



# ICMA NEWS

...AND MORE

Spring 2016, no. 1

Sherry C.M. Lindquist, Editor

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## FROM THE PRESIDENT

Dear colleagues,

Spring is arriving as foretold, with prospects of upcoming summer travel, research, and other less exalted but equally life-restoring activities.

We are in an important year for the ICMA: 2016 marks the 60th year since a branch of the Centre internationale d'études romanes in France was founded in America. In its new land, the Centre was to vastly broaden its scope and ultimately become the International Center of Medieval Art. To honor our 60th anniversary in a proper fashion, we are planning an event in New York in conjunction with the exhibition on medieval Jerusalem that will open at the Metropolitan Museum this coming fall. We will keep you posted. It would be terrific if each of you could contribute a small extra amount to the ICMA this year to help us expand in the years to come even more dramatically than we have in the past 60 years of our existence.

In February, we came together in Washington, DC, for the annual meeting of the membership. The site of our meeting this year was the French Embassy, nicely honoring our French origins. The complex arrangements were undertaken by our Operations Administrator, Ryan Frisinger, who saw to it that we had excellent food and no lack of French wine and champagne. Despite the somewhat distant location of the Embassy, and despite the alternate attractions offered by the College Art Association and by the city of Washington itself, many members attended the meeting. Representatives of the University of Chicago Press, Gordon Rudy and Marsha Ross, also came, as did our counsel, George Spera. The seven newly elected Board members were introduced at this time, and the outgoing members thanked for

their three years of service. The new Board members are: Gudrun Bühl, Kristen Collins, Alexa Sand, Avinoam Shalem, Achim Timmerman, Diane Wolfthal and Warren Woodfin. We also thanked Jan Marquardt for her energetic leadership of the Membership Committee, and introduced Sarah Guérin as her successor.

The ICMA-sponsored session at CAA this year, also very well attended, was organized by Benjamin Tilghman and Jennifer Borland; their report on their session, "Out of Time and Out of Place: Comparative Approaches in Art History," can be found elsewhere in this Newsletter. The ICMA was present this April for the first time at the annual meeting of the Canadian Conference of Medieval Art Historians: we sponsored the keynote talk there, given by Achim Timmerman: "Fleeting Glimpses of Eschaton: Scalar Travels in the History of Medieval Microarchitecture." Other first-time appearances are planned for

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*Nancy Ševčenko,  
President of the ICMA.*

## FROM THE PRESIDENT

(continued)

later in the year. As always, we are grateful to the Kress Foundation for the travel support we can offer.

The annual Courtauld lecture in London was delivered in February by Larry Nees, our former President. Larry spoke, to great acclaim, on “Reading and Seeing: the Beginnings of Book Illumination and the Modern Discourse on Ethnicity.” Larry has kindly agreed to deliver the lecture again in the fall, in Philadelphia, at which time it will be videotaped and then made available on the ICMA website.

There is good news with regard to ICMA Publications. The *Census of Gothic Sculpture in America*, volume 3, is now in the hands of the printer; it will very soon be advertised for advance purchase and may be out and about by the time of Kalamazoo. This has been an incredibly challenging and time-consuming project for its phenomenal editors, Joan Holliday and Susan Ward; they have been aided along the way by our resourceful Project Manager, Danielle Oteri, and the book’s designer, Patricia Arnao. This volume of the *Census* is nearly 700 pages long, and has 446 illustrated entries; it covers the museums, large and small, of New York and Pennsylvania, minus the Metropolitan Museum of Art. We encourage all of you to alert your libraries to this extremely important new publication.

Other publishing ventures are in the works. The interactive website devoted to an unfinished work of the late Barbara Abou-el-Haj is being developed by Nina Rowe with Janet Marquardt, Jennifer Feltman, and colleagues. Betsy Sears, chair of the Publications Committee, has been in touch with publishers with proposals for an ICMA Ebook series. Nominations for the next editor of the Newsletter (starting 2017) and of *Gesta* (starting 2019) will be solicited shortly in an Eblast: the start times seem a long way away, but it is crucial that the new editors have time to shadow the old before taking up their positions.

The idea of instituting a book prize, to be awarded annually by the ICMA to the best single-authored book on medieval art, emerged at the spring Board meeting a year ago. Since then the idea has been given shape by Nino Zchomelidse, money for the prize has been budgeted, and presses are being notified. For the 2016 prize for the best book printed in 2015, the jury will consist of the four members of the ICMA Executive Committee. This coming fall, five scholars are to be elected by the membership at large; they will constitute the 2017 jury for the best book of 2016.

The Website Committee, chaired by Ben Tilghman, has been analyzing more ways to make use of the ICMA site, so beautifully configured by Danielle Oteri. Keep an eye out for new elements, and do get in touch with Ben or Danielle with any suggestions you may have.

Three student travel awards will be offered again this year. The report by Bevin Butler, one of last year’s winners, can be found elsewhere in this Newsletter.

Last October, the ICMA was informed that Crédit Suisse, which had been managing its investments for some time, would no longer be managing accounts such as ours after December 31. We therefore needed to find a new home for the investments, and quickly. Our Treasurer, David Raizman and I, and Doralynn Pines, the chair of the Finance Committee, raced to solicit and assess proposals from various banking institutions. The decision was made to move our investments to Morgan Stanley in New York. The big January drop in the stock market coincided almost to the day with our first Finance Committee meeting at Morgan Stanley, but since then all has gone as well as can be expected, and we are confident that our investments are in safe hands.

With that, I wish all of you a beautiful spring, and thank you warmly for your continued involvement with the ICMA.

*Nancy Ševčenko, President of the ICMA*

## STAHL AND FORSYTH LECTURES ANNOUNCED

The ICMA is pleased to announce the 2016-17 Stahl and Forsyth Lectures.

The Stahl Lecture: Mary Shepard (University of Arkansas-Fort Smith), Gayle Seymour (Central Arkansas University)

and Floyd Martin (University of Arkansas-Little Rock), have invited Barbara Boehm (Metropolitan Museum of Art) to speak to studio and graphic design students about medieval manuscript design.

The Forsyth Lecture: Maile Hutterer (University of Oregon), Anne McClanan (Portland State University), and Benjamin David (Lewis & Clark College) will host Jacqueline Jung (Yale) at their institutions.

