

International Conference

# Visual Constructs of Jerusalem



**Jerusalem, November 14 - 20, 2010**

**Abstracts Booklet**



האוניברסיטה העברית בירושלים  
The Hebrew University of Jerusalem



פורום אירופה באוניברסיטה העברית  
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International Conference

# Visual Constructs of Jerusalem

November 14-20, 2010

Concept: Bianca Kühnel

Organizer: Iris Gerlitz

The Feldman Building, Institute for Advanced Studies  
Conference Hall, The Hebrew University,  
Edmond J. Safra Campus,  
Givat Ram, Jerusalem

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# CONFERENCE PROGRAM

## Sunday November 14, 2010

- 9:00            Gathering, Registration
- 9:30            Introduction: **Bianca Kühnel**, The Hebrew University of Jerusalem  
Greetings: **Sarah Stroumsa**, Rector of The Hebrew University of Jerusalem  
**Avner De-Shalit**, Dean of the Faculty of Social Sciences,  
The Hebrew University of Jerusalem
- 10.00-12:00    **Realia and Representation**  
Moderator: Milka Levy-Rubin
- Ora Limor**, The Open University of Israel  
Mary in Jerusalem: An Imaginary Map  
**Yamit Rachman-Schrire**, The Hebrew University of Jerusalem  
The Stones of Jerusalem: Tracing the Sacred  
**Barbara Baert**, Catholic University of Leuven  
The Healing of the Blind man at Siloam, Jerusalem  
**Evelyn Edson**, Piedmont Virginia Community College  
An American Missionary's Maps of Jerusalem: Past, Present and Future
- 12:00-13:30    Lunch break
- 13:30-15:30    **The Witness of Pilgrimage: Written, Verbal, Visual**  
Moderator: Ora Limor, The Open University of Israel
- Thomas O'Loughlin**, University of Nottingham  
Visual Constructs of Jerusalem from the British Isles in the Early Middle Ages  
**Maria Dorninger**, University of Salzburg  
Memory and Representations of Jerusalem in Medieval and Early Modern  
Pilgrimage Reports; Correlations and Divergences  
**Milan Pelc**, Institute of Art History in Zagreb  
Representations and Descriptions of Jerusalem in the Printed (Pilgrim)  
Travelogues of the Early Modern Period  
**Olga Medvedkova**, CNRS Centre André Chastel, Paris  
Richard Pococke, or the Invention of a Jerusalem for Tourists



- 15:30-16:00 Coffee break
- 16:00-18:00 **Agents of Transportation - Devotionalia, Relics and Reliquaries**  
 Moderator: Amnon Linder, The Hebrew University of Jerusalem
- Nikolas Jaspert**, Ruhr-University of Bochum  
 The True Cross in the Latin West: Mobility, Agency and Connectivity in the Mediterranean
- Bruno Reudenbach**, University of Hamburg  
 Relics and the Construction of Sacred Spaces and Places of Memory
- Irina Sterligova**, The State Historical and Cultural Museum-Preserve "The Moscow Kremlin"  
 Jerusalem in Liturgical Vessels and Reliquaries in Medieval Russia
- Alexei Lidov**, Moscow State University  
 The Holy Fire and Visual Constructs of Jerusalem, East and West
- 18:00 **Evening Lecture**  
**Gerhard Wolf**, Max-Planck-Institut, Kunsthistorisches Institut in Florenz  
 Icon and Site
- 19:00 **Reception** (by invitation only)  
 Greetings: **Reuven Amitai**, Dean of the Faculty of Humanities,  
 The Hebrew University of Jerusalem

## Monday, November 15

- 8:00-12:30 **Study Trip in Jerusalem** (reserved for foreign speakers)  
**Route 1**: Ste. Anne Church and the Pools of Bethesda; The Via Dolorosa – the Stations of the Cross; Church of the Holy Sepulchre.  
**Route 2**: Davidson Archaeological Park; Temple Mount; The Wailing Wall; The Hurva Synagogue.  
**Route 3**: Mount of Olives - Topography of Jerusalem; Crusader Church of the Ascension; Pater Noster Church; Dominus Flevit Church; Getsemane, Church of All Nations; Mary's Tomb at Josafat Valley.
- 13:00-14:30 Lunch break

14:30-16:00 **Holy Geography: Maps and Mapping (1)**  
Moderator: Hanna Vorholt, The Warburg Institute, University of London

**Marcia Kupfer**, Independent Scholar, Washington DC

The Jerusalem Effect: Rethinking the Center in Medieval World Maps

**Milka Levy-Rubin**, The Hebrew University of Jerusalem

The Sources and Precursors of the Circular Crusader Maps of Jerusalem

**Rehav Rubin**, The Hebrew University of Jerusalem

Quaresmius' *Novae Ierosolymae et locorum circumiacentium accurata imago* (1639) - A Realistic Image of the Holy City?

**Haim Goren**, Tel-Hai College

Sandtner and Ottheinrich: Sixteenth Century Imaginary Model and Realistic Pilgrimage Map of Jerusalem

16:30-17:00 Coffee break

17:00-19:00 **Holy Geography: Maps and Mapping (2)**  
Moderator: Rehav Rubin, The Hebrew University of Jerusalem

**Conrad Rudolph**, University of California, Riverside

The City of the Great King: Jerusalem in Hugh of Saint Victor's *Mystic Ark*

**Hanna Vorholt**, The Warburg Institute, University of London

The Map of Jerusalem in Manuscripts of Paulinus Minorita's *Chronologia Magna*

**Andrea Worm**, Institute for Advanced Study, Princeton and University of Augsburg

Mapping the History of Salvation in the *Rudimentum Novitiorum*

**Pnina Arad**, The Hebrew University of Jerusalem

Devotional Geography: William Wey's Map of the Holy Land

19:15-20:15 **Visit to the Collection of Jerusalem Maps of the National Library of Israel**, Edmond J. Safra Campus, Givat Ram

## Tuesday, November 16

9:00-11:00 **Crusader Impressions of Jerusalem**  
Moderator: Nikolas Jaspert, Ruhr-University of Bochum

**Amnon Linder**, The Hebrew University of Jerusalem

*"Non solum res grandes et gesta sancta ... sed etiam res parvae ...*

*exiguae et facta puerilia"*: Humour in Late-Medieval Jerusalem Pilgrimage

**Kristin Bliksrud Aavitsland**, University of Oslo  
 Defending Jerusalem: Visualizations of a Christian Identity in Medieval Scandinavia  
**Annette Hoffmann**, Max-Planck-Institut, Kunsthistorisches Institut in Florenz  
*Grande Chroniques de France* - The Conquest of Jerusalem as a Courtly Play  
**Laura J. Whatley**, University of Illinois at Urbana-Champaign  
 and University of Tennessee, Knoxville  
 Visualizing Jerusalem and Crusade in Medieval England

11:30-11:30 Coffee break

11:30-13:30 **Patronage and Politics: The Holy Land Manipulated**  
 Moderator: Gerhard Wolf, Max-Planck-Institut, Kunsthistorisches  
 Institut in Florenz

**Jordan Pickett**, University of Pennsylvania  
 Archaeology and the Early Modern Struggles for Possession at the Church of the  
 Nativity, Bethlehem  
**Lily Arad**, The Hebrew University of Jerusalem  
 A (Hi)story of Jerusalem: Memories and Instrumentalized Images in the  
 Austro-Hungarian Empire  
**Galit Noga-Banai**, The Hebrew University of Jerusalem  
 Jerusalem: Typos or Antitypos in Early Christian Roman Art and Architecture  
**Alessandro Scafi**, The Warburg Institute, University of London  
 From Jerusalem to Subiaco: Comparing Biblical and Non-Biblical Holy Places

13:30-15:00 Lunch break

**Poster Presentation:**  
**Eivor A. Oftestad**, University of Oslo  
 The Lateran Cathedral and the Temple of Jerusalem, *Translatio Templi*  
 in the Twelfth Century

15:00-16:30 **The Temple in Jewish, Christian and Muslim Imagery**  
 Moderator: Galit Noga-Banai, The Hebrew University of Jerusalem

**Katrin Kogman-Appel**, Ben-Gurion University of the Negev and Institute for  
 Advanced Study, Princeton  
 The Messianic Temple Imagined in Late Fifteenth-Century Sepharad:  
 Isaac de Bragea's Illuminated Bible  
**Andrew Spicer**, Oxford Brookes University  
 Solomon's Temple: Sanctity and Sermons

**Rachel Milstein**, The Hebrew University of Jerusalem  
King Solomon's Temple and Throne as Models in Islamic Visual Culture

16:30-17:00 Coffee break

17:00-18:30 **Heavenly Jerusalem**  
Moderator: Marcia Kupfer, Independent Scholar, Washington DC

**George Gagoshidze**, Georgian National Museum, Tbilisi  
Jerusalem in Medieval Georgian Fine Art

**Erik Thunø**, Rutgers University  
"Living Stones" – Jerusalem and the Body

**Jay Carter Rubenstein**, University of Tennessee Knoxville  
Heavenly and Earthly Jerusalem: The View from Twelfth Century Flanders

19:00 **Conference Dinner** (by invitation only)

## Wednesday, November 17

8:30-10:30 **Building Jerusalem Elsewhere - Copies of the Holy Sepulchre**  
Moderator: Bruno Reudenbach, University of Hamburg

**Marina Vicelja-Matijasic**, University of Rijeka  
The Holy Sepulchre: From Sanctified Topos to Iconic and Symbolic Model  
in Pictorial Representations

**Robert G. Ousterhout**, University of Pennsylvania  
Visualizing the Tomb: Images, Settings, and Modes of Seeing

**Neta Bar-Yosef Bodner**, The Hebrew University of Jerusalem  
The Baptistry of Pisa and the Anastasis Rotunda: A Reconsideration

10:30-11:00 Coffee break

11:00-13:00 **Building Jerusalem Elsewhere - Sacri Monti**  
Moderator: Barbara Baert, Catholic University of Leuven

**Michele Bacci**, University of Siena  
Locative Memory and the Pilgrim's Experience of Jerusalem  
in the Late Middle Ages

**Anne Lutun**, University of Pennsylvania  
Jerusalem in Renaissance Milan: The Development of the  
Sacro Monte of Varallo



