

LAWRENCE NEES      CURRICULUM VITAE      (updated August 2017)

### Personal

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 born Chicago, Illinois, August 9, 1949 (U.S.A. citizen)

### Education

University of Chicago, 1966-1970, B.A. with Honors, 1970.  
 Harvard University, Department of Fine Arts, 1970-1971 and 1973-1977, M.A. 1974, Ph.D. 1977. Dissertation, 1976:  
 "The Illustrations of the Gundohinus Gospels at Autun" (adviser: Ernst Kitzinger).

### Professional Positions

University of Victoria (Canada), Department of History in Art, Visiting Sessional Lecturer, 1976-1977.  
 University of Massachusetts at Boston, Department of Art, Lecturer, 1977-1978.  
 Harvard University, Department of Fine Arts, Visiting Assistant Professor, Summer 1980.  
 Bryn Mawr College, Visiting Professor, 1989, 2000.  
 Temple University, Visiting Professor, 1998, 2004, 2005.  
 University of Delaware, Department of Art Conservation, Adjunct Professor, 1996-1999.  
 University of Delaware, Department of Art History  
     Assistant Professor, 1978-1982  
     Associate Professor, 1982-1988  
     Professor, 1988 - present.  
     (Associate Chair, 1986-1987, 2001-2002; Director of Graduate Studies 2002-2004;  
     Interim Chair, 2013-2014; Chair 2015-2019).  
     H. Fletcher Brown Chair of Humanities, 2016 - present.

### Professional Associations

Medieval Academy of America (Fellow, elected 2014)  
 International Center of Medieval Art  
 Society of Antiquaries of London (Fellow, elected 2005)  
 College Art Association of America  
 Medieval Academy of Ireland  
 Byzantine Studies Association of North America  
 Historians of Islamic Art Association  
 Italian Art Society  
 American Society for Irish Medieval Studies  
 Vergilian Society  
 Delaware Valley Medieval Association

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CURRICULUM VITAEPublications (Books)

- From Justinian to Charlemagne. European Art, A.D.565-787.* G.K. Hall Critical Bibliographies in the History of Art. Boston: G.K. Hall, 1985. pp. xvi, 278, 1 illus.
- The Gundohinus Gospels*, Medieval Academy of America Books, no. 95. Cambridge, Mass: Medieval Academy of America, 1987. pp. xiv, 263, 35 plates and 71 text illustrations.
- A Tainted Mantle: Hercules and the Classical Tradition at the Carolingian Court.* Philadelphia: University of Pennsylvania Press, 1991. pp. xvii, 392, 80 illustrations.
- Early Medieval Art*, Oxford History of Art. Oxford: Oxford University Press, 2002. pp. 273, 153 illustrations.
- Perspectives on Early Islamic Art in Jerusalem*, Arts and Archaeology of the Islamic World 5. Leiden: Brill, 2016. pp. xiv, 198, 68 illustrations.

(Volume edited)

- “Approaches to Early-Medieval Art,” ed. Lawrence Nees, a special issue of *Speculum*, vol. 72, no. 4 (October, 1997), pp. 959-1143.
- Approaches to Early-Medieval Art*, ed. Lawrence Nees. Cambridge, Mass.: Medieval Academy of America, 1998. pp. xi, 185, 146 plates and 8 text illus. Re-publication of the special issue of *Speculum* in book form.

(Books in Preparation)

- Illuminating the Word: On the beginnings of medieval book decoration.* A study arguing that the essential first steps in the developmental of the new illuminated book were taken on the European continent within the late Roman traditions of reading and writing, and not as usually presented among the “outsiders” in the British Isles. Includes an extended discussion of the importance of race and ethnicity in twentieth-century historiography.  
Draft completed and in final revision.
- Frankish Manuscripts 7th-10th Centuries.* Commissioned for series “Manuscripts Illuminated in France” published by Harvey Miller Ltd. And Brepols. Detailed catalogue of ca. 140 manuscripts, with introductory essays – in preparation, submission planned for 2017.
- Art and Charlemagne’s World.* This will be the first detailed scholarly study devoted to art and architecture for Charlemagne, for his court and for related contemporary traditions both in the West and East. Not a handbook but a series of essays designed for a scholarly audience as well as a wider public – in preparation.

Publications (Articles)

- “An Illuminated Byzantine Psalter at Harvard University,” *Dumbarton Oaks Papers*, vol. 29 (1975), pp. 205-224.
- “A Fifth-Century Book Cover and the Origin of the Four Evangelist Symbols Page of the Book of Durrow,” *Gesta*, vol. 17/1 (1978), pp. 3-8.
- “Le *Quos Ego* de Marcantonio Raimondi: l’adaptation d’une source antique par Raphaël,” *Nouvelles de l’estampe. Revue du comité national de la gravure française*, vol. 40/41 (1978), pp. 18-29.
- “Two Illuminated Syriac Manuscripts in the Harvard College Library,” *Cahiers archéologiques*, vol. 29 (1980-1981), pp. 123-142.
- “The Iconographic Program of Decorated Chancel Barriers in the pre-Iconoclastic Period,” *Zeitschrift für Kunstgeschichte*, vol. 46/1 (1983), pp. 15-26.
- “The Colophon Drawing in the Book of Mulling. A Supposed Irish Monastery Plan and the Tradition of Terminal Illustration in Early Medieval Manuscripts,” *Cambridge Medieval Celtic Studies*, vol. 5 (1983), pp. 67-91.
- “The Plan of St. Gall and the Theory of the Program of Carolingian Art,” *Gesta*, vol. 25 (1986), pp. 1-8.
- “Image and Text: excerpts from Jerome’s ‘*De Trinitate*’ and the *Maiestas Domini* miniature of the Gundohinus Gospels,” *Viator*, vol. 18 (1987), pp. 1-21.
- “Theodulf’s Mythical Silver Vase, *Poetica Vanitas*, and the Augustinian Critique of the Roman Heritage,” *Dumbarton Oaks Papers*, vol. 41 (1987), pp. 443-451.

Publications (Articles, cont'd.)

- “Unknown Carolingian Drawings of Hercules from the Scriptorium of Reims, and the *Cathedra Petri* Ivories,” *Journal of the Walters Art Gallery*, vol. 46 (1988), pp. 37-54. Abridged version “Unknown Carolingian Drawings of Hercules in Beinecke MS 413,” *Yale University Library Gazette*, vol. 63 (1989), pp. 99-113.
- “Charles the Bald and the *Cathedra Petri*,” in Margaret Gibson and Janet Nelson, eds., *Charles the Bald. Court and Kingdom* (2nd ed., Aldershot: Variorum, 1990), pp. 340-347.
- “The Originality of Early Medieval Artists,” in Celia Chazelle, ed., *Literacy, Politics and Artistic Innovation in the Early Medieval West* (Lanham, Md.: University Press of America, 1992), pp. 77-109.
- “Audiences and Reception of the *Cathedra Petri*,” *Gazette des Beaux-Arts*, vol. 122 (1993), pp. 57-72.
- “Ultán the Scribe,” *Anglo-Saxon England*, vol. 22 (1993), pp. 127-146. Abridged version “Ultán the Scribe,” in R. Michael Spearman and John Higgitt, eds., *The Age of Migrating Ideas. Early Medieval Art in Northern Britain and Ireland* (Edinburgh: National Museums of Scotland, 1993), pp. 104-105.
- “The ‘Irish’ Manuscripts at St. Gall and their Continental Affiliations,” in James J. King, ed., *Sangallensia in Washington. The Arts and Letters in Medieval and Baroque St. Gall, Viewed from the late twentieth century* (New York et al.: Peter Lang, 1993), pp. 95-132.
- “Art and Architecture,” in Rosamond McKitterick, ed., *The New Cambridge Mediaeval History*, vol. 2 (c. 700- c. 900) (Cambridge: Cambridge University Press, 1995), pp. 809-844.
- “Carolingian Art and Politics,” in Richard E. Sullivan, ed., *“The Gentle Voices of Teachers”: Aspects of Learning in the Carolingian Age* (Columbus: Ohio State University Press, 1995), pp. 186-226.
- “Introduction,” in “Approaches to Early-Medieval Art,” ed. Lawrence Nees, a special issue of *Speculum*, vol. 72 (1997), pp. 959-969.
- “Forging Monumental Memories in the early Twelfth Century,” in Wessel Reinink and Jeroen Stumpel, eds., *Memory and Oblivion. Acts of the XXIX International Congress of the History of Art, Amsterdam 1996* (Dordrecht: Kluwer, 1999), pp. 773-782.
- “Problems of Form and Function in Illuminated Bibles of the Early Medieval West,” in John Williams, ed., *Imaging the Early Medieval Bible* (University Park: Pennsylvania State University Press, 1999), pp. 122-177.
- “On Carolingian Book Painters: the Ottoboni Gospels and its Transfiguration Master,” *The Art Bulletin*, vol. 83 (2001), pp. 209-239.
- “Imperial Networks,” in Kris Callens, ed., *Medieval Mastery. Book Illumination from Charlemagne to Charles the Bold (800-1475)* (Leuven: Stedelijk Museum Vander Kelen-Mertens, 2002), pp. 90-101.
- “Reading Aldred’s Colophon for the Lindisfarne Gospels,” *Speculum* 78 (2003), 333-377.
- “The Illustrated Manuscript of the *Visio Baronti* [*Revelatio Baronti*] in St. Petersburg (Russian National Library, cod. lat. Oct. v.I.5),” in Catherine Cubitt, ed., *Court Culture in the Early Middle Ages. The Proceedings of the First Alcuin Conference* (Turnhout: Brepols, 2003), pp. 91-128.
- “Words and images, text and commentaries,” in Colum Hourihane, ed., *Irish Art Historical Studies in Honour of Peter Harbison* (Dublin: Four Courts Press, 2004), pp. 47-69.
- “On the image of Christ Crucified in early medieval art,” in Michele Camillo Ferrari and Andreas Meyer, eds., *Il Volto Santo in Europa. Culto e immagini del Crocifisso nel Medioevo. Atti del Convegno internazionale di Engelberg (13-16 settembre 2000)* (Lucca : Istituto Storico Lucchese, 2005), pp. 345-385.
- “The Jonathan Gospels (Biblioteca Apostolica Vaticana, cod. Pal. lat. 46),” in Susan L’Engle and Gerald B. Guest, eds., *Tributes to Jonathan J. G. Alexander: The Making and Meaning of Illuminated Medieval & Renaissance Manuscripts, Art & Architecture* (London and Turnhout: Harvey Miller, 2006), pp. 85-98.
- “Charlemagne’s Elephant [also in Spanish translation as *El Elefante de Carlomagno*],” *Quintana. Revista do Departamento de Historia da Arte, Universidade de Santiago de Compostela*, vol. 5 (2006), pp. 13-49.
- “Weaving Garnets: Thoughts about two ‘excessively rare’ belt mounts from Sutton Hoo,” in Rachel Moss, ed., *Making and Meaning. Proceedings of the Fifth International Conference on Insular Art* (Dublin: Four Courts Press, 2007), pp. 1-17.