## MEMBERSHIP COMMITTEE



This is a brief word to introduce myself, Sarah Guérin, as the new chair of the membership committee, as I've taken over from Janet Marquardt since February. I'm excited by this opportunity to help ICMA grow and I'm especially looking forward to emphasizing the first word of our title – International! With the growth of new membership benefits that move well beyond *Gesta-*

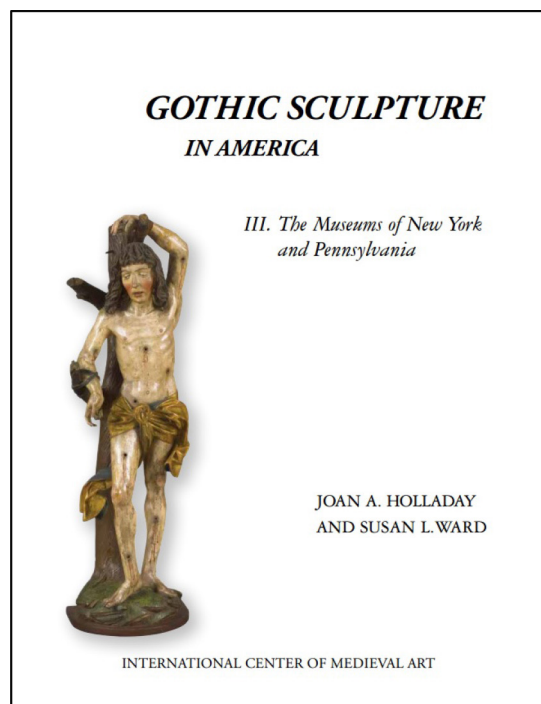
the new ICMA book award announced elsewhere in the newsletter is a great example of this—an active annual membership is becoming more and more advantageous to scholars at all stages of their career. Visibility is another important aspect of my mandate. Not only committee members, but all ICMA-ers are strongly encouraged to contact me if you are speaking at a conference where you think the organization could be broadcast. Don't hesitate to contact to me (s.guerin@umontreal.ca), and I will organize promotional materials to be sent, including recruitment flyers in English, Spanish, French, German, Italian, and Japanese. I look forward to hearing from and working with you directly.

## PUBLICATIONS COMMITTEE

### In Press: Gothic Sculpture in America III: The Museums of New York and Pennsylvania

Ten years in the making, three of that on the design alone, *Gothic Sculpture in America III: The Museums of New York and Pennsylvania* has gone to press and should be available at the 51st International Medieval Congress at Kalamazoo in May. Edited by Joan Holladay and Susan Ward, the volume continues the series started by Dorothy Gillerman in 1989. For this newest installment, thirty-five authors have written 446 entries on over 550 objects in twenty-eight museums and other public institutions. Included are the works in large and well-known collections, like that at the Philadelphia Museum of Art, the extensive but less familiar holdings at the Glencairn Museum, and those of numerous smaller institutions, such as the Explorers Club, Falaise at Sands Point Preserve on Long Island, and the Barnes Collection, whose medieval sculptures may come as a

surprise. ISD is handling the printing and distribution of the volume.



*Submitted by  
Joan Holladay, University of Texas, Austin*

## REPORTS FROM ICMA-SPONSORED SESSIONS

### ICMA at the College Art Association Conference, Washington DC, February 2016

The ICMA sponsored a session entitled “Out of Time and Out of Place: Comparative Approaches in Art History” at the 104th Annual Conference of the College Art Association in Washington, DC. Conceived by members of the Material Collective to be an exploration of the benefits and perils of an art history that eschews traditional sub-disciplinary boundaries, the panel elicited continuing discussion about how art historians think and write about their subjects of study.

The session featured five papers. Caitlin Hutchison of the University of Delaware presented a paper considering the high crosses of medieval Ireland in conjunction with the large stone crosses of colonial New Spain. Starting with

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## REPORTS FROM ICMA-SPONSORED SESSIONS

(continued)



*“Speakers at the ICMA session, “Out of Time and Out of Place: Comparative Approaches in Art History,” at the 104<sup>th</sup> Annual Conference of the College Art Association, Washington, DC.*

those characteristics shared by the two traditions – monumental scale, outdoor placement, and innovative iconography – Hutchinson went on to examine how both groups of works can mutually inform our understanding of their production and reception. Hallie Meredith of Washington State University similarly tackled questions of site-specificity by considering contemporary glass installations in conjunction with a Late Antique glass opus sectile cycle from Kenchreai. By considering how contemporary installations respond to and co-constitute sacred spaces, Meredith was able to speculate about the motivations and expectations for temple decorations that, in fact, never made it out of their packing crates. Sacred space—whether created or evoked—was a primary concern for Jessamine Batario of the University of Texas at Austin, who explored the intellectual and phenomenological intersections of Middle Byzantine mosaics and the paintings of Barnett Newman, via the writings of Otto Demus and Clement Greenberg. In both art and writings, she delineated a yearning to unite reality and transcendence. Christine Mugnolo of UC-Irvine described how a careful study of early woodcuts had helped her formulate new questions about the development of newspaper comics

in the late nineteenth and early twentieth centuries; in both cases, artists faced with a new medium developed similar solutions to parallel problems. Finally, Heather Pulliam of the University of Edinburgh presented a critical comment on the staged collisions of contemporary and medieval art in the galleries of the National Museum of Scotland. By considering how permanent installations by Eduardo Paolozzi and Andy Goldsworthy shaped viewers’ experience of medieval and prehistoric art, Pulliam was able to articulate and then problematize some of the desires that are implicit in much comparative scholarship.

What followed was a robust discussion that considered the various reasons for doing comparative art history. This raised broader questions about how we do the art history we do. What is the value of this approach? What, really, can be gleaned from it? The panelists argued that such exploratory work might often be more useful as part of the process of doing art history—of thinking through our objects—than as an intellectual end unto itself. Can art historical scholarship be encouraged to pay more attention to processes of research, thinking, and writing, rather than so

heavily prioritizing final statements in formal publications? Also noted were the challenges of doing comparative art history alone, as someone who is likely more trained in only one of the periods or areas being considered. Each of the panelists described some trepidation as they made their way into new territory, particularly the modernists who found themselves speaking in a session sponsored by the ICMA. Might comparative studies be a means of making art history a more collaborative field?