	<p><b>Tsafra Siew</b>, The Hebrew University of Jerusalem          Surrogate Sites and Pilgrimage Guides – Experiences of Mental Pilgrimage</p> <p><b>Riccardo Pacciani</b>, University of Florence          New Research on the Holy Sepulchre in the Jerusalem of San Vivaldo (Italy)</p>
13:00-14:30	<p>Lunch break</p> <p><b>Poster Presentation:</b>  <b>Sarah Lenzi</b>, University of Pennsylvania          Unstationary Stations: A New Approach to the Stations of the Cross</p>
14:30-16:30	<p><b>Landscapes Metamorphosed</b>          Moderator: Robert G. Ousterhout, University of Pennsylvania</p> <p><b>Zbigniew Bania</b>, Cardinal Stefan Wyszyński University, Warsaw          Reproduction of Jerusalem's Sacred Places in Europe and Poland</p> <p><b>Jelena Erdeljan</b>, University of Belgrade          Strategies of Constructing Jerusalem in Medieval Serbia</p> <p><b>Tamila Mgaloblishvili</b>, St. Andrew University, Tbilisi          Mtskheta – Another Jerusalem in Georgia</p> <p><b>Edina Meyer-Maril</b>, Tel Aviv University          The Presence of Jerusalem in Berlin: Churches, Public Buildings          and Art Works</p>
16:30-17:00	Coffee break
17:00-18:30	<p><b>Jerusalem in Renaissance and Baroque Painting and Architecture</b>          Moderator: Alessandro Scafi, The Warburg Institute,          University of London</p> <p><b>Irina Chernenky</b>, The Hebrew University of Jerusalem          Citations of the Holy Places in Fifteenth Century Florence</p> <p><b>Lola Kantor-Kazovsky</b>, The Hebrew University of Jerusalem          The Architectural Background of Peruzzi's <i>Presentation of the Virgin to the Temple</i></p> <p><b>Victor Plahte Tschudi</b>, Norwegian Institute in Rome          "Son of man, have you seen this?" – Heavenly Jerusalem in Baroque          Architectural Theory</p>
18:30	<p><b>Evening Lecture</b>  <b>Mary Carruthers</b>, New York University, and All Souls College, Oxford          'Imagining Jerusalem' in Words and Images: a Meditation Exercise of          Western Monasticism</p>

## Thursday, November 18

- 9:00-11:00     **Jerusalem of the Mind's Eye: Mental Pilgrimages**  
Moderator: Mary Carruthers, New York University and  
All Souls College, Oxford
- Kathryne Beebe**, Southeast Missouri State University  
The Jerusalem of the Mind's Eye: Imagined Pilgrimage in the Fifteenth Century  
**Renana Bartal**, The Hebrew University of Jerusalem  
Passion Devotion and Mental Pilgrimage in an Illuminated *Meditationes Vitae Christi* (Oxford, CCC, MS 410)  
**Kathryn M. Rudy**, The Courtauld Institute of Art, London  
The Transformation of Physical Pilgrims' Guides into Virtual Pilgrims' Meditations  
**Zur Shalev**, University of Haifa  
Adrien Parvilliers, S.J. (1619-78) and the Tradition of Mental Pilgrimage
- 11:00-11:30     Coffee break
- 11:30-13:30     **Eastern Christian Visions of Jerusalem**  
Moderator: Milan Pelc, Institute of Art History in Zagreb
- Mat Immerzeel**, Leiden University  
Souvenirs of the Holy Land. The Production of *Proskynetaria* in Jerusalem  
**Waldemar Deluga**, Cardinal Stefan Wyszyński University, Warsaw  
Latin Sources of the Eighteenth and Nineteenth Century *Proskynetaria*  
**Márta Nagy**, University of Debrecen  
*Proskynetaria* in Hungary  
**Mati Meyer**, The Open University of Israel  
"Remembering Zion" and Simulacra: Jerusalem in the Byzantine Psalter
- 13:30-15:00     Lunch break
- 15:00-16:30     **Jewish Visions of Jerusalem**  
Moderator: Katrin Kogman-Appel, Ben-Gurion University of the Negev  
and Institute for Advanced Study, Princeton
- Sarit Shalev-Eyni**, The Hebrew University of Jerusalem  
Reconstructing Jerusalem in the Jewish Liturgical Realm:  
The Worms Synagogue and its Legacy  
**Magdalena Tarnowska**, The Polish Society of Oriental Art  
Myth of Orient, Zionism and Israel in the Painting of Adolf Berman (1876-1942)

**Milly Heyd**, The Hebrew University of Jerusalem  
The Running Girl in Mea-Sh'earim: Gender, Nostalgia and the  
Uncanny through Leora Laor's photography (2002-2004)

16:30-17:00 Coffee break

17:00-18:00 **Concluding Session: The Future of Jerusalem Visual Studies**  
Moderator: Bianca Kühnel, The Hebrew University of Jerusalem

Participants: **Neta Bar-Yosef Bodner, Kobi Ben-Meir, Annette Hoffmann,**  
**Yamit Rachman-Schrire, Hanna Vorholt**

## Friday, November 19

7:45 Trip to Galilee (reserved for the foreign speakers)  
Tentative Itinerary: Beit Alfa Synagogue; Hamat Tiberias Synagogue;  
Church of the Multiplication of the Loaves and Fishes, Tabgha; Capernaum.

Overnight in Nazareth

## Saturday, November 20

8:00 Church of the Annunciation, Nazareth; Sepphoris.

Drop off at **Ben-Gurion Airport** on the way back to Jerusalem

**Abstracts According To Sessions**

Ora Limor

### Mary in Jerusalem: An Imaginary Map

The development of the Marian map of the Holy Land provides a clear example of the process by which beliefs and memories acquire geographic reality and tangible presence. Mary's map began to take shape only in the fifth century, once her elevated status in Christian theology and cult was recognized and veneration of her was widely disseminated. From then on, sites related to Mary became a decisive component of the sacred landscape in Jerusalem and other regions of the Holy Land. In the 12th century, Christian domination of the Holy Land enabled the shaping of this sacred landscape according to views and expectations which Crusaders and settlers brought from their homelands. The landscape came to reflect the increasing devotion to Mary in the West. The process reached its peak in the late Middle Ages, with a sacred map that centered on the life and suffering of Christ. Mary's agony and compassion for her Son, so prominent in late medieval liturgy, drama, and mysticism, were projected onto the landscape, as her sorrow became more detailed and more precisely located in space. This matching of devotional images with Jerusalem's geographical sites shaped the experience of pilgrimage – real and imagined – throughout the centuries.

Yamit Rachman-Schrire

### The Stones of Jerusalem: Tracing the Sacred

As early as the fourth century, numerous central Christian traditions were identified with stones and rocks in Jerusalem, such as the rock of the Crucifixion in Golgotha, the rock of the Ascension on the Mount of Olives and the rock of Agony in Gethsemane.

The stones varied in their appearance and setting: Some were left as natural objects in situ, either framed by architectural structures or not; others were transferred and re-located in altars and churches, either modeled in a specific form or left untouched. Among these stones some were believed to bear the imprints of Christ's figure or the traces of his blood.

Accessible to the pilgrims' sensual grasp mainly through sight and touch, the rocks and stones became the objects of unique practices of veneration such as measuring their depressions and entering their cracks. Constituting a borderline between image, trace and relic, the stones and rocks pose various conceptual and methodological challenges. This paper presents some of these difficulties, through the discussion of two cases: The rock of Golgotha and the relations between the rock and the body of Christ, and the stones that were transferred from Mount Sinai to Mount Zion and the relations between stones and geographical sacred space(s).



**Barbara Baert**

### **The Healing of the Blind Man at Siloam, Jerusalem**

The episode of the man born blind at the Siloam (John 9:1-14) has not been given much attention in Medieval studies. To my knowledge only Peter Singelenberg's article of 1958 had tried to systematize the subject iconographically. In this paper I will deal with the theme as a methodological exemplum for the interactions between word, image, and location. Within this triangle, complex connections become visible, and presuppositions get denounced or confirmed, which serves broader research in iconography. How do the contents of the Scripture correspond to the imagery? Which exegetic and symbolical dimensions are expressed in the iconography? What position does the pool of Siloam take in the cultural patterns of the holy places in Jerusalem throughout the Middle Ages? How can we define the relationship between the centre (Holy Sepulchre, Temple) and the periphery?

It will become clear how the episode is interpreted in a regenerative context whereby enlightenment and entry to the Logos are key concepts, and the apologetica was thus taken along on its path. This points to the fact that the Siloam was perceived in its symbolical meaning rather than in its topographical existence. The Siloam exists indeed, but as a "figure" of the water of life. The water of the Siloam is related to the liquids of baptism, but also to the bodily fluids of the Son of Man.

**Evelyn Edson**

### **An American Missionary's Maps of Jerusalem: Past, Present and Future**

In 1850 James T. Barclay, a member of the Disciples of Christ Church, sailed from America to Jerusalem, intending to convert its resident Jews to his version of primitive Christianity, believing this to be a precondition for the return of Christ to earth. He made few converts, but found an occupation in exploring the city's antiquities and reconstructing its past glories. He made a detailed map, entitled "Jerusalem and Environs: From Actual and Minute Survey Completed on the Spot," which was published in 1856. In the construction of the map, he not only made measurements on the ground, but also worked from photographs and landscape models, in order to represent varieties of elevation. Unfortunately for Barclay, this map was soon rendered obsolete by the work of the Ordnance Survey, whose magisterial map of the area was completed in 1866. Using words of the prophets Ezekiel and Zechariah, Barclay also drew maps of the forthcoming millennial city and the Holy Land. Though these diagrams would have fit perfectly in a medieval text on the subject, Barclay described the Holy Land of the future as a wonderland of nineteenth-century technology, complete with railroads, canals, and telegraph lines, with water power being generated from the rushing torrent of Ezekiel's vision.

Thomas O'Loughlin

**Visual Constructs of Jerusalem from the British Isles in the Early Middle Ages**

During the seventh and eighth centuries CE, a number of maps and plans of Jerusalem were produced in the British Isles as part of a wider fascination with the places of the biblical narratives.

These plans make various claims about their respective domains of interest. Some are purely "literal" in their claims – the past as the time of the texts they are seeking to explain. Some claim interest in "the holy places" as seen by a contemporary traveler/pilgrim. Yet others are explicitly "spiritual" and future-oriented in focus: "the Jerusalem above."

However, despite this range of declared interests, they share certain characteristics. First, they are primarily related to texts; they are texts that interpret texts, rather than expressions of geographic experience – even when this is part of their claim to authority. Second, while they make claims to use particular exegetic strategies – expressed in terms of "the senses of scripture" – they do not, in effect, follow those distinctions consistently, which demonstrates that "the [different] senses" were an ideal of scholarship rather than a guide to actual practice. Third, having adopted the notion that a verbal text could be expressed as a graphic text, they became aware of the need to express time graphically, but did not achieve any consistent means of accomplishing this. And last, they projected their own insular experiences and concerns onto these diagrams. Therefore, these maps tell us more about their insular creators' world than about the world they sought to depict.