Publications (Articles, cont'd.)

- "Between Carolingian and Romanesque in France: Cambridge, Fitzwilliam Museum, MS McClean 19 and its Relatives," in Stella Panayotova, ed., *Cambridge Illuminations: Conference Proceedings* (London and Turnhout: Harvey Miller, 2007), pp. 31-43.
- "Ethnic and primitive paradigms in the study of early medieval art," in Celia Chazelle and Felice Lifshitz, eds., *Paradigms and Methods in Early Medieval Studies* (London: Palgrave Macmillan, 2007), pp. 41-60.
- "Godescalc's career and the Problems of 'Influence'," in John Lowden and Alixe Bovey, eds., *Under the Influence: The Concept of Influence and the Study of Illuminated Manuscripts* (London and Turnhout: Brepols, 2007), pp. 21-43.
- "Early Carolingian Miniatures and Ivories," in Jean-Pierre Caillet and Marie-Pierre Laffitte, eds., *Les manuscrits carolingiens. Actes du colloque de Paris, Bibliothèque nationale de France, le 4 mai 2007*, *Bibliologia* 27 (Turnhout: Brepols, 2009), pp. 159-184.
- "Alcuin and manuscript illumination," in Ernst Tremp, ed., *Alkuin von York (um 730-804) und die geistige Grundlegung Europas* (St. Gallen: Verlag am Klosterhof St. Gallen, 2010), pp. 195-228.
- "The Fastigium of Saint-Remi ('the tomb of Archbishop Hincmar') at Reims," in Robert A. Maxwell, ed., *Representing History, 1000-1300: Art, Music, History*, (University Park: Penn State, 2010), pp. 31-52 and 211-221.
- "Notes on collecting in the first millennium of the common era. Perspectives from west of China," in Vimalin Rujivacharakul, ed., *Collecting China. The World, China, and a History of Collecting* (Newark DE: University of Delaware Press, 2011), pp. 184-193.
- "Blue behind Gold: the inscription of the Dome of the Rock and its relatives," in Jonathan Bloom and Sheila Blair, eds., *"And Diverse are Their Hues": Color in Islamic Art and Culture* (New Haven and London: Yale University Press, 2011), pp. 152-173.
- "Recent trends in dating works of Insular art," in Colum Hourihane, ed., *Insular and Anglo-Saxon: Art and Thought in the Early Medieval Period* (University Park: Penn State, 2011), pp. 14-30.
- "Aspects of Antiquarianism in the art of Bernward and its contemporary analogues," in Angela Weyer and Gerhard Lutz, eds., *1000 Jahre St. Michael in Hildesheim. Kirche – Kunst – Stifter* (Petersberg: Michael Imhof Verlag, 2012), pp. 153-170.
- "A Silver 'Stand' with Eagles in the Freer Gallery," *Ars Orientalis* 42 (2012), 219-228.
- "Encounter: Kurt Weitzmann," *Gesta* 52(2013), pp. 1-2.
- "Christ Crucified in the Gellone Sacramentary," for Sally Promey, ed., "Reflections," from the Initiative for the Study of Material and Visual Cultures of Religion at Yale University (<http://mavcor.yale.edu/conversations/object-narratives/christ-crucified-gellone-sacramentary>).
- "L'odorat fait-il sens? Quelques réflexions autour de l'encens de l'Antiquité tardive au haut Moyen-Âge," *Cahiers de civilisation médiévale* 56(2013), pp. 451-471. To be reprinted in Eric Palazzo, ed., *Les cinq sens au Moyen Age. Actes des colloques de Poitiers (2012, 2013, 2014)* (Paris : « Editions du Cerf, 2016), pp. 333-366.
- "Theodulf's mosaic at Germigny, the Sancta Sanctorum in Rome, and Jerusalem," in Cullen J. Chandler and Steven Stofferahn, eds., *Discovery and Distinction in the Early Middle Ages: Studies in Honor of John J. Contreni* (Kalamazoo, MI: Medieval Institute Publications, 2013), pp. 187-211.
- "What's In the Box? Remarks on some early medieval and early Islamic precious containers," *Source. Notes in the History of Art* [Carla Lord and Carol Lewine, eds., Special Issue on Secular Art in the Middle Ages] 33(2014), pp. 67-77.
- "Prolegomenon to a Study of the Vienna Coronation Gospels: Common Knowledge, Scholarship, Tradition, Legend, Myth," in Valerie L. Garver and Owen Phelan, eds., *Rome and Religion in the Early Middle Ages: Studies in Honor of Thomas F.X. Noble* (Aldershot: Ashgate, 2014), pp. 253-274.
- "Insular Latin sources, 'Arculf,' and early Islamic Jerusalem," in Michael Frassetto, Matthew Gabriele, and John Hosler, eds., *Where Heaven and Earth Meet: Essays on Medieval Europe in Honor of Daniel F. Callahan* (Leiden: Brill, 2014), pp. 81-100.

LAWRENCE NEES      CURRICULUM VITAEPublications (Articles, cont'd.)

- “Muslim, Jewish and Christian traditions in the art of seventh-century Jerusalem,” in Helen C. Evans, ed., *Age of Transition: Byzantine Culture in the Islamic World* (New York: Metropolitan Museum of Art, 2015), pp. 94-111.
- “Memoirs of Fellows and Corresponding Fellows of the Medieval Academy of America: Florentine Mütterich,” (with David Ganz and Beatrice Kitzinger), in *Speculum* 91(2016), pp. 905-907.
- “Moving Stones: on the columns of the Dome of the Rock, their history and meaning,” Bianca Kühnel, Renana Bartal and Neta Bodner, eds., *Natural Materials of the Holy Land and the Visual Translation of Place, 500-1500*. (Ashgate, 2017), pp. 207-215.
- “The ‘Foundation Reliquary’ of Hildesheim and Ornamental Art at the Court of Charlemagne,” in Glyn Davies and Eleanor Townsend, eds., *A Reservoir of Ideas. Essays in Honour of Paul Williamson* (London: Paul Holberton, 2017), pp. 55-66.