In the end, the session may have raised more questions than it answered, but that was certainly one of its goals. As one audience member stated on Twitter, “Loved ending

the session with call to consider (reconsider) how/when Art History works & why?” while another claimed “Mind = blown.” And indeed, these are questions relevant far beyond the art history of the Middle Ages. In fact, the session’s speakers were largely early-career art historians, as well as non-medievalists, suggesting the potential for these conversations to continue far beyond CAA 2016.

*Submitted by*

*Jennifer R. Borland (Oklahoma State University/Material Collective) and Benjamin C. Tilghman (Lawrence University/Material Collective)*

## ICMA Annual Meeting, 2016, at the French Embassy, Washington DC



## ICMA at the Canadian Conference of Medieval Art Historians/ Conférence canadienne des historiens de l’art du Moyen Âge – Université Laval 1-2 April 2016

For the first time, the ICMA was involved with the annual bi-lingual Canadian Conference of Medieval Art Historians, itself in its 36<sup>th</sup> year. In the first days of April, the conference was held at Laval University in Québec City, hosted by Robert Marcoux, Assistant Professor of Medieval Art. The ICMA sponsored the keynote speaker, Achim Timmermann from University of Michigan, Ann Arbor, who presented a beautifully illustrated three-part synthesis of medieval microarchitecture. Achim walked us

through imaginative micro-cityscapes of gold filigree from the Ottonians, communities of saints assembling in heavenly Jerusalem around 1300, and the diverse ecosystem of Gothic forms that proliferated across ecclesiastic spaces in the year 1500.

In addition to speakers from across Canada at all stages of their career, the conference welcomed speakers from France, Belgium, Ireland and the United States. Long discussion periods followed the presentations, underlining the forum’s role as an excellent place to work through ideas and to receive constructive feedback. A special highlight was the Friday night reception among the Special Collections at Laval, with a presentation by professor emeritus Roland

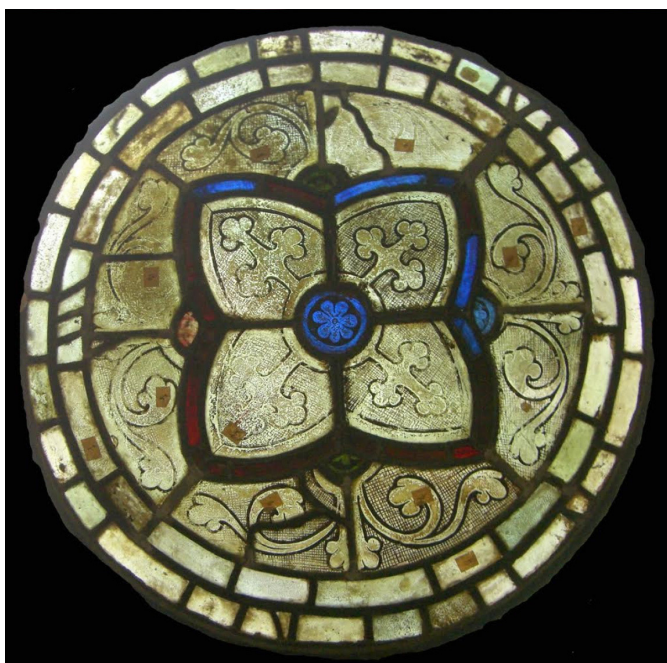
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## REPORTS FROM ICMA-SPONSORED SESSIONS

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ICMA-sponsored keynote speaker Achim Timmermann, organizer Robert Marcoux and Cecily Hilsdale from McGill University share the infamous local delicacy of *poutine* – French fries, cheese curds with gravy – at the 2016 Canadian Conference of Medieval Art Historians (Photo: Sarah Guérin).



A grisaille roundel from Laval University's Special Collections. Collections de l'Université Laval (L. Bav. 16), D: 62 cm. Formerly in the collection of Marius Plamondon, a Québec-based glass maker (Photo: Sarah Guérin).

Sanfaçon of a recent donation of medieval stained glass fragments from former Laval professor Jean-Guy Violette. The small collection of about a dozen works spans the full range of medieval stained glass production, and the sustained efforts of Sanfaçon and other Corpus Vitrearum members has dated and localized a large number of these fascinating and exquisite pieces.

The first collaboration of ICMA with the Canadian Conference of Medieval Art Historians augurs well for future partnerships. The 2017 edition of the conference will be at Brock University, hosted by Candice Bogdanski. A call for papers will be circulated in September soliciting participation.

Submitted by  
Sarah Guérin  
Université de Montréal

## MEMBER NEWS

### Awards

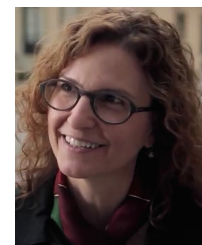
If you are a member and your work has recently garnered a prize in the 12 months prior to August, 2016, please send your information to Sherry Lindquist, [newsletter@medievalart.org](mailto:newsletter@medievalart.org) by July 15, 2016 (in advance of the August Newsletter).



Elina Gertsman (Associate Professor, Case Western Reserve University) published *Worlds Within: Opening the Medieval Shrine Madonna* (Penn State Press, 2015); it was shortlisted for the 2016 Charles Rufus Morey Award from College Art Association, which honors an especially distinguished book in the

history of art published in the English language.

Therese Martin (Consejo Superior de Investigaciones Científicas), received the Bishko Memorial Prize for best article published in 2015 from the Association for Spanish and Portuguese Historical Studies for her article "Crouching Crossbowmen in Early Twelfth-Century Sculpture: A Nasty, Brutish, and Short(-Lived) Iconography," *Gesta* 54, no. 2 (2015), 143-164.



Nina Rowe (Associate Professor, Fordham University) was awarded year-long fellowships from the NEH and the ACLS, as well as a Franklin Research Grant from the American Philosophical Society, to work on her new project: *The World in a Book: Weltchroniken and Society at the End of the Middle Ages*.

Corine Schleif (Professor, Arizona State University), is a recipient of the 2015-16 Berlin Prize. She is currently the John P. Birkelund Fellow in the Humanities at the American Academy in Berlin, where she is completing the book manuscript: *Bending Stone: Adam Kraft and the Sculpting of Art's History*.