Maria Dorninger

**Memory and Representations of Jerusalem in Medieval and Early Modern Pilgrimage Reports; Correlations and Divergences**

Upon returning to their home countries, many pilgrims to the Holy Land composed travel reports. By doing so they kept the memories of their experiences fresh and preserved them for others. Many travelers took notes during their travels that later formed the basis for more elaborate pilgrimage reports. In presenting the holy places as experienced during their stay and describing them, these reports could also function as relics themselves, by evoking the sanctuaries and the sacred atmosphere there and preserving them in the written word. With this focus on both the present (traveler's time) and past (biblical time), the Holy Land and its sanctuaries could be perceived on two temporal levels. Readers (at home) were therefore able to relate to events and locations and received a seemingly accurate image of the Holy Land and its current conditions by reading, and thereby following or reliving the events and descriptions. This was enhanced by comparisons linking sanctuaries in the Holy Land to churches and monuments at home. This paper will discuss these relationships between past and present, focusing mainly on travel reports of the 15th and 16th centuries, and on paradigms of their imagination of Jerusalem and the Holy Land. By considering the correlations and divergences in the various reports, one can observe changes in the image of the Holy Land in Europe and its (varying) function within the European context.

**Milan Pelc**

## **Representations and Descriptions of Jerusalem in the Printed (Pilgrim) Travelogues of the Early Modern Period**

The following presentation puts forward analyses of representations and descriptions of Jerusalem in printed, mainly pilgrim travelogues, according to three topics that extensively reflect Early Modern Europe's perception of the Holy City.

1. The influence of the medieval theological geography on Jerusalem's cartographic position.

In the earliest printed accounts of Jerusalem we can easily discern the influence of the medieval theological geography, primarily the notion of Jerusalem as the center of the world. This influence faded in the late 16th, and subsequently, the 17th centuries.

2. The issue of the location of the Church of the Holy Sepulchre. In the Middle Ages, the location of the Church of the Holy Sepulchre had a crucial theological and symbolic significance. Attempts to explain the positioning of the Calvary inside the city walls of Jerusalem have been made. In the second half of the 16th century an "archaeological" attitude prevails. In the 17th century, representations of Biblical Jerusalem, with a precisely marked location of the Calvary, became rather common.

3. The identification of Solomon's temple. Medieval pilgrims were generally convinced that the octagonal temple upon the hill was the Holy Temple built by King Solomon. They therefore attempted to explain its existence by means of pseudo-historical concepts. In the beginning of the 17th century there is a definite amendment of the old inaccurate beliefs, which nevertheless persisted in many descriptions and illustrations.

**Olga Medvedkova**

## **Richard Pococke, or the Invention of a Jerusalem for Tourists**

A Description of the East, and some other Countries was published in London in two luxurious folio volumes in 1743 and 1745. It became one of the most popular travel books of the 18th century, highly appreciated by Edward Gibbon and translated into several languages, although today it is seldom cited by scholars. The second volume was devoted to a description of the Holy Land and in particular Jerusalem, with numerous engravings. The traveler and author of this Description was Richard Pococke (1704-1765), son of the headmaster of a public school in Southampton, and grandson of the Reverend Isaac Milles. With several important biblical and classical scholars among his relatives, Richard was educated at Corpus Christi College, Oxford, where he took the Bachelor of Laws in 1731. He entered the Church, becoming vicar-general of the diocese of Waterford and Lismore. In 1737-42 he traveled throughout the Near East, visiting Egypt, Jerusalem, Palestine and Greece. Later he became Bishop of Ossory (1756-65) and Meath (1765), dioceses of the Church of England in Ireland. He was also one of the most active members of the Society for Promoting English Protestant Schools in Ireland and published several sermons on questions of education and charity. Thus the traveler in the Holy Land was not only an Oxford scholar and antiquarian but also an important Anglican churchman, well versed in the Scriptures and their sources. His Description takes on its full significance in this theological context, which up to now has been completely overlooked by scholars.

## Sunday 16:00-18:00 ► Agents of Transportation - Devotionalia, Relics and Reliquaries

**Nikolas Jaspert**

### **The True Cross in the Latin West: Mobility, Agency and Connectivity in the Mediterranean**

Devotion to the True Cross played an important role within the wider context of Jerusalemite spirituality during the Middle Ages. It can be traced back to the fourth century, but was heavily influenced by contemporary events in the near East such as the Crusades and the history of the Crusader States. Already prior to the First Crusade, particles of the True Cross functioned as mobile attractors, markers and objects of spirituality which related directly both to biblical and contemporary Jerusalem. This function was intensified during the so-called First Crusader Kingdom of Jerusalem, when relics and reliquaries were systematically employed as agents that heightened connectivity between the new societies in the Levant and their areas of origin. A new phase began with the loss of the most important Jerusalemite relic at the Battle of Hattin in 1187, an event that had a direct impact on the image of Jerusalem in the medieval West. This paper will thus deal with the oscillations that veneration of the True Cross underwent in the course of the 11th to 13th centuries and will endeavor to determine the agents responsible for these changes.

**Bruno Reudenbach**

### **Relics and the Construction of Sacred Spaces and Places of Memory**

The Constantinian concept of *loca sancta* was related to the antique idea that *memoria* was generated not least because of places. A place is enriched with a *vis admonitionis* (Cicero) and is therefore able to bring to mind a deceased person or an event from the past. The relationship between place and biblical history was therefore constitutive for the Christian tradition of the *loca sancta*, and it was this relationship which was transferred to the relics as material fragments of biblical places and events as well. The relics were viewed in the West as material reminiscences of the sacred places – the relic as transportable *lieu mémoire*. Integrated in reliquaries, altars or architecture they were parts of images, of diagrammatic figurations or of real architectural spaces. All these constellations can be viewed as visualizations of a *topographie légendaire* (Halbwachs), as construction of spaces and places of memory. For this to occur it was necessary to connect the materiality of the place and the relic with time and history, especially biblical history, which was brought to mind through images and also through cults and liturgy.

Several different modes of constructing such a spiritual topography with relics, such as Jerusalem or as the Holy Land in total, will be presented in the lecture with examples from single reliquaries with stones up to the Ottonian church of St. Michael, Hildesheim (1000-1022), where relics are included in the capitals of the columns.

**Irina Sterligova**

### **Jerusalem in Liturgical Vessels and Reliquaries in Medieval Russia**

The architecture of the Holy Places of Jerusalem was well known in Medieval Russia. This knowledge became available with the help of Christian iconographic traditions, and also thanks to the descriptive narratives and eulogia brought by pilgrims from the Holy Land. An abstract visual image of the Holy Land and its tangible relics inspired artists who created both public liturgical vessels and objects of private devotion (mostly pendant crosses and reliquary icons). Some artefacts preserved in Russia can safely be referred to as unique, and as such they are extremely important for the study of the role of Jerusalem in the devotional practice of Eastern Christendom. Within this context objects called “Jeruselems” or “Sions” call for special attention. Four silver “Jeruselems,” golden or silver vessels in a shape of an architectural model made between the 11th and 15th centuries, are preserved in Russia. Furthermore, reliquaries with Jerusalem relics were used to consecrate the political legitimacy of the Christian rulers in Medieval Russia. The famous “Reliquary of Archbishop Dionysius” – created in 1383 in Nizhny Novgorod and then transferred to Moscow – is one of the largest known collections of relics of the Passion of Christ and an original visual image of the Holy Land. Sacred artefacts with the Jerusalem denotation made and kept in Medieval Russia had an important role both in the church liturgy and in the state symbolism.

**Alexei Lidov**

### **The Holy Fire and Visual Constructs of Jerusalem, East and West**

This paper deals with the phenomenon of the Holy Fire, which, according to the Eastern Christian tradition, descends every Great Saturday at the Holy Sepulchre in Jerusalem. I will discuss the hierotopical and art historical aspects of this greatest miracle of the Christian world, well documented since the ninth century. The miracle consisted of the descent of the divine fire from Heaven to the Tomb of Christ through the openings in two domes of the Rotunda Anastasis and of the Edicula (koubouklion) of the Holy Sepulchre, which had a special baldachin-shaped construction above the dome for this purpose. The miraculous fire became the major source of light for Jerusalem and other Christian cities. It is significant that the Holy Fire was perceived as a type of important relic, which could be preserved and transferred from Jerusalem to any other place. At those places the Holy Fire created the sacred space of "New Jeruselems," revealing an image of the miracle of the Holy Sepulchre in an earthly city and at the same time confirming the reality of the heavenly kingdom. I will argue that the Miracle of the Holy Fire had a great impact in many realms of Byzantine and Western European visual culture, including some architectural forms, art objects and iconographic motifs.



## Sunday, 18:00 ► Evening lecture

**Gerhard Wolf**

### Icon and Site

The lecture will explore the relation of pictorial, monumental and topographical constructs of Jerusalem in the city itself and elsewhere with a strong focus on methodological considerations.

## Monday 14:30-16:00 ► Holy Geography: Maps and Mapping (1)

**Marcia Kupfer**

### The Jerusalem Effect: Rethinking the Center in Medieval World Maps

Medieval Christian engagement with Jerusalem entailed a double processus: investment in the city's unique symbolic value and diffusion of its numinous sacrality to every corner of Europe. I will reflect on the broader implications of this phenomenon for medieval spatiality through the vehicle of cartography. While it is necessary, of course, to rebut the still widespread fallacy that medieval mappae mundi typically locate Jerusalem at the center of a circular field, my paper will nevertheless focus on just such examples, in particular the Hereford and Ebstorf Maps of c. 1300.

The centrality of Jerusalem in cartographic representation after the turn of the 12th century has often been tied to the ideology and impact of the crusading movement. Without denying the role of the crusades in the crystallization of the Jerusalem-centered model, I want to expand our interpretive approach to the resultant Weltbild. The Hereford and Ebstorf Maps belie a complex rhetoric of center and periphery at stake in the nested hierarchies organizing the orbis christianus. Both maps deploy similar strategies of pictorial quotation to register how secondary churches at the westernmost reaches of the oikumene participated in Jerusalem's spiritual aura. Conversely, identification with the premier locus sanctus at the easternmost frontier of Latin Christendom validated geographic eccentricity. Both maps accord, albeit in different ways, a privileged position to Rome, which becomes a kind of shadow center.

**Milka Levy-Rubin**

### The Sources and Precursors of the Circular Crusader Maps of Jerusalem

There are no known maps of cities in the Middle Ages prior to the Crusader maps of Jerusalem. It is thus tempting to suggest that the Crusader maps of Jerusalem were an innovation inspired by the Crusader presence in the Holy Land, and by direct contact with the holy sites. In this talk I will attempt to demonstrate that although this presence served as an important catalyst, the creation of these maps was in fact inspired by ancient sources and represented an old and probably unbroken tradition.

**Rehav Rubin**

**Quaresmius' *Novae Ierosolymae et locorum circumiacentium accurata imago* (1639) - A Realistic Image of the Holy City?**

In 1639, after a long service as a Franciscan Minorite in the Holy Land, Franciscus Quaresmius published a comprehensive volume on the Holy Land. In his book he included a map of the city in his time and entitled it: A New and Accurate image of Jerusalem and the Places in its Surroundings (*Novae Ierosolymae et locorum circumiacentium accurata imago*). This map belongs to a group of large and detailed maps, all created by the Franciscans of Jerusalem, which were designed to encourage both actual pilgrims as well as virtual pilgrims to venerate Jerusalem and visit it.