Publications (Articles, Forthcoming)

- “Ernst Kitzinger’s Scholarship and the art of early medieval Western Europe,” to appear in Felicity Harley-McGowan and Henry Maguire, eds., *Ernst Kitzinger and the Making of Medieval Art History*, Warburg Institute Colloquia (London: Warburg Institute, 2017), pp. 113-125 – in press.
- “Graphic quire marks and Qur’ānic verse markers in the seventh and eighth century,” in Michelle P. Brown, Ildar H. Garipzanov and Benjamin C. Tilghman, eds., *Graphic Devices and the Early Decorated Book* (Woodbridge: Boydell and Brewer, 2017), pp. 80-99 – in press.
- “Networks or Schools? Production of illuminated manuscripts and ivories during the reign of Charlemagne,” to appear in Rolf Grosse and Michel Sot, eds., *Charlemagne: les temps, les espaces, les hommes. Construction et déconstruction d’un règne*, Haut Moyen Âge (Turnhout: Brepols, 2018) – in press.
- “From ancient to medieval books: on reading and illuminating manuscripts in the seventh century,” in *Books and Readers in the Pre-Modern World. Essays in honor of Harry Gamble* – in press.
- “‘Merovingian’ Illuminated Manuscripts and their links with the eastern Mediterranean world,” to appear in Stefan Esders, Yitzhak Hen, Laury Sarti, and Yaniv Fox, eds., *East and West in the Early Middle Ages: The Merovingian Kingdoms in Mediterranean Perspective* (Cambridge: Cambridge University Press) – in press.
- “A Copper-Alloy Plate with Architectural Imagery in Berlin . . . and Jerusalem?” in Carole Hillenbrand and Robert Hillenbrand, eds., *The Making of Islamic Art [Festschrift in Honor of Sheila Blair and Jonathan M. Bloom]*, Edinburgh Studies in Islamic Art (Edinburgh: Edinburgh University Press) – in press.
- “Design, Default or Defect in Some Perplexing Represented Books,” in Charlotte Denoël, Anne-Orange Poilpré, and Sumi Shimahara, eds., *Imago Libri. Les représentations carolingiennes du livre* (Turnhout: Brepols, 2018) - in press.
- “A Capital with Eagle in the Dome of the Rock,” in Fabian Stroth, ed., *A History of Early Christian and Byzantine Art in 100 (Alternative) Objects* (London: Thames and Hudson) – submitted for publication.
- “The Dome of the Rock Inscriptions in a Global Context,” to appear in Saïd Nuseibeh, *Arabic Inscriptions in the Dome of the Rock* – submitted for publication.
- “Antique and pseudo-Antique in Carolingian Manuscripts,” for a *Festschrift* for Richard Emmerson – in preparation.

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- Kurt Holter, ed., *Der Goldene Psalter "Dagulf-Psalter."* Vollständige Faksimile-Ausgabe im Originalformat von Codex 1861 der Österreichischen Nationalbibliothek (Graz, 1980), in *The Art Bulletin*, vol. 67 (1985), pp. 681-690.
- Peter Fergusson, *Architecture of Silence. Cistercian Abbeys in Twelfth-century England* (Princeton, 1984), in *Design Book Review*, no. 10 (1986), pp. 42-45.
- Cynthia Hahn, *Portrayed on the Heart. Narrative Effect in Pictorial Lives of Saints from the Tenth through the Thirteenth Century* (Berkeley / Los Angeles / London, 2001), and Jeffrey F. Hamburger, *St. John the Divine. The Deified Evangelist in Medieval Art and Theology* (Berkeley / Los Angeles / London, 2002), in *The Art Bulletin*, vol. 86 (2004), pp. 164-169.
- "Les temps mérovingiens at the Musée de Cluny," in *Burlington Magazine* vol. 159 (April, 2017), pp. 336-338.
- "Jerusalem 1000-1400: Every People Under Heaven, Exhibition at the Metropolitan Museum of Art," *Jewish Quarterly Review* (2017) – in press.

Publications (Book Reviews) [not including reviews for *Choice*]

- Luigi Santucci and Angelo Paredi, *Miniature altomedievali Lombarde* (Milan, 1978), in *Speculum*, vol. 55 (1980), pp. 831-83.
- Katharina Bierbrauer, *Die Ornamentik frühkarolingischer Handschriften aus Bayern* (Munich, 1979), in *Speculum*, vol. 56 (1981), pp. 850-852.
- George Galavaris, *The Illustrations of the Prefaces in Byzantine Gospels* (Vienna, 1979), in *Speculum*, vol. 57 (1982), pp. 373-376.
- Dorothy Whitelock, Rosamond McKitterick, and David Dumville, eds., *Ireland in Early Medieval Europe: Studies in Memory of Kathleen Hughes* (Cambridge, 1982), in *Speculum*, vol. 58 (1983), pp. 1102-1103.
- Marie-Rose Lapière, *La lettre ornée dans les manuscrits mosans d'origine bénédictine (XIe-XIIe siècles)* (Paris, 1981), in *Speculum*, vol. 58 (1983), pp. 768-771.
- Trevor Rowley, *The Norman Heritage, 1066-1200* (London, 1983), in *Design Book Review*, vol. 1, no. 4 (1984), pp. 19-21.
- Thomas H. Ohlgren, ed., et al., *Insular and Anglo-Saxon Illuminated Manuscripts. An Iconographic Catalogue c. A.D. 625 to 1100* (New York / London, 1986), in *Speculum*, vol. 63 (1988), pp. 207-210.
- Rosemary Cramp, *The British Academy Corpus of Anglo-Saxon Stone Sculpture in England*, vol. 1: *County Durham and Northumberland* (Oxford / New York, 1984), in *Speculum*, vol. 63 (1988), pp. 383-386.
- Nikolaus Himmelmann, *Antike Götter im Mittelalter*, 7. Trierer Winckelmannsprogramm 1985 (Mainz, 1987), in *American Journal of Archaeology*, vol. 92 (1988), pp. 623-625.
- Christopher de Hamel, *A History of Illuminated Manuscripts* (London and Boston, 1986), *Speculum*, vol. 65 (1990), pp. 651-654.
- Theophilus, *De diversis artibus*, ed. C.R. Dodwell (Oxford, 1987), *Religious Studies Review*, vol. 15 (1989), p. 358.
- Otto Pächt, *Book Illumination in the Middle Ages* (Oxford, 1986), *Religious Studies Review*, vol. 15 (1989), p. 531.
- Carol L. Neuman de Vegvar, *The Northumbrian Renaissance: A Study in the Transmission of Style* (Selinsgrove, New Jersey, 1987), in *Speculum*, vol. 66 (1991), pp. 455-457.
- Christoph Eggenberger, *Psalterium Aureum Sancti Galli. Mittelalterliche Psalterillustration im Kloster St. Gallen* (Sigmaringen, 1987), in *Speculum*, vol. 66 (1991), pp. 629-631.
- Peter Fox et al., *The Book of Kells* (Lucerne, 1991), in *Speculum*, vol. 68 (1993), pp. 772-776.
- Wilhelm Koehler and Florentine Mütherich, *Die Schule von Reims. Erster Teil, von den Anfängen bis zur Mitte des 9. Jahrhunderts*, Die karolingischen Miniaturen 6, 1 (Berlin, 1994), in *Speculum*, vol. 72 (1997), pp. 846-850.
- Genevra Kornbluth, *Engraved Gems of the Carolingian Empire* (University Park, 1995), in *Early Medieval Europe*, vol. 6 (1997), pp. 239-241.
- Victor M. Schmidt, *A Legend and its Image. The Aerial Flight of Alexander the Great in Medieval Art* (Groningen, 1995), in *The Journal of Medieval Latin*, vol. 7 (1997), pp. 279-281.

LAWRENCE NEES      CURRICULUM VITAEPublications (Book Reviews, cont'd.)