Anne Rudloff Stanton (Associate Professor, University of Missouri) has received the Bonnie Wheeler Fellowship for work in summer 2016 on her book *Turning the Pages: the Power of Narrative in English Gothic Prayerbooks*.

Alison Stones (Professor emerita, University of Pittsburgh) was elected a Fellow of the Medieval Academy of America, and as Correspondant étranger honoraire of the Société nationale des antiquaires de France.



## RECENT PUBLICATIONS BY ICMA MEMBERS

If you are a member who has published a book (or equivalent research project) twelve months prior to August, 2016, and which has not yet been announced in this newsletter, please send your information to Sherry Lindquist, [newsletter@medievalart.org](mailto:newsletter@medievalart.org) by July 15, 2016 (in advance of the August, 2016 Newsletter).

Brown-Grant, Rosalind, Anne Dawson Hedeman, and Bernard Ribémont. *Textual and Visual Representations of Power and Justice in Medieval France: Manuscripts and Early Printed Books*. Routledge, 2015. <https://www.routledge.com/products/9781472415707>

Carr, Annemarie Weyl. *Famagusta: Volume I: Art and Architecture. Mediterranean Nexus 1100-1700: Conflict, Influence and Inspiration in the Mediterranean Area*. Turnhout: Brepols, 2014. [http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503541303-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503541303-1)

Guérin, Sarah M. *Gothic Ivories: Calouste Gulbenkian Collection*. London: Scala Arts & Heritage Pub., 2015. <http://museu.gulbenkian.pt/Museu/en/Publications/Publication?a=61>

Jørgensen, Hans Henrik Lohfert, Henning Lauengerud, and Laura Katrine Skinnebach. *The Saturated Sensorium: Principles of Perception and Mediation in the Middle Ages*. Aarhus: Aarhus University Press, 2015. : <http://en.uni-press.dk/udgivelser/s/saturated-sensorium,-the/>

Martin, Therese, ed., 'Me fecit'. *Making Medieval Art (History)*, special issue, *Journal of Medieval History* vol. 42, no. 1 (2016).

Sadler, Donna L. *Stone, Flesh, Spirit: The Entombment of Christ in Late Medieval Burgundy and Champagne*. Art and Material Culture in Medieval and Renaissance Europe. Leiden: Brill, 2015. <http://www.brill.com/products/book/stone-flesh-spirit-entombment-christ-late-medieval->

Lutan-Hassner, Sara. *Thomas Becket and the Plantagnets: Atonement through Art*. Leiden: Alexandros, 2015. <http://www.alexandrospress.com/Becket/Becket.htm>

## COMMEMORATIONS

If you would like to submit a commemoration of an ICMA member who has died in the twelve months prior to August, 2016, and which has not yet been announced in this newsletter, please send a 200-500 word obituary and, if possible, an accompanying photo to Sherry Lindquist, [newsletter@medievalart.org](mailto:newsletter@medievalart.org) by July 15, 2016 (in advance of the August, 2016 Newsletter).

### In Remembrance of Marilyn Stokstad (1929-2016)

One of the most beloved art historians of our generation and a past president of ICMA (1993-1996), Marilyn Stokstad always radiated a profoundly wide knowledge of art and sparkled with encouragement to all. At heart she was a populist asking all to look and learn, often offering advice with a dose of laughter. From the beginning, Marilyn was a pioneer. For her MA at Michigan State University she sought her Nordic roots. Her 1957 dissertation for the University of Michigan on the Pórtico de la Gloria of the Cathedral of Santiago de Compostela was an exceptional accomplishment. Marilyn was a pioneer in many ways and especially at time when as a young woman it

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## COMMEMORATIONS

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Marilyn Stokstad

(Photo: LJWorld.com; <http://www2.ljworld.com/news/2016/mar/07/marilyn-stokstad-trailblazing-distinguished-profes/>)

required remarkable courage to venture to Spain alone for her research during the time of Generalissimo Francisco Franco. Although the dissertation was never formally published, she placed Santiago within a larger European artistic and cultural context, an approach that was built upon by many others; her work included an appendix on the role of color on the portal, many decades before the monument became a UNESCO site with legions of specialist focusing on its greatness.

The multiple editions of her *Medieval Art* (1985 and 2004) and her extraordinary *History of Art* (the 2011 edition of 1150 pages requiring two volumes) attest to her profound impact on learning. The nucleus of these ambitious enterprises probably began with her dissertation, which formed the basis of her 1978 book *Santiago de Compostela, In the Age of the Great Pilgrimages*. The beauty of Marilyn's work is in the directness and simple elegance of the word and her idea about art, whether it be of the Middle Ages or Chinese bronzes, that is not burdened by intellectual and verbal

gymnastics. Although her audience quickly became international, Marilyn was keen to bring to everyone's attention the glories of medieval art in American museums and libraries, thus always selecting works of art to illustrate that one might actually see. Her love of ICMA was manifested in so many different ways. She wanted future generations to benefit from her devotion to the art and culture of the Middle Ages and thus established an endowed Presidential Lectureship for the International Center for Medieval Art to be given every three years, most recently presented by Prof. John Lowden at the J. Pierpont Morgan Library in 2013. Marilyn was there to champion the organization in the days when it was at risk of bankruptcy and help raise awareness and support, especially from the Samuel H. Kress Foundation. She taught her entire professional life at the University of Kansas, becoming the Judith Harris Murphy Distinguished Professor Emerita of Art History. She was a director of the Spencer Art Museum at the University of Kansas from 1961-1968, and she established in 2012 an endowment named the Marilyn Stokstad Directorship.



Among her many other achievements, Marilyn was active with the College Art Association and was its president (1978-80). As my predecessor, Marilyn was always one I could lean on for wise advice, but as she passed the gavel to me she whispered “now I do not want to be a raspberry seed in the teeth.” Of course, it was her way of offering gentle encouragement. Her enduring friendship, inspirational writing, teaching and humanity will be so much missed.