The aim of this paper is to study the contents of this map, to analyze the reasons that led Quaresmius to draw it, and to examine the relationship between the realistic depiction of earthly Jerusalem and the iconic image of the Holy City, reflected by the miniatures of many sites and events from the life and the passion of Jesus.

**Haim Goren**

**Sandtner and Ottheinrich: Sixteenth-Century Imaginary Model and Realistic Pilgrimage Map of Jerusalem**

Otto Heinrich (1502-1559) or Ottheinrich, heir apparent of the Palatinate, made a pilgrimage to the Holy Land in 1521. About twenty years later he ordered the production of two large Gobelins, each more than 5x4 meters in size, to commemorate his travels, entitled "The Sites of the Holy Land" and "The Holy Sites of Jerusalem." Both tapestries present highly colorful and very detailed pilgrimage maps of the Holy Land, quite typical of their period, depicting sacred traditions as well as secular experience. Significantly, the presentation of Jerusalem is oversized and quite realistic, emphasizing mostly religious sites and ceremonies.

Jacob Sandtner, a Bavarian artist and draftsman, less than thirty years later produced a wooden model of Jerusalem, measuring 120x120 cm, and presenting a totally imaginary depiction of the city. The remarkable proximity in time and place led scholars to misidentify the producers and also to attribute the model to Ottheinrich.

This time I would like to compare these exceptional contemporary depictions of the Holy City, as a mixture of imaginary and realistic historical and contemporary maps, and to argue that they offer a prolific presentation of the nature and manner in which Jerusalem was perceived and presented in that period.

Conrad Rudolph

**The City of the Great King: Jerusalem in Hugh of Saint Victor's *Mystic Ark***

In his summa-like systematic theology *De sacramentis* (c. 1130-1137), Hugh of Saint Victor presents the Christian theological conception of the history of salvation on an epic scale. It is also an account that conceives of its subject almost completely in terms of time. However, in his image of The Mystic Ark (first painted at the abbey of Saint Victor, in Paris, 1125-1130), an image that is virtually the visual equivalent of the main themes of *De sacramentis*, the visual setting for the history of salvation -- a world map -- introduces the dimension of space into this comprehensive world view. While Jerusalem plays no role whatsoever in Hugh's written conception of the history of salvation, "the city of the great king" plays a strikingly active role in its visual counterpart. At the same time, Hugh chose to follow one medieval tradition that placed Jerusalem in the center of the world in world maps -- the same place primarily occupied by Christ in his image. In this lecture, I will investigate the role that Jerusalem, the city of the great king, plays in The Mystic Ark in regard to Hugh's own formal methodological categories of place, time, and person -- a unique role that is not articulated, to the best of my knowledge, in Hugh's other writings or in the work of other Christian writers or images, but which is found only in The Mystic Ark, the most complex individual work of figural art of the Middle Ages.

Hanna Vorholt

**The Map of Jerusalem in Manuscripts of Paulinus Minorita's *Chronologia Magna***

The *Chronologia Magna* by Paulinus Minorita (d. 1344) is a world chronicle from Adam and Eve to the 14th century. Four manuscripts of it are known to survive which include a map of Jerusalem: Venice, Marciana, MS lat. Z. 399; London, British Library, MS Egerton 1500; Paris, Bibliothèque Nationale MS Lat. 4939; Rome, Vatican Library, MS Vat. Lat. 1960. The maps of Jerusalem are closely related to those in the *Liber secretorum fidelium crucis* by Marino Sanudo (d. 1343) -- a work which Paulino had helped to assess on behalf of Pope John XXII. This paper will discuss idiosyncrasies of the Jerusalem maps in the *Chronologia Magna* and will pay particular attention to their placement and role in the world chronicle. All four manuscripts date from the 14th century and the paper will briefly consider which other maps of Jerusalem were available and copied at this time.

**Andrea Worm**

### **Mapping the History of Salvation in the *Rudimentum Novitiorum***

In 1475, the Lübeck printer Lucas Brandis finished a lavishly illustrated universal chronicle, the *Rudimentum Novitiorum*. This anonymous work is generally characterized by a remarkable interest in geographic information and contains the first-ever printed maps of the world and of the Holy Land. The map of Palestine appears within the account of the third age of the world (Abraham to David), after the distribution of the promised land among the Jewish tribes as reported in the Book of Joshua. The map extends over a double page and is very detailed. It gives more than 120 place names, and contains a number of narrative elements. Remarkably, the map is followed by the description of the Holy Land by Burchard of Mount Sion from 1283, which was widely disseminated in the late Middle Ages, yet can be shown to have been adapted for its use in the world chronicle.

In my paper, the map of the *Rudimentum Novitiorum* will be analyzed in its context and function within the chronicle. Particular attention will be given to its relationship to Burchard of Mount Sion's account, as it is generally assumed that Burchard's *Descriptio Terrae Sanctae* originally contained a map that has not been transmitted. However, the map in the *Rudimentum*, as will be shown, exceeds the information given by Burchard, assembling information on the Holy Land as the site of salvation history.

**Pnina Arad**

### **Devotional Geography: William Wey's Map of the Holy Land**

During the 15th century some pilgrims accompanied their narratives with maps of the Holy Land even though they visited only the primary pilgrimage sites around Jerusalem. These maps were apparently not designed in order to reflect any particular journey, and certainly were not a result of direct acquaintance with the land. The various origins of the pilgrims suggest that their inclusion of the whole country in their maps was not a personal or arbitrary decision, and that this medium – the map of the Holy Land – conveyed special connotations associated with pilgrimage and devotion.

After returning home, the English pilgrim William Wey established a chapel "in the likeness of the Holy Sepulchre" in his monastery at Edington, and there he displayed several mementos that he had brought from Jerusalem. In addition to these objects, Wey displayed a large map of the Holy Land in his chapel. My paper will present that map, suggesting that the religious context in which it was presented – as well as some of its intrinsic features – may indicate that it was in fact a devotional image of a devotional geography.

Amnon Linder

*“Non solum res grandes et gesta sancta ... sed etiam res parvae ... exiguae et facta puerilia”*: Humour in Late-Medieval Jerusalem Pilgrimage

A survey of some of the more typical humorous activities of Late-Medieval Jerusalem pilgrims, and an essay at explaining their role and functions in that peculiar pilgrims' world.

Kristin Bliksrud Aavitsland

Defending Jerusalem: Visualizations of a Christian Identity in Medieval Scandinavia

The Scandinavian countries were converted to Christianity from the 10th to the 12th century. As latecomers to the Christian faith, the Scandinavians were struggling to become an integral part of the grand narrative of Salvation History offered by the age-old biblical stories and their learned patristic extensions. Jerusalem became a crucial point in this process. Visual and material projections of Jerusalem scattered about the Nordic landscapes became imprints of their belonging to the realm of Christendom, and may be interpreted as symptoms of a conscious and creative memory politics. Although Jerusalem projections are common to the whole of Latin Christendom, it seems that they had an especially potent and formative impact on the Scandinavian kingdoms. This may be due to the fact that the establishment of an ecclesiastical structure largely coincided with the crusader period. Christian identity became one of warfare and expansion, in which the figure of the saintly king, the war on infidels and the idea of the fundamental otherness of non-Christians came to play leading ideological roles. To the Scandinavians, this crusading mentality led to fierce confrontations both with their own heathen past and with their heathen neighbours. Hence the fight for Jerusalem became a powerful model of understanding that pervades Scandinavian medieval historiography, hagiography, and, in a number of interesting cases, church decorations and furnishings. In my paper I shall present some examples of how this crusading mentality and the idea of defending Jerusalem are expressed visually in church interiors from the 12th and 13th centuries.



**Annette Hoffmann**

### ***Grande Chroniques de France - The Conquest of Jerusalem as a Courtly Play***

Eighteen miniatures of the *Grande Chroniques de France* (Paris, BN, Ms. fr. 2813) illustrate the visit of Emperor Karl IV to his nephew's court, that of King Charles V in Paris, which took place between 1377-1378. One of these miniatures depicts the Great Feast, the ceremonial banquet – a constitutive element of every court culture – arranged by the King in honor of his visitor on Epiphany 1378. The picture depicts Karl IV and Charles V attending the representation of an historic crusader play during this feast. Charles V, Karl IV, his son Wenzel and three bishops who were also present, stand behind the abundantly laid table conversing and gesticulating, but not paying attention to the spectacle. The play seems to be offered as a backdrop of chivalric-courtly character, and as a mere entertaining adjunct to the banquet's ceremony, like dance and music. Nevertheless, not just any conquest was chosen for the chivalric spectacle. Through text and image the play can be explicitly identified as the conquest of Jerusalem in the year 1099. Thus, what role does Jerusalem and its conquest play in the representation of a courtly banquet on the one hand, and in a chronicle that begins with the legendary Trojan origins of France on the other? The presentation will discuss different suggested hypotheses, accompanied by a close reading of the miniature.

**Laura J. Whatley**

### ***Visualizing Jerusalem and Crusade in Medieval England***

My paper examines the visual culture of crusading, the construction of mythic identities around themes of crusade, and Holy Land devotion in medieval England. Structured as a series of illustrative case studies, it juxtaposes sacred and secular works of art made for both crusaders and affiliates of chivalric culture and for those, like monks, who would never physically experience Jerusalem. Not only did the idea of crusade stimulate political aspirations and military action in English kings and knights, but it also stirred the mind's eye of the cloistered monk and propelled the devout pilgrim toward Jerusalem. My concurrent analyses of the patronage of England's kings and courts, and the responses to the crusades in commissions by its domestic religious leaders and monastic communities, provides new insight into the uniquely English experience of crusading, which could be actual, virtual or spiritual. In some cases, crusader art in England reveals a desire to make the international movement explicitly English by first taking figurative control of the Holy Land and then exploiting it in the construction of national or local identity. In other cases, it encourages the performance of imagined Holy Land pilgrimage or crusade in England, as a spiritual pursuit. Jerusalem was not simply a physical destination, but it was increasingly an "image-object" for meditation and devotion; it was the spiritual and mental destination in 12th and 13th century England.

**Jordan Pickett**

**Archaeology and the Early Modern Struggles for Possession at the Church of the Nativity, Bethlehem**

While the Church of the Nativity's histories were constructed visually in Late Antiquity and the Medieval period, this paper examines how the early modern period witnessed a shift toward textually constructed histories, in which the Church's antiquity and heritage depended upon the celebrity of its patrons. Since its foundation, the church has been a backdrop to conflicts which were often symptomatic of broader geopolitical tensions, and a stage for Christian sectarian disagreements about the Holy Places which were mediated by Byzantine, European, and Ottoman powers with other interests in play. An arrangement dating back to the Crusades was terminated during the Cretan War (1645-1669), leading rival Franciscan and Greek clergymen to press their respective claims rhetorically, by writing and publishing histories that gave special prominence to the Church of the Nativity. These histories invariably appealed to Constantine or Justinian, Christian builders par excellence, as appropriately Latin or Greek patrons and validators of the author's claims to the physical church. This paper will demonstrate how the Christian struggles for possession at the Church of the Nativity have been underwritten by competing accounts of the earliest architectural history and patronage of the site, and further, how such accounts have formed the intellectual inheritance of modern archaeological investigations by focusing study on the building's origins. Such studies have uniformly attributed the building's construction to the munificence of Constantine or Justinian and, as I will argue, have underestimated the evidence for dramatic (albeit anonymous) interventions during the Crusades, which mirror well-documented changes at the Holy Sepulchre from the same period.