- Paul Edward Dutton and Herbert L. Kessler, *The Poetry and Paintings of the First Bible of Charles the Bald* (Ann Arbor, 1997), in *The Medieval Review* 98.12.02, December 9, 1998 <<http://www.hti.umich.edu/b/bmr/tmr.html>>.
- Christoph Eggenberger, ed., *Die Bilderwelt des Klosters Engelberg. Das Skriptorium unter den Äbten Frowin (1143-1178), Berchtold (1178-1197) and Heinrich (1197-1223)* (Lucerne, 1999), in *Speculum*, vol. 76 (2001), pp. 1031-1033.
- Wilhelm Koehler and Florentine Mütterich, *Die Schule von Reims. Zweiter Teil, von der Mitte bis zum Ende des 9. Jahrhunderts*, Die karolingischen Miniaturen 6, 2 (Berlin, 1999), in *Speculum*, vol. 78(2003), pp. 925-928.
- Reiner Nolden, ed., *Die Touronische Bibel der Abtei St. Maximin von Trier. Faksimile der erhaltenen Blätter, Farbtafeln mit den Initialen, Aufsätze*, Veröffentlichung der Gesellschaft für Nützliche Forschungen zu Trier (Trier, 2002), in *Speculum*, vol. 78 (2003), p. 1446.
- Dorothy Verkerk, *Early Medieval Bible Illumination and the Ashburnham Pentateuch* (Cambridge, 2004), in *The Catholic Historical Review*, vol. 91 (2005), pp. 135-138.
- Anne-Orange Poilpré, *Maestas Domini: Une image de l'Église en Occident Ve-IXe siècle* (Paris, 2005), in *The Catholic Historical Review*, vol. 92 (2006), pp. 297-298.
- Jeffrey F. Hamburger and Anne-Marie Bouché, eds., *The Mind's Eye. Art and Theological Argument in the Middle Ages* (Princeton, 2006), in *Early Medieval Europe*, vol. 15(2007), pp. 352-356.
- Fabrizio Crivello, *Le "Omèlie sui Vangeli" di Gregorio Magno a Vercelli: Le miniature del ms. CXLVIII/8 della Biblioteca Capitolare*, Archivum Gregorianum, 6 (Florence, 2005), in *Speculum* 83(2008), pp. 185-188.
- Trésors Carolingiens* (Paris, Bibliothèque nationale de France, 2007), in *Bulletin du bibliophile* (2008), 179-182.
- Anton von Euw, *Die St. Galler Buchkunst vom 8. bis zum Ende des 11. Jahrhunderts* (Monasterium Sancti Galli, 3) (St. Gallen, 2008), in *Le Moyen Âge* 116(2010), pp. 238-241.
- Geheimnisse auf Pergament. Katalog zur Jahresausstellung in der Stiftsbibliothek St. Gallen (3. Dezember 2007 – 9. November 2008)* (St. Gallen, 2008), in *Le Moyen Âge* 118(2012), pp. 206-207.
- Sheila Blair and Jonathan Bloom, eds., *The Grove Encyclopedia of Islamic Art and Architecture* (3 vols., Oxford and New York: Oxford University Press, 2009), in *caa.reviews* (April 13, 2010) (dpi: [10.3202/caa.reviews.2010.37](http://10.3202/caa.reviews.2010.37))
- Wilhelm Koehler and Florentine Mütterich, with Katharina Bierbrauer and Fabrizio Crivello, *Die frankosächsische Schule*, Die karolingischen Miniaturen 7 (Wiesbaden, 2009), in *Speculum* 86(2011), pp. 228-230.
- Paul Williamson, *Medieval Ivory Carvings. Early Christian to Romanesque* (London: V&A Publishing, 2010), in *Speculum* 86(2011), pp. 818-820.
- Juliet Mullins, Jenifer Ní Ghrádaig, and Richard Hawtree, eds., *Envisioning Christ on the Cross: Ireland and the Early Medieval West* (Dublin: Four Courts Press, 2013), in *Speculum* 90(2015), pp. 281-283.
- Jane Hawkes, ed., *Making Histories: Proceedings of the Sixth International Conference on Insular Art, York 2011* (Donington: Shaun Tyass, 2013), in *Cambrian Medieval Celtic Studies* 71(2016), pp. 71-74.
- Avinoam Shalem, *Die mittelalterlichen Olifante*, Die Elfenbeinskulpturen (Berlin, 2015), to appear in *Studies in Iconography* 37(2016), pp. 255-258.
- Patrizia Carmassi and Christoph Winterer, eds., *Text, Bild und Ritual in der Mittelalterlichen Gesellschaft (8.-11. Jh.) – Testo, imagine e rito nella società altomedievale (VIII-XI sec.)*, SISMEL Millennio Medievale 102, Strumenti e studi 39 (Florence: Edizioni del Galluzzo, 2014), for *Bulletin codicologique* – in preparation.

LAWRENCE NEES      CURRICULUM VITAEPublications (Reference Works)

- “Byzantine Art and Architecture,” “Merovingian Art and Architecture,” “Icons,” “Iconostasis,” “Hagia Sophia,” and “Saint Denis,” in *The Academic American Encyclopedia* (Princeton, 1980).
- “Lombard Art,” in *Dictionary of the Middle Ages*, vol. 7: *Italian Renaissance –Mabinogi*, Joseph L. Strayer, ed. (New York, 1986), pp. 649-651.
- “Carolingian Art,” “Merovingian Art,” and “Migrations Art,” in *Medieval France: An Encyclopedia*. William W. Kibler and Grover Zinn (New York and London, 1995), pp. 172-174, 611-612 and 617-619.
- “Codex,” and “Throne,” in *Late Antiquity. A Guide to the Postclassical World*. G. W. Bowersock, Peter Brown and Oleg Grabar, eds. (Cambridge, Mass., 1999), pp. 383 and 727-728.
- “Europe 600-800,” and “Europe 800-1000,” in *Atlas of World Art*, John Onians, ed.. (London, 2004), pp. 102-105.
- “Dagulf Psalter,” “Lorsch Gospels,” “Ebo Gospels,” and “Drogo Sacramentary,” in *Grove Encyclopedia of Medieval Art*, Colum Hourihane, ed., (Oxford: Oxford University Press, 2012).

Publications (Catalogue entries)

- in *Illuminated Greek Manuscripts from American Collections*. Edited by Gary Vikan. Princeton: The Art Museum, Princeton University, 1973, pp. 128-129 and 188-189.
- in *Rome and Venice. Prints of the High Renaissance*. Edited by Konrad Oberhuber. Cambridge, MA: Fogg Art Museum, Harvard University, 1974, pp. 23-26, 28-30, and 31-38.
- in *Medieval Mastery: Book Illumination from Charlemagne to Charles the Bold (800-1475)*. Edited by Kris Callens. Leuven [Belgium], Stedelijk Museum Van der Kelen-Mertens, 2002, pp. 104-105, 110-111, 114-115, 120-121.
- in *Pen and Parchment. The Art of Drawing in the Middle Ages*. Edited by Melanie Holcomb. New York: The Metropolitan Museum of Art, 2009, no. 3, pp. 42-43.

Scholarly Lectures (Conferences)

- Frick Collection - Institute of Fine Arts Symposium, 1975: “Some Miniatures of Paris arabe 6094: The Question of Byzantine Influence on the Beginning of Islamic Figural Illumination.”
- Byzantine Studies Conference, 1977: “The Canon Tables of the first Bible of Theodulf (London, B.L. Add. 24142) and their significance.”
- College Art Association Annual Meeting, 1978: “A Miniature in the Book of Durrow and the supposed ‘Oriental Influence’ in Insular Art.”
- Symposium for Professor Ernst Kitzinger, Harvard University, 1979: “‘In the Beginning’. Goethe’s Faust and the Medieval Tradition.”
- Colloquium on Town and Country in the Middle Ages, Lilly-Pennsylvania Program, 1979: “The Supposed Irish ‘Monastery Plan’ in the Book of Mulling.”
- College Art Association Annual Meeting, 1980: “The Cross-Colophon Page of the Valerianus Gospels.”
- American Committee on Irish Studies Annual Meeting, 1980: “The Supposed Irish ‘Monastery Plan’ in the Book of Mulling.”
- College Art Association Annual Meeting, 1982: “The Decorated Initials in the Vatican *Libri Carolini* Manuscript.”
- Duquesne History Forum, 1982: “The Poet in Society: Theodulf of Orléans and the Court of Charlemagne.”
- Byzantine Studies Conference, 1982: “The Iconographic Program of Decorated Chancel Barriers in the pre-Iconoclastic Period.”
- Colloquium on the Sacred and the Profane in the Middle Ages, Lilly-Pennsylvania Program, 1982: “Hercules *sic et non*: Theodulf’s *Contra iudices*, the Ivory Throne of St. Peter, and the Classical Tradition at the Carolingian Court.”
- College Art Association Annual Meeting, 1983. (Chair, session on Carolingian Art).
- Delaware Valley Medieval Association / Patristic Medieval and Renaissance Conference, joint meeting, 1983: “The Beginning of Book Illumination at the Court of Charlemagne.”



LAWRENCE NEES      CURRICULUM VITAEScholarly Lectures (Conferences, cont'd.)