*Submitted by  
Charles Little  
Metropolitan Museum of Art*

### In Remembrance of Jennifer O'Reilly (1943-2016)



*Photo courtesy of Dermot Roantree*

Jennifer O'Reilly, Senior Lecturer in History at University College Cork, passed away on February 18 at the age of 72. The breadth and depth of her knowledge about early medieval art, history, and theology was such that one friend, Colmán Ó Clabaigh, likened her unexpected passing to “watching a library burn.” The richness of her intellect was equaled by her generosity of spirit, and many of her colleagues have been left mourning not only a valued scholar, but also a dear friend.

Through a series of essays on Insular and Anglo-Saxon art, O'Reilly illuminated the intricate relationships among art, theology, and the liturgy, uncovering complexities of meaning that had only been glimpsed by previous scholars. Her scholarship moved between text and image in the same seamless fashion as the Insular scribes she studied. From Bede and Adomnán to the Book of Kells and Codex

Amiatinus, O'Reilly transformed our understanding of these things, exploring their physical and intellectual contexts. Her work emphasized connections, the way each part constantly responded to and affected other components: the networks of words and images, sequences of pages, chains of exegesis and liturgy. In the process, she profoundly altered the way that contemporary scholars approach the art of the early medieval British Isles. She seemed to radiate with the intensity of her learning, weaving together the relationships “with the grace of a bird,” as Ó Clabaigh described her scholarship and teaching.

A native of Great Britain, Jennifer O'Reilly began her training at the University of Nottingham, graduating in 1964 with a BA Honours in History, followed in 1965 with a Dip.Ed. (Distinction) by the Department of Education, University of Oxford. She completed her doctorate in 1972 at the Department of Fine Art, University of Nottingham. Her thesis was published in the “Outstanding Dissertations” series under the title *Studies in the Iconography of the Virtues and Vices in the Middle Ages* (New York and London, 1988), an early achievement that she with characteristic modesty described as “embarrassing.”

After a stint as temporary Lecturer in the Department of Medieval History at the University of St Andrews, 1974-75, she moved with her husband, Terence, and their two sons to Cork, Ireland, where she joined University College Cork. Over the next thirty years she opened new worlds to hundreds of students, worked with her colleague Éamonn Ó Carragáin to strengthen the university's program in early medieval Christianity, and collaborated with Father Seán Connolly on editing unpublished Hiberno-Latin texts. Her energies also went into the founding in 1998 of the Diploma of the History of Art and later the BA programme at UCC. Her contributions to scholarship were recognized with election as Fellow of the Society of Antiquaries of London (2005) and member of the Royal Irish Academy (2008). Upon her retirement in 2008, she was honored with a colloquium and a festschrift edited by her students Elizabeth Mullins and Diarmuid Scully, *Listen, O Isles unto me* (Cork, 2011). She did not lessen her pace of research and lecturing with retirement, nor did she lose her generosity and openness to anyone who was interested in her beloved Bede and the art and history of the early Middle Ages.

Although renowned for the sharpness of her intellect and insight, as a teacher Jennifer was always encouraging and welcoming both to her own students and younger scholars in the field. Guidance and—when needed—correction

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## COMMEMORATIONS

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took the form of a passionate but quietly spoken question and gentle nudge to look again at an image or text. As a scholar she was a perfectionist with herself, her colleagues, and her students, never allowing herself to “recycle” her lectures, always pushing on to new questions about texts and images she had not yet explored. Professor Rosemary Cramp expressed Jennifer’s importance so aptly: “She was a rare and inspiring presence among us.” All of us whom she inspired are heartbroken by her passing, but we are so grateful to have known her presence.

*Submitted by  
Carol Farr, Heather Pulliam and Ben Tilghman*

### In Remembrance of Virginia Nixon (1939 – 2015)



*Photo courtesy of Laurence Nixon.*

Virginia Nixon passed away after a long battle with cancer on December 9, 2015. She was a much-loved teacher, was valued for her warmth and keen intellect by all who knew her, and was an active member in the milieu of Canadian Medieval Art History. She is survived by her husband, Laurence Nixon, Chair of the Religious Studies Department at Dawson College, and her five children, Martin, Sarah, Judy, Anna and David, and their families.

After an early job at Metropolitan Life Insurance, Virginia received her BA in English Literature from Carleton University in Ottawa in 1962. She won a Goethe Institute scholarship to study German at Radolfzell on Lake Constance, traveling to Munich and Berlin as well. She moved to Montreal in 1968, and became a journalist for The Montreal Gazette, the leading English-language

newspaper, where she was the art critic for twelve years. She also freelanced for a number of other important Canadian art publications, including the Canadian Forum and Vie des Arts magazines and the Canadian Broadcasting Corporation. From 1978 to 1982 Virginia wrote a regular column in the Catholic Times, the diocese of Montreal’s monthly newsletter, on the lives of the saints, a subject that eventually became her doctoral dissertation. Defended in 1997 at Concordia University, Virginia’s thesis on the iconography and broader cultural significance of Anna Selbdritt was published in 2005 by Penn State University Press, as a monograph entitled *Mary’s Mother: Saint Anne in Late Medieval Europe*.

For thirty years Virginia Nixon was a part-time fellow at Concordia University’s Liberal Arts College where she taught courses in both art history and music history. She was a much-loved teacher who inspired a number of students to pursue further studies in the field. Hélène Rompré, a former student, historian and writer, recalls how Virginia would take her classes around Montreal on foot or on bike, using the architecture of the city to teach such fundamental principles as Ionic versus Corinthian columns. Her dedication to teaching and to experiencing art firsthand was witnessed by her longtime involvement with the Liberal Arts College’s yearly trip to New York City. Virginia’s role as guide and mentor on these trips will be commemorated at the Liberal Arts College with the establishment of the Virginia Nixon New York City Trip Fund, which will help defray costs of the college’s first-year trip to the cultural mecca, and ensure that generations of students will be exposed to medieval (and modern!) masterpieces early in their academic career (to contribute, contact [Sita.zarrabian@concordia.ca](mailto:Sita.zarrabian@concordia.ca)).