**Lily Arad**

**A (Hi)story of Jerusalem: Memories and Instrumentalized Images in the Austro-Hungarian Empire**

Jerusalem has captured the hearts and imagination of people throughout the ages. Political circumstances in the 19th and early 20th century in colonial Europe and in the dwindling Ottoman Empire drew many visitors to the Holy City: "heavenly inspired" self-proclaimed prophets, power-and glory-seeking princes, creative scholars and artists, pilgrims, tourists and adventurers. These individuals, more often than not motivated by conflicting beliefs and ideologies, continually constructed and reconstructed the history and manifold identities of Jerusalem to suit their particular needs. Beyond the representation of a remote Oriental city, historical "reality" was replaced by an illusory one, a mythified Jerusalem and its glorious past created in terms of national pride and of moral and political exemplars for the present. In this talk we will examine a selection of visual metaphors, allegories and other "evidence" of particular (hi)stories of Jerusalem created by Austrian individuals at the time of Franz Joseph I, mirroring the apparently inexhaustible and malleable symbolism of this unique city. This examination will shed light on various aspects of the constructed images of Jerusalem as a sacred space, and on the use of these constructions by the Habsburg House in the national, the European and the Jerusalemite sceneries, as well as on its use by other social, cultural and religious groups to enhance themselves and assert their particular interests.

**Galit Noga-Banai**

**Jerusalem: Typos or Antitypos in Early Christian Roman Art and Architecture**

Constantinian architecture (312-361) in Rome and Jerusalem is my point of departure in attempting to define the Roman attitude toward the holy sites in Palestine during the fourth century. Rather than emphasizing the complex of basilica and centralized structure, I shall focus on differences of details, suggesting that from the beginning, already in the time of Constantine, efforts were being made to differentiate between Jerusalem and Rome in order to construct and reinforce Rome's own Christian reputation. The same attitude can be traced in Roman funerary art of the second half of the fourth century, but in the fifth century there was a change. I shall attempt to describe the turning point and find the reason for this shift.

**Alessandro Scafì**

**From Jerusalem to Subiaco: Comparing Biblical and Non-Biblical Holy Places**

The sanctuary of Subiaco (Central Italy) bears witness to a new development in Western culture, as it was not built on a burial site or to harbor a relic, but to mark the setting of different types of important events. Between the 12th and the 13th centuries, an edifice was built to contain the two grottoes associated with the birth of the Benedictine order: The grotto where Saint Benedict experienced for three years the trials of hermitical life -- the Speco, or the Grotto of Prayer – and the cave where he preached to the inhabitants of the neighboring regions – the Grotto of the Shepherds. The plan to envelop the caves in an elaborate architectural structure could have been inspired by novel ideas introduced by the pilgrimage routes in the orient and by crusader architecture in Jerusalem. The comparison of some monuments in Jerusalem (for example, the church of Saint Mary of Josaphat in the Cedron Valley, which also belonged to the Benedictine order) with the Sacro Speco in Subiaco would be illuminating. Other architectures developed in Jerusalem and the Holy Land where important events took place, and they may be compared to Subiaco's architectural complex. The pictorial decoration of Subiaco's sanctuary, which was realized in different phases between the 12th and the 16th centuries, aimed at a visual reconstruction of the key events of salvation history that took place in Jerusalem, as well as to display the path to the Jerusalem above.

Eivor A. Oftestad

The Lateran Cathedral and the Temple of Jerusalem, *Translatio Templi* in the Twelfth Century

According to the tract *Descriptio Lateranensis Ecclesiae* (DLE, early 12th c.), the papal cathedral of the Lateran in Rome hid no less than the Ark of the Covenant and several of the sacred objects from the Temple in Jerusalem; the candelabra, the rods of Aaron and Moses, the manna etc. The transmission of DLE reveals how the Lateran was increasingly identified with the Temple in the 12th century. Previous research on the presentation of the Lateran has mostly been confined to Roman art history, and it has been argued that the claim of the ark within the altar was due to philological mistakes and allegorical associations. In contrast, this project analyzes the claim of the Temple objects as part of a strategy of interpretation that was generated by new theological perspectives in the aftermath of the First Crusade. The strategy can be described according to an idea of *translatio templi* which was based on inherited theological and liturgical traditions, but which was in 12th century Rome transformed not least by the resonances of the Frankish conquest of Jerusalem and the possession of the earthly Jerusalem within the Christian Church.

The analysis is based on a study of the manuscript transmission of DLE, as well as of the discussions on *Templum Domini* in Jerusalem in contemporary sources.

The analysis of the ideology of the Lateran cathedral according to a theology shaped by the First Crusade is a new contribution to the research on the impact of Jerusalem and the Crusades in the West.

**Katrin Kogman-Appel**

**The Messianic Temple Imagined in Late Fifteenth Century Sepharad: Isaac de Bragea's Illuminated Bible**

In 1476 Isaac de Braga commissioned an illuminated Bible in La Corunna, now kept in the Bodleian Library in Oxford (MS Kenn. 1). In the context of 15th century Sephardic Bible decoration this project stands out in many ways. Most notably it breaks with the Sephardic tradition of aniconic decoration of the Bible. It is, in part, modeled after the Cervera Bible of 1299–1300, and combines a whole range of artistic traditions: the well-known motif of the Temple of Jerusalem to be rebuilt in the messianic era; motifs taken from Central European playing cards; iconographic themes borrowed from the Cervera Bible, and more.

The proposed paper will examine the imagery of the messianic Temple, and the choices made by the patron and the artist in its rendering in comparison to earlier Sephardic depictions of the Sanctuary. The latter mirror the Sephardic rationalistic approaches to the messianic era and the rebuilding of the Temple as it stood in the earthly city of Jerusalem, as was common during the 12th to the early 14th centuries. The approach represented by de Braga's Bible, on the other hand, will be examined against the background of 15th century Jewish biblical exegesis, especially Isaac Abrabanel's views on the messianic era. As a whole the program of the de Braga Bible appears to be largely different from earlier Sephardic artistic treatments of the Bible, as known from 14th century illuminated manuscripts from Catalonia and Aragon, and seems to highlight interests specific to the 15th century patron/artist.

**Andrew Spicer**

**Solomon's Temple: Sanctity and Sermons**

Although the Temple of Solomon did not, in general terms, serve as a model for the new forms of church architecture that emerged in the wake of the Reformation, the vision of the Temple nonetheless provided an important polemical example in the conception and creation of sacred space. This paper will begin by briefly considering the theological view of the Temple as well as the New Jerusalem in the writings of radical reformers such as Jean Calvin and Heinrich Bullinger. It will then proceed to examine the importance and influence of the vision of the Temple in Jerusalem relative to the perception and appearance of Reformed places of worship. In calling upon rulers to banish idolatry, sermons drew upon the example of Old Testament kings such as Josiah, who had purged the Temple of idols and pagan associations, to serve as role models for the establishment of a truly Reformed Church in Western Europe. The vision of the Temple also served as a means by which places of worship should be regarded by the people. Other polemical literature employed the motif of the Temple in order to support arguments relating to the appearance of places of worship, the perception of the "beauty of holiness." The vision of the Temple in Jerusalem therefore had an important influence on the theological and religious polemical writings of the late 16th and early 17th century for the perception and understanding of a place of worship and sacred space.



**Rachel Milstein**

## **King Solomon's Temple and Throne as Models in Islamic Visual Culture**

Already in the first century of Islam, if not during the lifetime of the Prophet himself, the enigmatic target of Muhammad's Night Journey was identified as the Temple Mount in Jerusalem. Since then, the Qur'anic name of this site, al-Masjid al-Aqsa (meaning the farthest prayer place) has been used synonymously with Bayt al-Maqdis (from the Hebrew Beth ha-Miqdash). Consequently, the octagonal monument known as the Dome of the Rock, which was built in the center of al-Masjid al-Aqsa, became a model for later Islamic monuments. Famous examples of this association are Sultan Suleyman's tomb in Istanbul and the Taj-Mahal in Agra. Although the latter is considered to be the most glorious exponent of an evolution rooted in the palatial architecture of Iran, this attribution does not exclude the Solomonic connection, on account of the King's legendary throne.

The word "throne", in this case, stands for a palace or, in a more general sense, for the concept of kingship or a political power. And, since Solomon has been regarded as the highest epitome of world kingship, his seat of power became an epithet of power, justice, wisdom and prophecy. As such, the name Kursi-Sulayman in Arabic, or Takht-i Sulyeman in Persian was conferred upon pre-Islamic and Islamic monuments which reflected powerful government. An example of this is the palace built by the Mongols in Azerbeidjan, on the ruins of an important Sasanid site.

In this fashion, cultural memories of Solomon's monuments in Jerusalem were appropriated by Islamic societies who claimed to have a Solomonic site in their own vicinity.

## **Tuesday, 17:00-18:30 ► Heavenly Jerusalem**

**George Gagoshidze**

### **Jerusalem in Medieval Georgian Fine Art**

Architectural landscape of the city of Jerusalem is often represented in samples of Medieval Georgian art. Jerusalem is usually the entourage of Biblical compositions. However, it also occurs in allegorical scenes as well. Jerusalem is depicted primarily as a city confined with a wall, with frequent portrayals of a domed building surrounded by other constructions. The city of Jerusalem depicted on the Georgian monuments of the 11th-13th centuries represents the model of an ideal Christian city in which representations of constructions of Georgian architectural style are depicted: The main domed building (the Holy Sepulchre) with a high cylindrical drum lit by many narrow windows and a conical roof reminds us of a Georgian church. Some architectural details typical of Georgian art are also displayed. Allegories of Jerusalem in a later period are sometimes reminiscent of a typical Georgian city. Jerusalem is depicted in a number of monuments with a dominating round, centralized, domed building which closely resembles the Holy Sepulchre in Jerusalem.

In this regard it is interesting note a small-sized, domed chapel built inside the Svetitskhoveli cathedral at Mtskheta in the 14th-15th century, which is called the "Holy Sepulchre". This construction is very different from its Jerusalem original in terms of its architectural shapes and décor, and bears typical Georgian architectural forms. Therefore, we are referring to a very peculiar interpretation of the image of the Holy City – Jerusalem by Medieval Georgian artists. They created their own "Georgian Jerusalems" in their works of art.