- Byzantine Studies Conference, 1983. (Chair, session on "Byzantium and the Carolingians").
- Medieval Academy of America Annual Meeting, 1984: "The Plan of St. Gall and the Theory of the Program of Carolingian Art."
- 21st International Medieval Conference, Kalamazoo, 1986: "Familiar Image and Peculiar Text: an unknown work of St. Jerome and the *Maiestas Domini* miniature of the Gundohinus Gospels."
- State University of New York at Binghamton, Center for Medieval and Renaissance Studies, Conference on "The Classics in the Middle Ages," 1986: "A Tainted Mantle: Theodulf of Orléans and the Criticism of the Classical Tradition."
- Delaware Valley Medieval Association, Colloquium on Byzantine Iconoclasm and the Carolingians, 1986: "Byzantine Iconoclasm and Charlemagne."
- Symposium on the Survival of the Gods, Brown University, 1987: "Hercules in Early Medieval Art."
- 22nd International Medieval Conference, Kalamazoo, 1987: "Hincmar's Tomb, the *Cathedra Petri*, and Capetian Politics."
- College Art Association Annual Meeting, 1988: Commentator, session on "Theory and Practice: A Critical Look at the Theoretical Basis of Medieval Art."
- 23rd International Medieval Conference, Kalamazoo, 1988: "Unknown Hercules Drawings in Beinecke MS 413." Ohio State University, Center for Medieval and Renaissance Studies, Conference on "Learning in the Age of the Carolingians," 1989: "Carolingian Art and Politics."
- Conference on Early Medieval Culture, Bryn Mawr College, 1989: "The Originality of Early Medieval Artists."
- 24th International Medieval Conference, Kalamazoo, 1989: Commentator, session on "Carolingian Art in Italy." Rutgers University, Conference on "Ivory, Bone and Horn: the Carver's Art," 1989: "Technical Problems and the Historical Understanding of the Hercules Ivories of the *Cathedra Petri*."
- Second Majestas Conference on Rulership, Paris, 1990: "Audiences and Reception of the *Cathedra Petri*."
- Second International Conference on Insular Art: "The Art of Migrating Ideas, Early Medieval Art in Britain North of the Humber," University of Edinburgh, 1991: "Ultán the Scribe."
- Conference on "Arts and Letters in Medieval and Baroque St. Gall as viewed from the late twentieth century," The George Washington University, 1991: "The 'Irish' Manuscripts at St. Gall and their continental affiliations."
- 26th International Medieval Conference, Kalamazoo, 1991: "Is there a Ninth Century?"
- 27th International Medieval Conference, Kalamazoo, 1992: Respondent in session sponsored by the Consortium for Early Medieval History, the topic being my book *A Tainted Mantle* (other discussants Donald Bullough and Robert Deshman).
- Conference on "Medieval Studies: New Frontiers, New Approaches," Princeton University, 1993: "Telling a New Story about Early Medieval Art."
- Conference on War and Peace in the Carolingian Period, Rutgers University, 1994: "Images of Conflict and Authority."
- Conference on Early Medieval Bible Illustration, University of Pittsburgh, 1995: "Problems of Form and Function in Illuminated Bibles of the Early Medieval West."
- 30th International Medieval Conference, Kalamazoo, 1995: "Problems in 'Merovingian' Illuminated Manuscripts."
- 22nd New England Medieval Conference, "From Antiquity to the Middle Ages," Trinity College, 1995: "Antiquity Revisited in Carolingian Manuscript Illumination."
- 29th International Congress of the History of Art, "Memory and Oblivion," Amsterdam, 1996: "Forging Monumental Memories in the early Twelfth Century."
- International Medieval Congress IV, University of Leeds, 1997: "An Itinerant Artist and a Carolingian Gospel Book: Vatican cod. Ottob. lat. 79"
- Court Culture in the Early Middle Ages: The First York Alcuin Conference, 17-19 July 1998: "The Illustrated Manuscript of the *Visio Baronti* in St. Petersburg (Russian State Library, cod. Oct. v. I. 5)."

LAWRENCE NEES      CURRICULUM VITAEScholarly Lectures (Conferences, cont'd.)

- College Art Association Annual Meeting, 1999: "A Battleground of Foreign Influence? Italian Illuminated Manuscripts, 6th-10th centuries."
- 34th International Medieval Conference, Kalamazoo, 1999: "Good Kings/Bad Kings: Confusion or Ambiguity?"
- 6th International Seminar on Jewish Art. Hebrew University, Jerusalem: "Scripture and Pictures: the Bible in Jewish, Christian and Islamic Art," 1999: "On the Earliest Illuminated Books."
- 35th International Medieval Conference, Kalamazoo, 2000; "The Earliest Illustrated Vision Text."
- International Conference on the Volto Santo, Engelberg Abbey, Switzerland, September, 2000: "The Crucifixion Miniature in the Gellone Sacramentary and the introduction of the Iconography of the Dead Christ."
- Lo studio della Bibbia nell' Alto Medioevo. Second International Conference on Biblical Studies in the Early Middle Ages (S.I.S.M.E.L.), Gargnano, 2001: "Words and images, text and commentaries in ninth-century illustrated manuscripts."
- Conference sponsored by Early Medieval Forum and Research Group on Manuscript Evidence, "Problems and Potential of Dating Materials from the Early Medieval Period," College of New Jersey, 2001: "When (and where!) was the Lindisfarne Gospels made?"
- 37<sup>th</sup> International Medieval Conference, Kalamazoo, 2002: Chair, session "Audiences of the Imagery of Rulership" organized by MAJESTAS.
- Conference on recent survey publications in the field of Islamic art, Harvard University, 2002: invited panelist.
- Conference on Early Christian Book, at Catholic University of America, 2002: "Carolingian 'copies' of late Roman and Early Christian illustrated books."
- Seminar on the History of the book to 1500, "Continental Connections: English Books in a European Context," University of Leicester (U.K.), 2002: "The Context and Evidentiary Value of Aldred's Colophon for the Lindisfarne Gospels."
- 16<sup>th</sup> Annual conference of Irish Medievalists, Maynooth (Ireland), 2002: "The Context and Evidentiary Value of Aldred's Colophon for the Lindisfarne Gospels."
- Conference on "Reconfiguring the Medieval and Renaissance Collections at the Victoria and Albert Museum," at the Clark Art Institute, Williamstown, 2002: invited panelist.
- Colloquium on the Romanesque ivory crucifix in the Dom- und Diözesanmuseum, Cologne, 2002: invited panelist.
- Conference sponsored by the Research Centre for Illuminated Manuscripts, "Under the Influence: The Concept of 'Influence' and the Study of Illuminated Manuscripts," Courtauld Institute of Art, London, 2003: "Godescalc's Career and the Problems of 'Influence'."
- 30<sup>th</sup> New England Medieval Conference, "The medieval Mediterranean: contacts, exchanges, and shared culture across religious frontiers," Amherst College, 2003: "Charlemagne's Elephant."
- 39<sup>th</sup> International Medieval Conference, Kalamazoo, 2004: "Reading and Seeing . . . and Hearing? Remarks on orality and early medieval art in honor of Ilene Forsyth and in memory of Michael Camille."
- International Colloquium on "Karl der Grosse und Seine Gelehrte, zum 1200. Todesjahr Alkuins (+804)," Stiftsbibliothek St. Gallen (Switzerland), 2004: "Alcuin and manuscript illumination."
- Ernst Kitzinger Memorial Colloquium, Dumbarton Oaks Center for Byzantine Studies, Washington, D.C., March 2005: "Some Remarks on Ernst Kitzinger's Contribution to Scholarship."
- Fifth International Conference on Insular Art, "Making and Meaning," Dublin, 2005: Keynote address, "Weaving Garnets: Thoughts about two 'excessively rare' belt mounts from Sutton Hoo."
- American Academy of Religion / Society of Biblical Literature annual conference, session on "The Reuse/Adaptation of Late Antique Art and Architecture, 2005: "Continuity rather than ('barbarian') catastrophe? On the Late Roman origins of early medieval book illumination."
- Conference on "The Cambridge Illuminations: Ten Centuries of Book Production in the Medieval West," Fitzwilliam Museum and Cambridge University Library, December 2005: "Between Carolingian and Romanesque in France: Cambridge, Fitzwilliam Museum, MS McClean 19 and its Relatives."

LAWRENCE NEES      CURRICULUM VITAEScholarly Lectures (Conferences, cont'd.)