*Submitted by  
Sarah Guérin  
Université de Montréal*

## SPECIAL FEATURES

### Teaching Medieval Art History: Medieval Manuscripts in the Digital Age

I can still remember my first interaction with a manuscript when I was an undergraduate art history major. When it came time for me to choose a topic for my senior thesis, I selected an unpublished manuscript Book of Hours (Garrett 54) in Princeton’s Special Collections, because I wanted to work on something real that no one else knew about (Figure 1). This prayer book was a type extremely



Figure 1: *Virgin Mary and the Christ Child*, Princeton, Princeton University Library, Garrett 54, fol. 19r. (Photo: Index of Christian Art, <https://ica.princeton.edu>, accessed February 28, 2016).

popular in the Middle Ages and made for an almost exclusively lay audience. During my senior year, I puzzled out what the book's text and pictures could teach me. I learned to read its medieval book hand and spent months going through the calendar and prayers to see if they would provide clues as to its origins. I also studied the pictures, which included among other images in its visual cycle a humorous image of Mary, with Christ on a hobbyhorse supported by angels as he rode towards Saint Catherine. With the help of my faculty advisors, and the generous advice of Anne van Buren, a manuscript specialist then living in Princeton, I made headway in understanding the contexts within which the artists and scribes who made the book worked. I teased out the manuscript's likely location of production in southern France, probably near Lyons, and discovered that it had been made for a woman.

### I was hooked.

I was also privileged. I attended a university that had substantial manuscript and facsimile holdings, and I was, even as an undergraduate researcher, welcomed in major east coast manuscript collections, such as the Morgan Library in New York and the Walters Art Museum in Baltimore. At the time when I was a student, working with full

manuscripts as objects containing illuminated texts was largely restricted to those with access either to collections of manuscripts or to the expensive facsimiles of high-end manuscripts published by such companies as Faksimile Verlag or Akademische Druck- u. Verlagsanstalt (ADEVA), which bills itself as offering a “universal library of all culture” ([http://www.adeva.com/adeva\\_en.asp](http://www.adeva.com/adeva_en.asp)).

### Times have changed.

Manuscripts have never been so accessible via digital surrogates as they are now. Major libraries around the world are digitizing their collections to facilitate teaching and research, and they are easy to locate. For instance, *Digitalized Medieval Manuscripts, pinpointed* (DMMapp) (Figure 2) aggregates data gathered through crowd sourcing and allows searches of library holdings around the world. As of January 2016, the site provides links to more than five hundred libraries, offering unprecedented accessibility to students and scholars, integrating such wonderful sites as *E-codices*, the ever-expanding virtual manuscript library of Switzerland <<http://www.e-codices.unifr.ch/en>>. DMMapp's coverage is less thorough for the United States, where digitization projects are run at individual museums and libraries. Those who do manuscript research should signal omissions via their “Send us a tip” link, since for the United States, the DMMapp draws the bulk of its information



Figure 2: *Digitalized Medieval Manuscripts, Pinpointed*. (Photo: <http://digitizedmedievalmanuscripts.org>, accessed February 28, 2016).

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## SPECIAL FEATURES

(continued)

from *Digital Scriptorium* (<http://vm136.lib.berkeley.edu/BANC/digitalscriptorium/>).

Scholars in Digital Humanities are using these digital surrogates to present research and offer material for further study. For instance, one European Commission collaboration, *Europeana Regia* (<http://www.europeanaregia.eu/en>), digitally reconstitutes libraries of surviving manuscripts from three royal collections: the 8<sup>th</sup>-9<sup>th</sup> century Bibliotheca Carolina, the 14<sup>th</sup> century French libraries of King Charles V and his family, and the 15<sup>th</sup>-16<sup>th</sup> century libraries of the Aragonese kings of Naples. A second site, *Carolingian Culture at Reichenau and Saint Gall* (Figure 3) set out initially to present and analyze the architectural drawing known as the plan of Saint Gall. In a second phase it expanded to digitalize surviving manuscripts from the libraries of the Abbeys of Reichenau and Saint Gall in order to, as the site puts it, “provide a means for exploring the intellectual context for the creation and use of the plan.” Still other projects consider a single manuscript or single text. Thus the *Roman de la Rose Digital Library* (<http://romandelarose.org/#home>) has the ambitious goal of providing digital surrogates of all of the surviving rose manuscripts. I am

not yet aware of any online portal comparable to DMMapp to make such digital humanities projects easily accessible, but I am sure one will exist soon. In the meantime, the new journal, *Manuscript Studies*, may begin to facilitate access for scholars of medieval manuscripts to digital research that would enhance teaching the Middle Ages; it plans to include reviews of digital projects related to pre-modern manuscript books (see <http://mss.pennpress.org/digital-project-review-information/>). They may heighten awareness of those of us in the academy who will need to evaluate digital projects in dissertation research and in the evaluation of candidates for promotion and tenure.

There are differences between a digital surrogate and the manuscript original, and between the kinds of research that is possible to undertake with each. For graduate students, digital surrogates can offer a wonderful avenue into a problem, but actual examinations of the manuscripts themselves often remains central for certain kinds of analysis, as projects like *Digging into Data to answer Authorship related Questions* (<http://isda.ncsa.illinois.edu/DID/>) revealed. In teaching undergraduates, my largest challenge is balancing exposure to the wealth of material available on the web

**Carolingian Culture at Reichenau & St. Gall**

Manuscripts and Architecture from the Early Middle Ages

**This website** presents digital versions of two of the gems surviving from the monasteries of Reichenau and St. Gall. One is the unique architectural drawing known as the Plan of St. Gall. The other is the extensive ninth-century library collections of the two monasteries, identifiable by their distinctive script. Both of these are complimented by various resources to assist in their study, providing further information about the material and intellectual contexts of Reichenau and St. Gall.

Located roughly twenty-five miles apart on what is now the border between Switzerland and Germany, the island monastery of Reichenau and the mountain valley monastery of St. Gall were members of a network of imperial monasteries stretching across the Carolingian empire in the eighth and ninth centuries. Their proximity led to numerous close ties between the two monasteries, which shared books, commemorative obligations, and even occasionally the same abbot.

To the Manuscripts Section



Zu den Handschriften

To the St. Gall Plan Section



Zum Klosterplan

**Diese Website** präsentiert digitale Abbildungen von Handschriftenschatzen der Kloster St. Gallen und Reichenau. Im Zentrum steht der St. Galler Klosterplan, eine einzigartige Bauzeichnung eines idealen Klosters aus dem neunten Jahrhundert. Daneben präsentieren wir eine Rekonstruktion der Bibliotheken beider Klöster mit allen Handschriften die aufgrund ihrer charakteristischen Schrift den beiden Klöstern zuzuweisen sind. Zusätzlich bieten wir zahlreiche Hilfsmittel und Zusatzinformation, mit denen sich der intellektuelle und materielle Kontext der Handschriftensammlungen erfassen lässt.

