape from three stories above the location of each fortress. The effect that you can see below is a time-enabled map that can be queried to depict not only where the military orders were, but what portion of the surrounding landscape they could see from those locations during any month between 1150 and 1350. While I have not been able to host all of this complex data online yet, I am currently working to allow online users to query the geodatabase for their own research.

With a great deal of assistance from the University of Virginia's Scholars' Lab, I was able to learn many of the skills needed for the GIS project outlined above. My second project, which looks at viewshed analysis at a much more intimate scale, allowed me to lean on my Master's degree in 3D graphics as well as some new techniques learned in tandem with the Scholars' Lab. The screenshots that you see in Figures 2 and 3 represent the dense 3D data captured on site at the fortress-monastery of Montesa, the speculative, transparent walls representing my reconstruction of the crumbled walls, and the volumetric viewshed analysis experiment I conducted inside the reconstructed model.



Figure 2. 3D "point-cloud" processed from thousands of ground-level and kite-aerial photos at the fortress-monastery of Montesa



Figure 3a. 3D transparent reconstructed walls on top of the dense 3D mesh captured using photogrammetry.

Figure 3b. Volumetric viewshed analysis for a hypothetical agent moving through the cloister at Montesa.

The extant data was captured using a process called photogrammetry, which reconstructs objects in three dimensions by triangulating the position of identifiable features in overlapping photographs. Over the course of several weeks, I captured 10,000 photographs at the fortress-monastery of Montesa in Valencia, Spain, and over 20,000 photographs at Calatrava la Nueva in La Mancha. Rather than building a photo-realistic reconstruction of Montesa – a site that had been largely destroyed in an earthquake in 1748 – the model was constructed as a laboratory to determine how the architects balanced inward-looking monastic concerns with the outward-looking necessities of a frontier fortress. Intervisibility between partitioned spaces serves as one revealing variable for these concerns. The final image below shows a combination of the 3D landscape derived from my GIS project, combined with the geo-referenced 3D model of Montesa. Outside of this integration, the two projects are



Figure 4. View from inside Montesa looking southwest toward Murcia.

only loosely tied to each other, but they both represent the guiding principle for my dissertation: to see the historical contribution of the Iberian military orders at a

higher temporal and visual resolution.

For videos and descriptions of Edward's work, please visit his website at www.edwardtriplett.com.

Edward Triplett
PhD Candidate, University of Virginia