- Delaware Valley Medieval Association, 2006: "Weaving Garnets: Thoughts about two 'excessively rare' belt mounts from Sutton Hoo."
- 41<sup>st</sup> International Medieval Conference, Kalamazoo, 2006: Panelist, session of publishing sponsored by the Graduate Student Committee of the International Center of Medieval Art.
- Conference on "Collecting 'China': Materiality, Objects and their Multicultural Collectors," University of Delaware and Winterthur Museum, 2006: "Notes on collecting in the first millennium of the common era", and Panelist, session on "Cultural Codes and Objects' Materiality: theories, methodology, and collecting practices."
- Conference on "Representing History, c. 1000-1300," University of Pennsylvania, 2006: "The 'Tomb of Hincmar' at St.-Remi."
- 42<sup>nd</sup> International Medieval Conference, Kalamazoo, 2007: Remarks, session in honor of Jaroslav Folda. Journée d'études "Trésors carolingiens: Livres manuscrits de Charlemagne à Charles le Chauve," Paris, Bibliothèque nationale de France, 2007: "Early Carolingian Manuscripts and Ivories."
- 34<sup>th</sup> St. Louis Conference on Manuscript Studies, 2007: "Manuscripts and their makers in the early medieval period." Workshop on "The Dark Ages Enlightened," University of Pennsylvania Museum of Archaeology and Anthropology, 2008: "The Dome of the Chain and the beginnings of Islamic architecture in Jerusalem."
- 43<sup>rd</sup> International Medieval Conference, Kalamazoo, 2008: Sessions in honor of John Contreni, "Theodulf's mosaic at Germigny, the Sancta Sanctorum in Rome, and Jerusalem."
- Historians of Islamic Art Association conference, "Spaces and Visions," Philadelphia, 2008: "Decorated Verse Markers in Early Qur'an Manuscripts and their Trans-regional Connections"
- 44<sup>th</sup> International Medieval Conference, Kalamazoo, 2009: Discussant, session sponsored by the International Center of Medieval Art: "Class in Session: Pupils and Teachers in the Middle Ages"
- International Medieval Congress, Leeds, 2009: "The peculiarity of Carolingian Ivories."
- Seminar on the Evidence for the Early History of the Qur'an, Abbasi Program in Islamic Studies, Stanford University, 2009: "Notes on the evidence from Latin and other Christian manuscripts for the dating of the earliest Qur'an manuscripts."
- University of Pittsburgh conference on New Research in Medieval Art., held in conjunction with the International Center of Medieval Art and Studies in Iconography, 2009: "For the Birds: Musings on Late Antique Avian Iconography"
- Hamad bin Khalifa Symposium on Islamic Art, "And Diverse are Their Hues: Colour in Islamic Art and Culture," Cordoba, 2009: "Blue behind Gold: the inscription of the Dome of the Rock and its relatives."
- 2009 International Symposium on the Teaching and Research of Architectural History, Tsinghua University, Beijing, "Learning Communication and Confrontation: "Technology and its Discontents: Teaching Medieval Architecture in the United States."
- Conference on "Insular and Anglo-Saxon: Art and Thought in the Early Medieval Period," Index of Christian Art, Princeton University, 2010: "Recent trends in dating works of Insular art."
- Medieval Academy of America Annual Meeting, New Haven, 2010: "A Millennium Ago: Art 1010" (Organizer and Chair).
- 45<sup>th</sup> International Medieval Conference, Kalamazoo, 2009: "Art Talk: Thomas F. X. Noble's Images, Iconoclasm, and the Carolingians" (Panelist); "The Year 1200" (Session chair).
- Conference "1000 Jahre St. Michael in Hildesheim. Internationale Tagung des Hornemann Instituts im Rahmen des Festprogramms 'St. Michael 2010'," Hildesheim, 2010: "Aspects of Antiquarianism in the art of Bernward and its contemporary analogues."
- 36<sup>th</sup> Byzantine Studies Conference, Philadelphia, 2010: "Medieval European Views of Byzantium" (Session Chair).
- 37<sup>th</sup> St. Louis Conference on Manuscript Studies, 2010 (keynote address): "Reading and Seeing. The beginnings of book illumination and the modern discourse on ethnicity"
- 2<sup>nd</sup> Conference of the Historians of Islamic Art Association (HIAA), at the Freer Gallery of Art and Arthur M. Sackler Gallery in Washington, D.C., 2010 (Organizer): "Objects on the Borders of Islamic Art"; Workshop presenter, "A Late Antique, Sasanian or early Islamic Silver Stand in the Freer Gallery of Art."

LAWRENCE NEES      CURRICULUM VITAEScholarly Lectures (Conferences, cont'd.)

- Annual Meeting of the Southeastern Medieval Association (SEMA), "'Natural, Unnatural, & Supernatural." at Roanoke College, 2010 (keynote address): "The Eagle Capitals in the Dome of the Rock."
- American Historical Association Annual Meeting, Boston, 2011, session on "Carolingian Emotions, ca. 700-ca. 1000": "The Depiction of Emotion in Carolingian Art (and the problem of ancient sources)."
- Medieval Academy of America Annual Meeting, 2011(Tempe, AZ, Arizona State University), session on "New Proposals for Inclusive Approaches, Reversed Perspectives and Non-Ethnic Terms in the Study of Medieval Art: "Labels and Modern(ist) notions of ethnic identity in the study of early medieval art."
- International Center of Medieval Art, Conference on Medieval Art, at the Cleveland Museum of Art, 2011: "Two Reliefs from Late Antique Egypt in the Cleveland Museum of Art and their relatives."
- College Art Association, Centennial Annual Meeting, 2012, session on "Oleg Grabar's Impact on the Practice and History of Art": "Border Problems: Oleg Grabar and Medieval Art in the Western Mediterranean".
- Metropolitan Museum of Art, Conference "Byzantium and Islam: Age of Transition (7th - 9th centuries in the Eastern Mediterranean)", 2012: "Muslim, Jewish and Christian traditions in the art of seventh-century Jerusalem."
- 48<sup>th</sup> International Medieval Conference, Kalamazoo, 2012, session in honor of Thomas F. X. Noble: "The Vienna Coronation Gospels and its Problems."
- Warburg Institute Colloquia & Workshops 2012-2013, University of London: "Ernst Kitzinger and the Making of Byzantine Art History", 2013: "Ernst Kitzinger's Contribution to Scholarship on the art of Western Europe."
- Delaware Valley Medieval Association, 2013: "Insular sources on early Islamic Jerusalem: the problem of "Arculf" on the earliest mosque"
- 49<sup>th</sup> International Medieval Conference, Kalamazoo, 2013, session sponsored by Historians of Islamic Art Association on Art in Early Islamic Jerusalem, organizer and lecture: "The Dome of the Chain."
- Centre d' etudes supérieures de civilisation médiéval, Poitiers, Table ronde "Les cinq sens au moyen age: approches croisées et interdisciplinaires II," 2013: " Incense in late antique and early Islamic culture."
- Columbia University conference "Hildesheim and its Artistic Legacy, ca. 1000-1250", 2013: "Introductory Remarks (especially on the Carolingian Heritage at Hildesheim)."
- Deutsches Historisches Institut – Paris, colloquium "Charlemagne: les temps, les espaces, les hommes. Construction et déconstruction d'un règne," 2014: "Networks or Schools? Production of illuminated manuscripts and ivories during the reign of Charlemagne."
- Conference on "Where is Art History Today? The Art and Architecture of Ireland in Context" sponsored by the Royal Irish Academy, at the National Gallery of Ireland, Dublin, 2014: "Remarks on the first volume of the new Art and Architecture of Ireland series: New Trends in Scholarship on Early Medieval Art in Ireland."
- Minerva Stiftung – Gentner Symposium on "East and West in the Early Middle Ages: The Merovingian Kingdoms in Mediterranean Perspective," Berlin, December 2014: "'Merovingian' Illuminated Manuscripts and their links with the eastern Mediterranean world ."
- Humanities West, San Francisco, conference on Charlemagne, Father of Europe, March 2015: Coast "Art Around Charlemagne."
- Medieval Academy of American Annual meeting, Notre Dame, March 12-14, 2015, keynote lecture for session sponsored by the Fellows: "A Dagger from Korea, a Buddha from Sweden, and the Unknown Unknowns."
- Conference on "Books and Readers in the Pre-Modern World," Department of Religious Studies, University of Virginia, April 16-17, 2015: "From ancient to medieval books: on reading and illuminating manuscripts in the seventh century."
- International Conference "Graphic Compositions and Monogrammatic Initials in the Early Medieval Illuminated Book: Origins and Functions," Norwegian Institute in Rome, 7-8 May 2015: "Graphic quire marks and Qur'anic verse markers in the seventh and eighth century."

LAWRENCE NEES      CURRICULUM VITAEScholarly Lectures (Conferences, cont'd.)

- Conference on “Les représentations du livre aux époques carolingienne et ottonienne,” Paris, INHA and Sorbonne, 2015: “Design, Default or Defect in Some Perplexing Represented Books .”
- Symposium on “Lynching in Modern America: Some Responses by Visual Artists,” University of Delaware, 2016: “*How to Look at Modern Art in America* and the Iconography of Lynching.”
- 52<sup>nd</sup> International Medieval Conference, Kalamazoo, 2016: “Eagle Capitals in the Dome of the Rock.”
- Annual Meeting of the Southeastern Medieval Association (SEMA), “Place and Power” at the University of Tennessee, Knoxville (keynote address), 2016: “A Copper-alloy Plate with Architectural Imagery in Berlin, Sasanian Places of Power . . . and Jerusalem?”

Scholarly Lectures (Conferences, forthcoming)

- Symposium on Anglo-Saxon Manuscripts, at the British Library, London (keynote address), 2018: Title to be decided.