Das Inselkloster Reichenau und das in einem Alpental liegende Kloster St. Gallen liegen ungefähr 45 Kilometer voneinander entfernt im heutigen Grenzgebiet zwischen Deutschland und der Schweiz. Beide Klöster gehört zu einem Verbund kaiserlicher Klöster das sich im achten und neunten Jahrhundert über das Fränkische Reich erstreckten. Durch die enge Nachbarschaft waren beide Klöster auf vielfältige Art miteinander verbunden (zum Beispiel in Gebetsverbänden) und wurden zum Teil sogar vom

Figure 3: *Carolingian Culture at Reichenau and Saint Gall* (Photo: <http://www.stgallplan.org>, accessed February 28, 2016).

with conveying a sense of the material presence and unique character of medieval books. There is no substitute for full books that can be held in the hand, which allows an experience of scale and heft and permits careful analysis of signs of making and use. But there is also no substitute for the diversity of book types available on the web and for the sheer volume of comparative manuscripts now at our disposal. In order to encourage students to come to grips with these challenges, I devise short assignments using digital surrogates to broaden students' experience while keeping them focused on thinking about book design and about the particular role that illumination plays at specific historical moments in shaping reception. For instance, one five-page paper focusing on text and image asks students to read two of Terence's six first-century comedies and to consider how the text sets up and meets audience expectations about its characters, whether the text characterizes individuals as distinct from each other or as types (such as slaves, old men, young men), and what kinds of settings are established by the text. They then turn to an illuminated Carolingian example (Paris, BnF Ms. lat. 7899) (Figure 4) and look at the same two plays, analyzing whether the

images contribute to their insight into the text, whether the images contribute further to characterization, offer added insight into the text, or employ artistic devices that make a play that was hundreds of years old intelligible to a 9<sup>th</sup> century audience. Their discoveries are taken further during class discussion later in the semester about a copy of Terence (Paris, BnF Ms. lat. 7907A) (Figure 5) given to Duke John of Berry in 1408. Its production was supervised by Laurent de Premierfait, who probably consulted the earlier manuscript, easily accessible in the library at the Abbey Church of Saint Denis outside Paris. He worked with artists adding a new prefatory image and visually reconfiguring the Carolingian staging of scenes to communicate to a fifteenth-century audience.

Longer assignments encourage students to move from a digital surrogate to an original contemporary book that they make. In an assignment adapted from Diane Reilly (Indiana University), I encourage students to study digital surrogates of a variety of secular and religious texts, to then select one to use as inspiration, and to make one quire of a 21<sup>st</sup> century book that responds in material form to the medieval illuminated

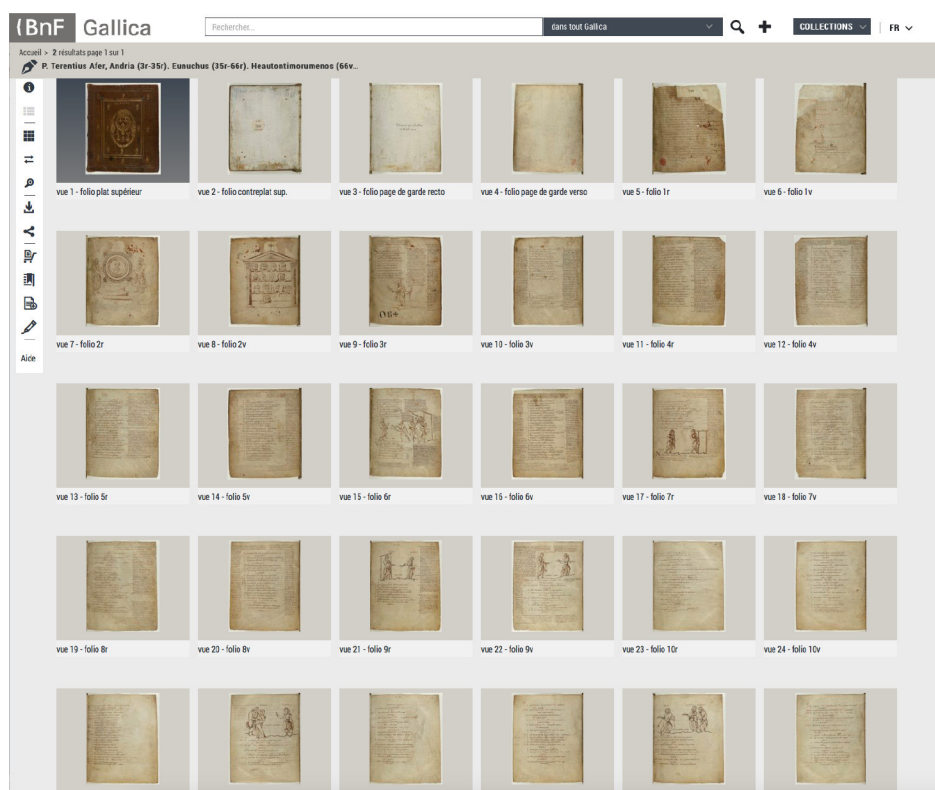


Figure 4: Gallica website for P. Terentius Afer, Comediae. See <http://gallica.bnf.fr/ark:/12148/bn1b84525513>, accessed February 29, 2016.