**Erik Thunø**

## **"Living Stones" – Jerusalem and the Body**

This paper addresses the issues of bodily movement toward, and incorporation into, the Heavenly Jerusalem. Using the First Letter to Peter (2: 4-9) — describing Christ and the faithful as "living stones" — as a linchpin, I will demonstrate analogies between precious stones and the Heavenly Jerusalem on the one hand and movement and heavenly incorporation of the faithful on the other. The main visual example to be discussed is the mosaic on the triumphal arch of the church of S. Prassede (817-24) in Rome, a monument which shows the jewel-encrusted Heavenly Jerusalem at the threshold between nave and sanctuary, and emphasizes movement and incorporation through its depicted figures waiting to enter the heavenly city inhabited by Christ and the apostles. Here, precious stones, bodies and the heavenly Jerusalem merge into one, a symbolic unity which may eventually be expressed by the mosaic surface itself.

**Jay Carter Rubenstein**

## **Heavenly and Earthly Jerusalem: The View from Twelfth-Century Flanders**

The aftermath of the First Crusade sparked intense interest in Jerusalem all over Western Europe, but nowhere more so than in the county of Flanders. The earliest surviving entry in the series of maps of Jerusalem, where the T/O outline of the city deliberately imitates similarly shaped world maps, comes from the monastery of Saint-Bertin, just outside the walls of Saint-Omer. The famous encyclopedist Lambert of Saint-Omer then based his own map of Jerusalem on this material, the two maps together inaugurating a tradition of historic, cartographic, and theological speculation about Jerusalem, the crusade, and the application to current events of eschatological models of history. The apparently atypical rectangular map of Jerusalem from Cambrai is also a product of Flemish intellectual culture. This paper will examine these traditions and how they might connect both to the historiographical renaissance that followed the First Crusade and to the excitement created by Robert of Flanders' contribution to that campaign. It will show how interpretations of the physical and spiritual Jerusalems fueled both apocalyptic excitement in the first half of the 12th century, and inspired more sophisticated (but no less transcendent) models of analysis that sought to place the crusade within patterns of classical and biblical history including, notably, narratives of the Trojan War.

**Wednesday, 8:30-10:30 ► Building Jerusalem Elsewhere - Copies of the Holy Sepulchre**

**Marina Vicelja-Matijasic**

**The Holy Sepulchre: From Sanctified Topos to Iconic and Symbolic Model in Pictorial Representations**

The paper discusses the role of the Holy Sepulchre in recreating the range of symbolic and iconographic forms in the visual arts, with special accent on the art in Croatia during the early Middle Ages and Middle Ages with special reference to the iconography of Resurrection. The Sepulchre of Christ was a holy place of unique significance, and its substance as well as its form developed into a symbolism that materialized in architectural or pictorial “copies” throughout the Christian world from the early Christian period up to the Middle Ages. The visual arts held a privileged position in representing the “holy places” of Jerusalem, and through these representations they incorporated biblical references, iconic powers and, most importantly, the expectation of end of time and heavenly Jerusalem.

**Robert G. Ousterhout**

**Visualizing the Tomb: Images, Settings, and Modes of Seeing**

The physical manifestation of the Resurrection of Christ was his tomb, which stood at the center of the Anastasis Rotunda at the Church of the Holy Sepulchre in Jerusalem. At the time of its discovery, the historian Eusebius referred to it as the “proof” that validated the central mystery of the Christian faith. It is not surprising then, that the tomb came to be replicated and represented in a variety of medieval contexts, ranging from internal visualizations as part of spiritual meditation to the mundane stage props of liturgical drama. In this paper I will examine the strategies and contexts for visualizing the Tomb of Christ, with comparative examples drawn from Byzantine and European art and architecture.

**Neta Bar-Yosef Bodner**

## **The Baptistery of Pisa and the Anastasis Rotunda: A Reconsideration**

The Baptistery of Pisa has long been known to be one of the most accurate medieval copies of the Rotunda of the Holy Sepulchre in Jerusalem. Despite the many similarities, there are, naturally, some divergences in Pisa from the plan and section of Jerusalem as it was in the 12th century. These have been noted and seen as following the general tendency in the Middle Ages for selective copying, as outlined by Richard Krautheimer. Yet a close reading of the Baptistery's architecture, both in plan and in section, hints that the divergences are deliberate and occur only when they add symbolic value. They seem even more conspicuous in light of some previously unmarked similarities of architectural elements that coincide exactly with those in Jerusalem, but whose placing is deliberately changed in Pisa. The changed location of some elements demonstrates a reflection on their significance and symbolism. This paper analyzes the architectural elements, direct quotes and deviations, in this Pisan interpretation of the Holy Sepulchre and shows its innovation. The analysis leads to a re-assessment of the relationship between the two buildings and points to the Baptistery as a building that does not conform to the known characteristics of medieval architectural translation, but ushers in an innovative approach to the idea of copy and representation.

### **Wednesday, 11:00-13:00 ► Building Jerusalem Elsewhere - Sacri Monti**

**Michele Bacci**

#### **Locative Memory and the Pilgrim's Experience of Jerusalem in the Late Middle Ages**

Since its very beginnings, the Franciscan order promoted the pious exercise of meditation on Christ's life. In the late Middle Ages it was frequently described in such texts as the 14th century *Meditationes Vitae Christi* or Niccolò da Osimo's 15th century *Garden of Prayer*, as a devotional practice which aimed at integrating the lacunae of the Gospel narratives. It attempted to do this first by visualizing the main actors' shape and appearance and, second, by figuring out the space and landscape where the more important evangelic events had taken place. This type of mental evocation of the holy places, which could be fostered and strongly influenced by the use of images and other material objects as visual reminders, could also be reinforced with kinetic practices by reproducing in one's house or town, the Jerusalem pilgrim's standard itinerary from one site to another. In many respects, such new devotional trends took inspiration from the reshaping and multiplication of *loca sancta* promoted in Jerusalem itself by the Friars of the Custodia di Terrasanta and the Franciscan Sacri Monti. New Jerusalems soon provided the devotees with a suitable setting for their performance; at the same time, the Jerusalem pilgrims who were familiar with such new practices began looking at the Holy Land itself as a natural and efficacious "stage" for the pious exercise of the mental visualization of the Gospel events.

**Anne Lutun**

## **Jerusalem in Renaissance Milan: The Development of the Sacro Monte of Varallo**

This paper focuses on the Sacro Monte of Varallo, a pilgrimage site founded as a New Jerusalem in the Duchy of Milan in the late 15th century and subsequently redesigned several times over the course of the next 150 years, resulting each time in a different incarnation of the idea of Jerusalem. The site continued to grow despite the outbreak of the Italian Wars and the political changes affecting the region. It attracted visitors from all segments of society, from modest town dwellers to Swiss mercenary soldiers to Milanese humanists. The question addressed by this study is two-fold: What are the factors that explain the flourishing of a New Jerusalem in Milan in the late 1400s, and why did it continue to grow and change until it acquired its final physiognomy in the early 1600s?

**Tsafra Siew**

## **Surrogate Sites and Pilgrimage Guides – Experiences of Mental Pilgrimage**

The European pilgrimage to Jerusalem was very popular in the 15th century. Those who could not physically go on a pilgrimage employed different kinds of substitutes to create a mental pilgrimage experience. Two such alternatives, both Franciscan but differing in medium, are an illuminated manuscript, ms. 212 in the Bibliothèque de L'Arsenal, Paris, and a site – the Holy Mountain of San Vivaldo. The manuscript includes prayers to be read for the holy places accompanied by illustrations of the sites and respective events. San Vivaldo is an architectural complex of chapels containing terracotta statues, identified as various sites in Jerusalem by their spatial location and the scenes depicted in them. Both works address the holy places topographically and architecturally, as well as through the respective events. Both lead the devout through a mental pilgrimage based on the Jerusalemite route. Yet the physical aspects of these “pilgrimages” are very different. On what levels are they comparable? This research contrasts the use of architecture and landscape, choice of sites, order of stations, portrayal of events and translation of a geographic place into a mental image in these two media of pilgrimage. The aim of this comparison is to explore the nature of their differences, to see if besides being rooted in different media, they also diverge in the category of public they address or if they are from the outset meant to create a different type of devotional experience.

**Riccardo Pacciani**

### **New Research on the Holy Sepulchre in the Jerusalem of San Vivaldo (Italy)**

This paper focuses on the building commonly named the chapel of Holy Sepulchre at the Franciscan convent of S.Vivaldo (Italy). I have chosen to examine it from three angles. I have considered the results of a new campaign of measurements. I have researched the signals of any liturgical practice that might have taken place into it. I have tried as well to find the patron of the construction. From the images established making use of a 3D scanner, part of a lantern is still perceptible under the sloping roof that now covers the building. The architecture shares many elements in common with coeval European reproductions of the Holy Sepulchre in Jerusalem and a classicizing interpretation was conferred to its standardized parts. The definition of oratory fits better with this small building, and the coat of arms above the entrance reveals that it was a branch of the famous medieval Florentine family of the Bardi that conferred the private patronage. Between 1506 and 1513 the Bardi family was likely to get involved with the construction of this oratory. Moreover, the main branch of the family since 1533 had started a country estate nearby. Assigning a more precise chronology, function and patronage to this oratory gives a significant insight to the early history of S. Vivaldo.

### **Wednesday, 13:00-14:30 ► Poster Presentation**

**Sarah Lenzi**

### **Unstationary Stations: A New Approach to the Stations of the Cross**

Catholic ritual memorializes 14 separate incidents or “stations” on Christ’s walk to Calvary, which are now marked on the cityscape of Jerusalem. Modern scholarship however, situates the development of the Stations of the Cross largely in Western Europe, independent of Jerusalem itself. Storme, Thurston and others explain this European development by placing the ritual within the context of the history of pilgrimage, claiming variably that the Stations offered a substitute for pilgrimage at a time when the trip itself became impossible, or that the preponderance of Passion manuals led to a decrease in pilgrimage. In both cases, the implication is that passion meditation and ritual conducted at home was contemporarily understood as equivalent to pilgrimage to the Holy Land.

This project seeks not to rewrite the history of the development of the Stations, but to offer a new interpretation of its place in medieval understanding. Grounded in the belief that popular ritual cannot be separated from contemporaneous trends in art, liturgy, and theological changes, my work seeks to further contextualize the birth and expansion of the meditative practice of the Stations of the Cross by examining it with an eye to questions of imagination, narrative and experience. This project thus attempts to offer new insights into notions of pilgrimage, space, time, image and spirituality in the late medieval period through the reinterpretation of this ritual.