Scholarly Lectures (Institutions)

- Columbia University, 1980: “The Colophon Drawing in the Book of Mulling.”
- Princeton University, 1981: “Pious Sentiments and Private Images: Remarks on Personal Expression in Early Medieval Art.”
- Williams College, 1981: “The Early Irish ‘Monastery Plan’ in the Book of Mulling.”
- Dumbarton Oaks Center for Byzantine Studies, 1982: “The Iconographic Program of Decorated Chancel Barriers in the pre-Iconoclastic Period.”
- University of Pennsylvania, 1982: “The Iconographic Program of Decorated Chancel Barriers in the pre-Iconoclastic Period.”
- University of Pennsylvania, 1983: “Pious Sentiments and Private Images: Remarks on Personal Expression in Early Medieval Art.”
- University of Toronto, 1984: “Hercules *sic et non*. Theodulf’s *Contra iudices*, the *Cathedra Petri*, and the Classical Tradition at the Carolingian Court.”
- Bryn Mawr College, 1985: “The Problem of the Carolingian ‘Renaissance’.”
- Loyola College (Maryland), 1986: “Crosses and Culture in Ireland: the European tradition.”
- Dumbarton Oaks Center for Byzantine Studies, 1986: “Newly discovered excerpts from Jerome’s previously unknown *De Trinitate*, Frankish Book Illumination, and Byzantine Iconoclasm.”
- Institute for Advanced Study / Princeton University Art History Colloquium, 1988: “Problems in Early Carolingian Art.”
- Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, 1986: “The Hercules Ivories of the *Cathedra Petri* and the Problem of the Classical Tradition at the Carolingian Court.”
- Columbia University, Robert Branner Forum, 1986: “The Hercules Ivories of the *Cathedra Petri* and the Problem of the Classical Tradition at the Carolingian Court.”
- Princeton University, 1989: “Thrones and Tombs in the 1130’s.”
- Washington National Cathedral, Cathedral Builders Series for the Dedication of the Cathedral, 1990: “The Medieval World.”
- Emory University, 1988: “The *Libri Carolini* and the Poetry of Theodulf of Orléans: Sources, Allusion, and Authority.”

LAWRENCE NEES      CURRICULUM VITAEScholarly Lectures (Institutions, cont'd.)

- University of Toledo/Toledo Museum of Art Program on "Religion and the Arts," 1988: "Reflections on Medieval Monasteries and Religious Art."
- University of St. Andrews (Scotland), 1991: "The Tomb of Archbishop Hincmar."
- University of St. Andrews (Scotland), 1991: "Ultán the Scribe: Reflections on the Problem of Individuality in Early Medieval Manuscript Illumination in the light of recent scholarship."
- Cambridge University (England), 1991: "Carolingian Art and Politics."
- Courtauld Institute of Art and Center for Late Antique and Medieval Studies, University of London, 1991: "Royal Thrones and Political Legitimacy in the 1130's: the 'Tomb of Archbishop Hincmar' at St. Remi."
- Boston University, 1994: "Seats of Power."
- Smithsonian Institution, Program on "The Celts," 1996: "Celtic Art in the Early Christian Period."
- Winterthur Museum, Students' Choice Program, 1996: "Conservation Issues in Medieval Illuminated Manuscripts."
- Reed College, Visiting Lecturer series, 1996: "The Problem of Medieval Artistic Forgery."
- The Walters Art Gallery, 1997: "Art in Justinian's Constantinople."
- University of Maryland, 1997: "Rediscovering the Artist in Carolingian Manuscript Illumination: A Case Study and its Implications."
- University of Pennsylvania, Faculty Seminar on "The Power of Sight," 1998: "Figuring Vision: the Illustrated Visio Baronti Manuscript in St. Petersburg."
- Institute for Advanced Study, Princeton Art History Colloquium, 1998: "Rediscovering the Artist in Carolingian Manuscript Illumination."
- Institute of Fine Arts, New York University, Daniel H. Silberberg lecture series, 1999: "Orientalism, Ethnicity, and the Beginnings of Book Illumination."
- The Metropolitan Museum of Art, 2001: "Telling a new story about early medieval art?"
- Dumbarton Oaks Center for Byzantine Studies, 2002: "Byzantine Art – An European Art?"
- Yale University, 2002: "The Columns of Saint-Denis ( . . . and what do we do with texts?)"
- Smith College, 2002: "Orientalism, Ethnicity, and the Beginnings of Book Illumination: the implications of the Gregory manuscript from Luxeuil now in St. Petersburg."
- The Medieval Institute, University of Notre Dame, 2003: "The Columns of Saint-Denis."
- J. Paul Getty Museum, for the exhibition "Transforming Tradition: Motifs of Ancient Art in Medieval Manuscripts," 2003: "Antiquity, pseudo-Antiquity, and anti-Antiquity in medieval art."
- Columbia University, Robert Branner Forum, 2003: "The Career of Godescalc, Artist at the Court of Charlemagne."
- American Academy in Berlin, 2004: "Reading and Seeing. The beginning of book illumination and the modern discourse on ethnicity."
- Staatsbibliothek zu Berlin – Preussischer Kulturbesitz, Berlin, 2004: "On the oeuvre and career of Godescalc, Artist at the Court of Charlemagne."
- Kunsthistorisches Institut der Freien Universität Berlin, 2004: "The Career of Godescalc."
- Friedrich-Alexander-Universität, Erlangen, 2004: "Cultural Transfer and the Ethnic Paradigm: On the beginnings of medieval book illumination."
- Ohio University interdisciplinary seminar "Arts and the Word in the Middle Ages," 2005: "Reading and Seeing. The beginning of book illumination and the modern discourse on ethnicity."
- Lawrence University, William A. Chaney Lectureship, 2005: "The Career of Godescalc, Artist at the Court of Charlemagne."
- Philadelphia Community College, 2006: "Byzantine Art, between East and West."
- University of Colorado (Boulder), Visiting Scholar, 2006: "Byzantine Art – An European Art?"
- University of Virginia, 2007: "Reading and Seeing. The beginnings of book illumination and the modern discourse on ethnicity."

LAWRENCE NEES      CURRICULUM VITAEScholarly Lectures (Institutions, cont'd.)

- Bryn Mawr College, Center for Visual Culture colloquium series, 2007: "Beginnings of Islamic Visual Culture."  
 Swarthmore College, Mary Albertson Lecture in Medieval Studies, 2007: "Reception and Invention of Illustrated Classical Manuscripts in the Carolingian age."  
 Southern Methodist University, Decherd Turner Bibliophile Lecture at Bridwell Library, 2007: "The Career of Godescalc, Manuscript Artist at the Court of Charlemagne."  
 Western Michigan University, 2008: "The Fastigium of St.-Remi (aka the tomb of Hincmar)"; and "Problems in the Beginnings of Islamic Art."  
 University of Delaware, Medieval-Renaissance Colloquium, 2008: "Early Medieval Latin sources from the British Isles and the earliest Islamic building in Jerusalem."  
 University of East Anglia, World Art Research Seminar, 2008: "The Dome of the Chain in Jerusalem and the beginnings of Islamic art."  
 Johns Hopkins University, 2008: "The Fastigium of St.-Remi (aka the tomb of Hincmar)."  
 University of Toronto, 2008: "Reading and Seeing. The beginnings of book illumination and the modern discourse on ethnicity"; and "Additions and 'Restorations' to earlier illuminated manuscript at the turn of the millennium."  
 Lycoming College, 2010: "Aachen, Rome, and Jerusalem: observations on the court of Charlemagne."  
 Savannah College of Art and Design, LIVE/ART/HISTORY series, 2011: "Reading and Seeing. The beginnings of book illumination and the modern discourse on ethnicity"  
 University of North Carolina, Chapel Hill, 2011: "The Eagle Capitals in the Dome of the Rock."  
 National Humanities Center/North Carolina Museum of Art, Luncheon colloquium, 2011: "Andrew Wyeth and the Avant-Garde."  
 Colby College, Carpenter Lecture, 2011: "Reading and Seeing. The beginnings of book illumination and the modern discourse on ethnicity"  
 Harvard University, Medieval Studies Program and Aga Khan Program for Islamic Art, 2011: "The Eagle Capitals in the Dome of the Rock."  
 University of Minnesota (Minneapolis), 2011: "The Eagle Capitals in the Dome of the Rock."  
 Sweet Briar College, 2011: "The Eagle Capitals in the Dome of the Rock."  
 University of Kansas, 2012: "Small Details and Big Problems: Looking Closely, and how Art History can Illuminate Cultural Change."  
 Metropolitan Museum of Art, New York, Scholars' Day on Ivory Carving in the Medieval Mediterranean, 2012: "The Morgan 'Virgo Militans' ivory and its peculiarities."  
 The Jewish Museum, New York, in conjunction with the exhibition "Crossing Borders: Hebrew Manuscripts as a Meeting-place of Cultures," 2012: "Early Hebrew Illuminated Manuscripts and their Christian and Islamic Relations."  
 Boston College Jewish-Christian Center conference on "Psalms: Our Common Prayer Book: Interpretation and Performance," 2013: "The Psalter in the early medieval period as personal book and as personal gift."  
 University of Virginia, Interdisciplinary Graduate Medieval Colloquium, 2013: "Incense and its Containers in Late Antiquity."  
 University of Notre Dame, Medieval Institute, 2014: "The Eagle Capitals in the Dome of the Rock," and seminar "'Arculf' and early Islamic Jerusalem."  
 Trinity College, Dublin, 2014: "The Eagle Capitals in the Dome of the Rock in Jerusalem."  
 Stanford University, Workshop on Theoretical Perspectives of the Middle Ages, 2015: "Network Theory and new theoretical perspectives for the study of decorated manuscripts around Charlemagne."