**Zbigniew Bania**

**Reproduction of Jerusalem's Sacred Places in Europe and Poland**

The reproduction of Jerusalem's sacred places in Europe was intensified in the latter half of the 15th century. The best-known reproduction in Italy is Varallo Sesia in Lombardy, called the New Jerusalem, where a series of small chapels on the hillside reproduce the most important places in the lives of Jesus Christ and Mary. In Poland, three-dimensional reproductions of Jerusalem have been present since the first half of the 17th century. Not only were the edifices of the Holy Land copied together with the original distances, but attempts were also made at setting the new Jerusalem in a landscape dominated by two hills to the East and West, i.e. Golgotha and the Mount of Olives. The first such model of Jerusalem was built in Kalwaria Zebrzydowska near Cracow. The above-land configuration, believed to be highly similar to that of Jerusalem, was not thought to be a chance occurrence. It was believed that God intended to have another Jerusalem built in Poland. This gave rise to a series of discoveries of other similar sacred places. In the 18th century, various edifices made big cities similar to Jerusalem. They included Holy Cross churches as renditions of Golgotha, churches imitating Mary's hut in Nazareth, and Transfiguration churches in the shape of Mount Tabor (e.g. in Warsaw, Cracow and Poznań).

**Jelena Erdeljan**

**Strategies of Constructing Jerusalem in Medieval Serbia**

This paper will offer an appraisal of strategies of constructing Jerusalem, in particular those in the visual arts, employed in medieval Serbia throughout the period of its sovereign statehood -- beginning with the formative epoch of Stefan (Symeon) Nemanja (mid-12th century) to the final decades under the rule of despot Stefan Lazarević and Djuradj Branković (mid-15th century). Issues of particular reference to the proposed topics of the conference to be discussed in this paper are related to transfers of sanctity, mobility of places, questions regarding the original and its emulation, as well as the subject of manipulation of Jerusalem imagery, both religious and political. Special emphasis will be given to the question of connectivity among the various categories of Jerusalem's representation in medieval Serbia – pictorial, architectural and, spatial i.e. topographic, written, liturgical. They will be presented by means of major representative examples of both the monastic and urban type of Jerusalems constructed by the Serbs in the Middle Ages, from the monasteries of Chilandar, St. George in Ras, Studenica and Žiča to the capital cities of Belgrade and Smederevo, spanning the chronological period indicated above.



## **Tamila Mgaloblishvili**

### **Mtskheta – Another Jerusalem in Georgia**

According to Georgian tradition, the Holy Land and Georgia have a twenty-six century-old history together. However, the ties have been particularly intimate since the fourth century, after the official adoption of Christianity in Kartli, Eastern Georgia.

The special attitude of the Georgians toward the Holy City of Jerusalem is evidenced by the names given to various places in Mtskheta and its environs in the fourth to fifth century, repeating those in Jerusalem in the time of Christ, namely: Golgotha, Bethlehem, Mount Tabor, Mount of Olives, Bethany, Gethsemane, etc. The names of the earliest church ("Holy of Holies," "Holy Zion," "Mother of All Churches," "Of the Holy Apostles") built in Mtskheta in the fourth and fifth centuries and the aforementioned toponyms suggest that Mtskheta was built in the image of Jerusalem of the fourth and fifth centuries. Mtskheta is actually another Jerusalem – another Jerusalem in Georgia.

However, it is also noteworthy that this not only meant the symbolic inclusion of Mtskheta, capital of Kartli, into the sacral Christian geography (as was the case in other ancient countries), but also had practical liturgical implications as it prepared the ground for the adoption of the church rite of Jerusalem. Kartli was under the influence of Jerusalem tradition of not only of the New Testament, but of the Old Testament as well.

## **Edina Meyer-Maril**

### **The Presence of Jerusalem in Berlin: Churches, Public Buildings and Art Works**

The all pervading and monumental presence of Jerusalem can be found throughout the city of Berlin in the 19th century.

The reason behind this outstanding phenomenon was the fervent need in the expanding city to inaugurate with strong Protestant religiosity, newly commissioned churches, their surrounding streets, public buildings, hospitals and museums filled with pictorial, allegorical and topographical references to the Holy City. It was the ardent dream of the romantic and pious Prussian King Friedrich Wilhelm IV to view Jerusalem as the center of world Protestantism, equal in all respects to the Roman Catholic Vatican.

New churches and hospitals were built and dedicated with specific reference to Jerusalem by the use of names like Zion, Gethsemane, Golgotha and Bethany. All these places were additionally depicted in popular magazines, utilizing paintings and drawings of artists and artisans.

In continuing and fulfilling this dream, the king's nephew Kaiser Wilhelm II, inaugurated the Church of the Redeemer in Jerusalem in 1898 and became known as a "peaceful crusader."

From the mid-19th century the topic of Jerusalem appeared in paintings of all sizes: authentic depictions, panoramas, fantastic imaginations and also as part of a visual public discussion about the victory of Christianity over Judaism, as shown in the murals of Wilhelm von Kaulbach in the New Museum. The visual and literary presence of Jerusalem is still to be found everywhere in Berlin.

## Wednesday, 17:00-18:30 ► Jerusalem in Renaissance and Baroque Painting and Architecture

Irina Chernezky

### Citations of the Holy Places in Fifteenth-Century Florence

The aspiration of Florentines of the 15th century to represent their city as a New Jerusalem was stressed many times in the research literature. However, the problem of the architectural translations of the Holy places, seen by the 14th and 15th century pilgrims in the real Jerusalem, in their homeland, was much less studied. I would like to examine the relationship between the literal and visual descriptions of the Holy Sepulchre, made by the Italian pilgrims, who visited Jerusalem, and the architectural image of Florence, that was created as a New Jerusalem.

Lola Kantor-Kazovsky

### The Architectural Background of Peruzzi's *Presentation of the Virgin to the Temple*

Peruzzi's *Presentation* (1524-25) is a complex composition whose main topic seems to be obscured by the elaborate architectural background representing the Temple square, and by the scenes of charity in the foreground. I establish a semantic connection between all the elements of the picture as a highly wrought *concetto*, in which architecture is given the primary role. The special emphasis on charitable acts is understandable if we remember that the painting was intended for the tribune of the church where the most important papal financiers had their funerary chapels. This emphasis is amplified through the architectural representation of the Temple's treasury, previously only implied in Raphael's *Expulsion of Heliodorus* where this connotation referred metaphorically to the papal treasury. The Temple's treasury is represented by Peruzzi as a part of a "forum" ensemble that according to Vitruvius' prescriptions must include a treasury, jail and curia. Peruzzi's treasury refers by means of its design to that of the Roman forum, identified at the time of painting in the ancient part of the basilica of SS. Cosmas and Damian. The particular connotation of this building was the prehistoric Saturnian Golden Age, a concept which combines a vision of the most remote antiquity with messianic expectations. This makes possible the analysis of the picture within the context of the Augustinian interpretation of Virgil's *Fourth Eclogue* and in connection with Raphael's representation of the sibyls in the decoration of the Chigi chapel in the same church.

**Victor Plahte Tschudi**

**“Son of man, have you seen this?” – Heavenly Jerusalem in Baroque  
Architectural Theory**

This paper will explore the idea and impact of Heavenly Jerusalem in the Roman Baroque period – indeed as an agent forming the particularly “Baroque” as such. Architectural theory in the 17th century sought to break away from the humanism of the 15th and 16th centuries, and to give architecture a divine legitimacy. Accounts of divine revelations and biblical sources substituted excavation and classical texts in the Catholic rewriting of architectural history.

God as the architect of the Temple of Solomon, and indeed of a celestial city, was a recurring theme. Not only God as maker of buildings, but also the way He conveyed the designs became a central issue to architects and theorists around 1600. Astonishing attempts to reinterpret Jewish and Christian sources, to forge a link between every day architectural practice and the divine realm, provides a fascinating material, ranging from emblem books to art theory. Concrete references to a godly sanctioned Jerusalem reverberate through the works of theorists like Federico Zuccaro and Athanasius Kircher on one hand, and architects from Andrea Palladio to Carlo Rainaldi on the other.

**Wednesday, 18:30 ► Evening Lecture**

**Mary Carruthers**

**'Imagining Jerusalem' in Words and Images: a Meditation Exercise of Western  
Monasticism**

This talk explores a common meditation which begins by imagining in considerable detail the buildings of the Temple Mount in Jerusalem, as described in I Kings and Ezekiel, and also the Tabernacle and furnishings described in Exodus. These vivid yet precisely measured descriptions are realized in a number of exegetical and preaching texts in general use in the late Middle Ages. I will focus on an English manuscript of the early fifteenth century owned by a hospital in Exeter, which contains a variety of scholarly aids, both visual and verbal in nature, keyed to the descriptions in Exodus, Kings, and Ezekiel. My contention is that these items are not only exegetical in purpose, but are also designed to aid well-known techniques for inventing new compositions in a spirit of penitential meditation.

Kathryne Beebe

**The Jerusalem of the Mind's Eye: Imagined Pilgrimage in the Fifteenth Century**

This paper will explore how traditional medieval Christian visual constructs of Jerusalem were adopted by three 15th-century travellers to the city, Bernhard von Breydenbach, Erhard Reuwich and Felix Fabri, and then refashioned yet again for those who could not make the journey themselves. Drawing upon the work of Mary Carruthers and others on medieval thought and visualization, and building upon the long-standing debate about ideas of "representation" and "reality" in medieval art, this paper aims to extend this debate to the visual images of Jerusalem constructed not just for the use of the eyes, but for use within the mind as well. By analyzing how received visual representations of Jerusalem and the encounter with the reality of the physical 15th-century city (and its Jewish, Muslim and Christian aspects) were adapted and recreated by Reuwich and Breydenbach for their own purposes, and then subsequently reshaped by Fabri into material for contemplation in his "Sionpilger" — an imagined pilgrimage guide for cloistered nuns — this paper also seeks to understand the relationship of those mental images to more traditionally "visual" modes of representation of the Holy City found in late-medieval devotional art. Finally, the paper will argue that the "mental" images of Jerusalem presented in written pilgrimage accounts such as those by Fabri and Breydenbach, express a new, late-medieval piety — a piety closely tied to place, civic identity, and religious reform.

Renana Bartal

**Passion Devotion and Mental Pilgrimage in an Illuminated *Meditationes Vitae Christi* (Oxford, CCC, MS 410)**

The Franciscan author of the *Meditationes Vitae Christi*, now believed to have been composed between 1346 and 1364, provided his readers with a technique of meditation often referred to as "active remembering," that is, the imaginative reconstruction through vivid mental pictures of the events of Christ's life, and particularly of his Passion. An important aspect of this method was its visual acuity — readers were encouraged to visualize the events of Christ's Passion as if they themselves were present on the way to Calvary, standing with Mary at the foot of the Cross.

Although the Passion section of the *Meditationes* was used by art historians in search of explanations both for the proliferation of new iconographies and for the stylistic shifts toward greater naturalism of the Trecento, little attention has been directed toward the actual visualizations of the text by medieval illuminators. My paper will focus on the Passion section in a little-studied copy of the *Meditationes*, Oxford, Corpus Christi College, MS 410, possibly owned by a Franciscan tertiary. I shall argue that the illuminations do not always follow the text closely, but nevertheless enhance the function of the manuscript as a vehicle for a visual voyage through space and time.

**Kathryn M. Rudy**

## **The Transformation of Physical Pilgrims' Guides into Virtual Pilgrims' Meditations**

Oxford, Queen's College, ms. 357 contains, among other texts, two Christian guides to pilgrimage to the Holy Land written some time in the last twenty years of the 15th century, one written in English and the other in Latin. Guides for going on pilgrimage formed a conservative genre, since one person's diary became the next person's guide, and pilgrims (who often traveled on package tours in the late Middle Ages) tended to visit the same places in the same order. Scholars have published a growing number of late medieval manuscripts with similar texts. While the ultimate source texts were eye-witness accounts of real pilgrims, many of the copies, including QC 357, were not intended for a pilgrim to take along on a journey; quite the opposite. QC 357 is the sort of book that would obviate a journey altogether, by presenting some of the holy places and events of sacred history that had purportedly taken place there.

This talk will consider how sanctity was transferred from the sites in and around Jerusalem, to images of those sites. This shift accompanied a concomitant shift when a pilgrim's diary became a meditational guide rather than a Baedeker. The images in QC 357 nearly all depict Jerusalem, first seen from a distance, then seen up close. They manipulate images of Jerusalem in order to give the reader/viewer the sense that he is closing in on the object of devotion.

**Zur Shalev**

## **Adrien Parvilliers, S.J. (1619-78) and the Tradition of Mental Pilgrimage**

My paper will focus on the little-known figure of Adrien Parvilliers (1619-78), a Jesuit missionary who spent a decade in the Levant, where he mastered Oriental languages and literature. His later fame however, rested less on his erudition than on a small devotional work, *Les Stations de Jérusalem*. The *Stations* (the 4th edition of which appeared in 1674) was published throughout the 18th and 19th centuries in dozens of editions in various languages. Modeled on the *Spiritual Exercises* of St. Ignatius of Loyola, the work offers a practical guide for meditation on the passion of Christ, evoking the sacred sites in Jerusalem and suggesting themes for contemplation and prayer at each one. I will examine Parvilliers' text in three pertinent contexts: the literary tradition of vicarious pilgrimage to Jerusalem; the tradition of mental prayer, with particular emphases on contemporary notions of *mens* and on Jesuit devotion; and finally, I will consider the relations of devotion and erudition in light of Parvilliers' actual presence and scholarly activities in the 17th-century Levant.

Mat Immerzeel

**Souvenirs of the Holy Land. The Production of *Proskynetaria* in Jerusalem**

Proskynetaria are pilgrim's souvenirs consisting of a topographic overview of Christian sites in the Holy Land, arranged around the city of Jerusalem and the Church of the Holy Sepulchre, or Resurrection. To facilitate easy transport, these fairly large images were painted on canvas. Proskynetaria are the most eye-catching exponent of the prospering icon industry in the Holy Land in the late Ottoman period. The impact of the flourishing workshops in Jerusalem can also be noticed in the surrounding countries. In the 19th century Palestine artists would dominate the production of icons and other objects in countries such as Egypt and Syria.

It is estimated that a few hundred specimens have survived. They were taken by pilgrims to different countries of the Middle East and Europe and ended up in churches, private collections, museums and the icon trade. Although the production of proskynetaria might have started in the second half of the 17th century, the oldest dated specimen known was painted in 1704 (Museum of Saumur, France). In the first half of the 19th century the topographic character of these paintings gradually altered into a patchwork of icon-like representations, with the Church of the Holy Sepulchre and the ceremony of the Holy Fire in the center, flanked by images related to the Akathistos Hymn and the life of Christ. By the end the 19th century the introduction of cheaper prints brought an end to the production of painted proskynetaria.

Waldemar Deluga

**Latin Sources of the Eighteenth and Nineteenth-Century *Proskynetaria***

The so-called Proskynetaria, large paintings commemorating peregrinations to the Holy Land, originated in painters' studios in Jerusalem. Their iconographic program was arranged by the artists, who compiled several dozen scenes, many of which were of Latin origin. What probably contributed most to the iconographic transformations was the Greek graphic art originating in Diaspora communities from Vienna to Venice and Constantinople. In my presentation, I will discuss these types of monuments of the graphic art and indicate their sources of inspiration. The works will include views of Jerusalem, evangelical series inserted in Greek, Serbian and Russian prints, as well as copies of Dutch and German prints, called "anthivola". They were found in every icon painter's studio. In my discussion, I wish to stress the recurrence of whole sequences of scenes as the evidence of a common iconographic source.

**Márta Nagy**

### ***Proskynetaria* in Hungary**

A proskynetarion by definition is a picture painted most often in oil on canvas, and one that introduces the famous locations of Jerusalem and the Holy Land by a depiction of the site (for example the Mount of Olives), or the event (e.g. the Baptism of Christ), or both (e.g. the Resurrection Basilica and the Resurrection of Christ). Palmers bought and carried home Proskynetaria produced locally in Jerusalem. There are altogether seven 18th-century proskynetaria from the Holy Land in Hungary, all of them brought to the country by Balkanic Orthodox émigrés.

For the palmers, the proskynetaria served as maps of the sacred sites – late descendants of medieval vedutas – during their pilgrimage and as invaluable souvenirs after their homecoming, which they kept in their “room of Jerusalem” named after the object. They also served as evidence, since palmers had their names written on the proskynetaria they purchased as if to attest to their visit to the Holy Land. In the palmers’ homes they functioned as devotional objects.

In Serbian a proskynetarion is called “Јерусалим,” i.e. “Jerusalem,” which means that the object is the visual and ideological representation of the city and the Holy Land.

The owners of the proskynetaria in Hungary lived far from their motherland, as members of minorities in a foreign ethnic, religious and cultural environment. For them proskynetaria meant much more than a form of religious practice. The representation of Jerusalem was also a means of strengthening their ancient faith and therefore preserving their national identity in a foreign land.

**Mati Meyer**

### **“Remembering Zion” and Simulacra: Jerusalem in the Byzantine Psalter**

The Psalter, especially the small-sized book with marginal illustrations, was used in Byzantium as a tool for acquiring reading skills, but was of value mostly in the scholarly-intellectual and private devotional realm; as an integral part of the Orthodox liturgy, it was an excellent means of activating memory. Those who have leafed through such Psalters or have made acquaintance with the large body of scholarship that these books have generated are all too familiar with scenes showing the city of Jerusalem — inscribed as the Holy Zion or the Holy City. These images were rarely discussed, but when they were it was primarily to sort out their “realistic” value, inter alia, to determine how and to what degree they resembled the medieval city of Jerusalem and some of its sanctuaries.

The paper is based on Mary Carruthers’ concept of heuristic signs that create private or collective memory, as developed in her study *The Book of Memory*, and on the notion of “simulacrum.” It will locate simulacral strategies that artists employed in their representations of Jerusalem, and examine the ways in which they ascribed meaning to illustrations of imaginary constructions drawn from Byzantine ecclesiastical architecture. I will argue that these architectural forms and accompanying inscriptions come together to construct contemporary identities related to the “true” faith while creating a mental devotional space, through reading the words and gazing at the images, that enabled the faithful to conjure up memories of the heavenly city and perform a private spiritual pilgrimage to it.



**Sarit Shalev- Eyni**

**Reconstructing Jerusalem in the Jewish Liturgical Realm: The Worms Synagogue and its Legacy**

For thousands of years Jerusalem has played a central role in Jewish ritual life. Jewish believers have daily expressed their hopes for the rebuilding of the holy city, in prayers and blessings as well as in special liturgical events celebrated throughout the year. In this context, Jerusalem was entirely identified with the Temple that was destroyed in 70 CE and which, according to Jewish belief, will be rebuilt in the messianic future. Community-serving synagogues were viewed as temporal substitutes for the Temple, and following Ezekiel 11: 16 the early sages already termed this type of structure "a little Temple." Synagogue planners wished to find an actual and visual expression of this symbolic identity. Between the 11th and 15th centuries, European synagogues were built in local styles, but the inner space was designed according to the components and terminology of the biblical Temple. This meant that the prayers for the rebuilding of Jerusalem were uttered in an imagined realm, offering a symbolic reconstruction of the obliterated city. Each community produced its own version, but some of these, like the synagogue of Worms, developed into specific traditions, imitating a material sacred site which had developed on European soil. As we shall see, in the Worms synagogue the pillars forming the center of the prayer hall and identified with the two columns of the Solomonic Temple represented the most crucial factor in the reception of the synagogue. A legend attached to the pillars gave them a miraculous aura, reinforcing their symbolic meaning and stimulating the legacy of the synagogue for subsequent generations.

**Magdalena Tarnowska**

**Myth of Orient, Zionism and Israel in the Painting of Adolf Berman (1876-1942)**

Adolf Berman enjoyed fame and critical acclaim thanks to the paintings he brought back from numerous trips to Africa and the Near East, which he visited for the first time before 1911. He lived in Łódź, taking an active part in the artistic life of the town. In 1924 – 1929 he lived in Israel. Beginning in 1928 he taught painting at the Bezalel Artistic Crafts School in Jerusalem. In 1932 – 1935 he lived in Morocco. The time spent in Israel was exceptionally inspirational for Berman, who painted more than 270 paintings by 1927. Unfortunately, few of his works have survived. Those that have survived can be found in collections in Poland and Israel. Paintings by Berman have also appeared on auction in Poland in recent years. Berman's attitude to Zionism is difficult to establish today due to the scarcity of available sources. Considering what he had to say about Eretz Israel — "it's a land where there are no obstacles for development", it must have been a special place for him. His sympathies were also made clear in 1926 when he was one of the exhibitors at the "Bezalel" exhibition in New York. For over thirty years of his artistic career Berman was fascinated by the Orient and the idea of the resurrection of the State of Israel. His oeuvre includes mystic desert landscapes, as well as paintings drawing upon Zionist symbols, e.g. "Tomb of Zacharias", "The West Wall", and scenes from the history of Israel. His art therefore reveals a combination of the 19th-century European romantic view of the East and Zionist ideas.

**Milly Heyd**

**The Running Girl in Mea-Sh'earim: Gender, Nostalgia and the Uncanny through  
Leora Laor's photography (2002-2004)**

Rather than focusing on modern Jerusalem, Leora Laor's photographic gaze is centered on Mea She'arim -- the ultra-orthodox neighborhood in Jerusalem that echoes the Jewish ghettos in Europe prior to World War II. While punning on Mea She'arim as wanderland/wonderland, her gendered spotlight is mainly on the female contrasting with the Jerusalem stone in mesmerizing spiritual and troubling light. The lecture will analyze the complexity of these images, especially the object of desire of the enchanting fleeting girl in traditional, baroque-like theatrical dress and white socks, projecting a state of anxiety. It is Laor's variation of the Wandering Jew in art, or rather the neglected depiction of the wandering Jewess, a symbol with whom the artist identifies. Laor, a secular contemporary artist and a winner of the Constantiner prize for photography, whose mother is a Holocaust survivor, reconnects nostalgically to the past her mother has left behind, hoping to redeem it through art.

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