LAWRENCE NEES      CURRICULUM VITAEScholarly Lectures (Institutions, cont'd.)

- University of Delaware, 2015: “A Copper-alloy Plate with Architectural Imagery in Berlin . . . and Jerusalem?”
- University of Minnesota, Carl Sheppard Memorial Lecture in Medieval Art History, 2015: “A Copper-alloy Plate with Architectural Imagery in Berlin . . . and Jerusalem?”
- Courtauld Institute of Art, University of London, annual International Center of Medieval Art Lecture, 2016: “Reading and Seeing. The beginnings of book illumination and the modern discourse on ethnicity”
- Sewell Biggs Museum of American Art, 2016, Symposium on the Saint John’s Bible: “The Saint John’s Bible and the Tradition of Manuscript Illumination.”
- Princeton University, Seminar-Colloquium on Medieval Manuscripts, 2016: “Reading and Seeing. The beginnings of book illumination and the modern discourse on ethnicity.”
- University of Pennsylvania, Schoenberg Institute for Manuscript Studies, 2016: “Reading and Seeing. The beginnings of book illumination and the modern discourse on ethnicity.”
- Loyola University (Maryland), 2016: “A Copper-alloy Plate with Architectural Imagery in Berlin . . . and Jerusalem?” and class discussion “The ‘Icon’ Problem.”
- Courtauld Institute of Art, University of London, 2017: “A Copper-alloy Plate with Architectural Imagery in Berlin . . . and Jerusalem?”
- J. Paul Getty Museum, 2017: “Antique and pseudo-Antique in Carolingian Manuscripts”



LAWRENCE NEES      CURRICULUM VITAEFellowships

Woodrow Wilson Fellow, 1970.  
 NDEA Title IV Fellow at Harvard University, 1970-1971 and 1973-1976.  
 Teaching Fellow, Department of Fine Arts, Harvard University, 1975-1976.  
 Lilly-Pennsylvania Fellow, University of Pennsylvania, 1979-1982.  
 Mellon Fellow in the Humanities, University of Pennsylvania, 1981-1982.  
 Samuel H. Kress Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, spring term 1986.  
 Member, Institute for Advanced Study, Princeton, spring term 1988.  
 Center for Advanced Study, University of Delaware, 1990-1991.  
 John Simon Guggenheim Memorial Foundation Fellowship, 2000-2001.  
 Berlin Prize Fellow, American Academy in Berlin, fall term 2004.  
 National Humanities Center, Allen W. Clowes Fellow and NEH Fellow, 2010-2011.  
 Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, 2013-2014 (declined).  
 Courtauld Institute of Art, University of London, Research Fellow Visiting Expert, 2017.  
 Getty Research Institute, Museum Scholar, spring term 2017.

Grants and Awards

Travel stipend, Graduate School of Arts and Sciences, Harvard University, 1974.  
 Canada Council research grant, 1977.  
 University of Delaware research grants-in-aid 1978, 1979, 1980, 1981, 1982, 1983, 1984.  
 National Endowment for the Humanities, Summer Stipend, 1981.  
 University of Delaware, General University Research grant, 1984.  
 American Council of Learned Societies, grant-in-aid, 1984.  
 University of Delaware supplemental research grant, 1985.  
 University of Delaware, General University Research grant, 1989.  
 Millard Meiss Fund of the College Art Association of America, publication subsidy, 1989.  
 Samuel H. Kress Foundation, publication subsidy, 1990.  
 Samuel H. Kress Foundation, grant for travel to international conference, 1990.  
 Samuel H. Kress Foundation, grant for travel to international conference, 1991.  
 University of Delaware, General University Research grant, 1993.  
 American Philosophical Society, grant-in-aid for research, 1993.  
 National Endowment for the Humanities, Summer Stipend, 1995.  
 Samuel H. Kress Foundation, grant for travel to international conference, 1996.  
 University of Delaware, General University Research grant, 2000.  
 Visiting Fellow, Department of Art and Archaeology, Princeton University, 2002-2003.  
 Excellence in Teaching Award, University Faculty Senate, University of Delaware, 2003.  
 Elected as a Fellow of the Society of Antiquaries, London, 2006.  
 Hamad Bin Khalifa Fellowship to attend biennial symposium on Islamic art in Doha, Qatar, 2007.  
 University of Delaware, College of Arts and Science, Research Travel grant, 2012.  
 University of Delaware, Center for Global Studies, Travel grant, 2013.  
 Elected as a Fellow of the Medieval Academy of America, 2014.  
 University of Delaware, General University Research grant, 2015.  
 The Barakat Trust, publication subsidy for *Perspectives on Early Islamic Art in Jerusalem*, 2015.

LAWRENCE NEES      CURRICULUM VITAESelected Professional Service

## International Center of Medieval Art

President, 2011-2014; Vice-President, 2008-2011

Board of Directors, 1993-1996, 2002-2003, 2005-2008; Advisory Committee, 1988-1991; 2000-2002;

Membership Committee, 2005-2008, 2008-2011 (Chair); Program Committee, 2000-2002 (Chair), Nominating Committee, 2002-2003; Publications Committee 2009-2011; Forward-Looking Committee 2009-2011.

The Medieval Academy of America, Councillor, 2004-2007.

Delaware Valley Medieval Association:

President 2008-2009, Vice-President 2007-2008.

American Council of Learned Societies, Delegate, 2016-2019.

Book Review Editor (Art History), *Speculum* (journal of the Medieval Academy of America), 2008-2011.

Co-Editor, *Studies in Iconography*, 2005-2009.

Editorial Board, *The Art Bulletin* (journal of the College Art Association of America), 1991-1994; 1994-1997.

Editorial Board, TEAMS (Consortium for the Teaching of the Middle Ages), 1988-1990.

Advisory Board, *Troianalexandrina*, 2014 – present.

Advisory Committee, Medieval and Renaissance Galleries Renovation Project, Victoria and Albert Museum, London, 2003-2009.

Advisory board, Centre for the Study of Manuscript Cultures, University of Hamburg (Germany)

Reviewer for *Choice* since 1988 (numerous book reviews on medieval and Islamic art and architecture).

Reviewer of grant proposals: Getty Foundation, Canada Council, National Endowment for the Humanities, American Academy in Berlin.

Reviewer of book and article manuscripts: *Dumbarton Oaks Papers*, *Gesta*, *The Art Bulletin*, *Speculum*,

*Journal of the Society of Architectural Historians*, *Peritia*, *Bulletin of the School of Oriental and African Studies*, University presses of Princeton, Penn State, Pennsylvania, Michigan, Edinburgh, Cambridge, Oxford, Michigan, also Dumbarton Oaks, Prentice-Hall, Little Brown, Ashgate and other publishers, *Oxford Bibliographies Online*.

External adviser and examiner for doctoral candidates at Bryn Mawr College, University of Toronto, Brown

University, Temple University, Columbia University, Notre Dame University, Vanderbilt University, Harvard University, Université de Poitiers (France), University of East Anglia (U.K.)

Reviewer of candidates for promotion at many colleges and universities in the United States and abroad (usually two-three annually).

Expert Witness, American Civil Liberties Union, 2007.

Selected University Service

University Faculty Senate Committee on Research, 1988-1990 (Chair, 1989-1990).

Ad Hoc Presidential Committee to review the University's relationship with The Pioneer Fund (Chair, 1989-1990).

University Faculty Senate Committee on Promotions and Tenure, 1994-1997 (Chair, 1996-1997).

University Faculty Senate Ad Hoc Task Force to revise the University's Guidelines for Faculty Promotion and Tenure (Chair, 1996-1997).

Editorial Board, University of Delaware Press, 1993-1996.

Dean's Advisory Committee on Research, 1995-1997.

Winterthur Program on Early American Culture Advisory Committee, 2007-2008.

Provost's Ad Hoc Committee on Undergraduate Education, 2010-2012.

Interdisciplinary Humanities Research Center's grant review committee, 2012-2013.

Renewing the University Museums Working Group, 2012-2013.

Provost's Ad Hoc Committee on Continuing Non-Tenure Track Faculty Contracts. 2013-2014.