Continued on page 14

## SPECIAL FEATURES

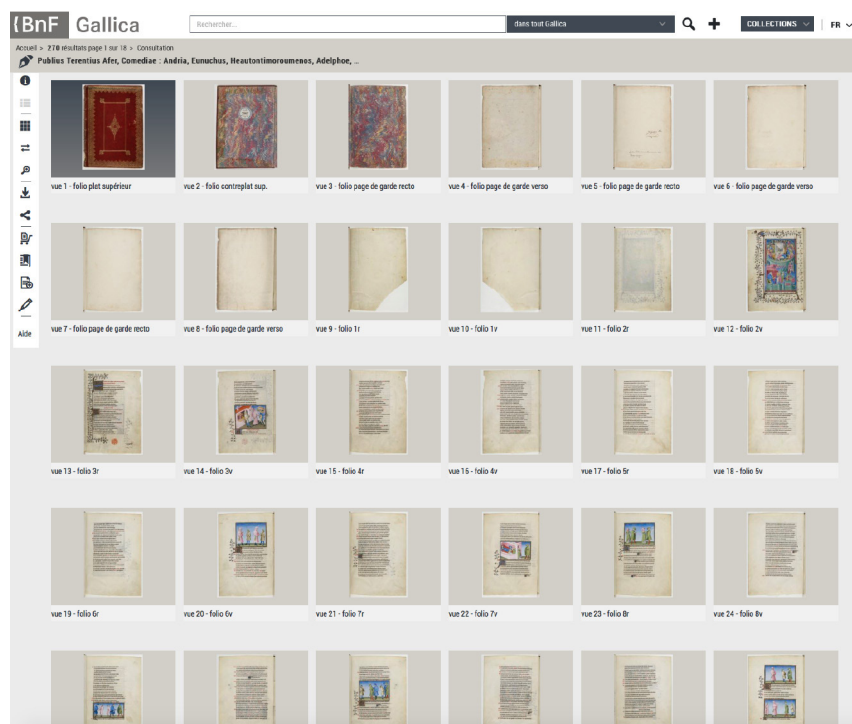
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Figure 5: Gallica website for P. Terentius Afer, *Comediae*. (Photo: <http://gallica.bnf.fr/ark:/12148/btv1b84521984>, accessed February 29, 2016).

prototype. Students make their illuminated quire, and write an analysis that demonstrates their understanding of the medieval book in its original context and how their adaptation of that form transposes some of the aura of the original to enhance the 21<sup>st</sup> century text that they chose to illustrate.

We should not be complacent, because the multiplication of digitized manuscripts and digital humanities websites does not resolve the problem of access or of evaluation. Students still need to be mentored to address thoughtfully what they gain and what they lose with the new digital technology.

*Anne D. Hedeman*  
*University of Kansas*

### Hidden Treasures: The Christ Church Picture Gallery, Oxford

Visitors to Oxford who are interested in medieval art will know the Ashmolean Museum, the world's first university museum. Among the extensive collections of art and archaeological artefacts in the Ashmolean there are considerable numbers of medieval objects including Italian paintings from Andrea da Firenze to Andrea Vanni. But

fewer visitors to Oxford, or indeed enthusiasts of medieval art more generally, are aware of the Christ Church Picture Gallery, tucked away within the walls of Christ Church, established by Cardinal Wolsey as “Cardinal’s College” in 1524, when Wolsey suppressed St Frideswide’s monastery, and took over its buildings for his new college. When Wolsey fell from grace in 1529, the College became the property of King Henry VIII, and in 1546 Henry re-founded the College, making the old monastery church the cathedral of the new diocese of Oxford, and renaming the hybrid College-Cathedral “Christ Church.”

The Christ Church Picture Gallery is literally a hidden treasure, not just because it is less well known than its counterparts elsewhere. Those arriving to Christ Church’s Canterbury Gate to visit the gallery will not see the gallery building itself at first. It is deliberately hidden from view. The façade of the purpose-built building in which the collection is housed (constructed in 1968 by the architects Powell and Moya) was made invisible from the outside so as not to obstruct views of the surrounding buildings (Figure 1).

Christ Church Picture Gallery began with a private donation, from the British Army General John Guise (b. 1682

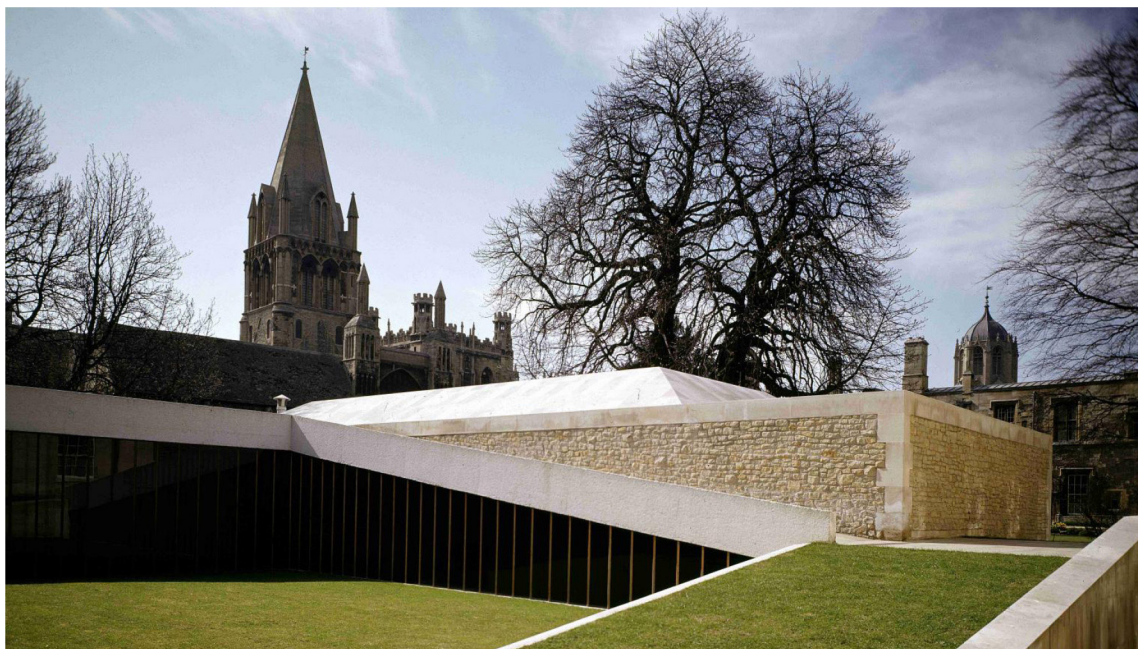


Figure 1: Christ Church Picture Gallery, by architects Powell and Moya, 1968 (Photo: Christ Church Picture Gallery Website, <http://www.chch.ox.ac.uk/gallery>)

or 1683, d. 12 June 1765). He had studied at Christ Church, and bequeathed his collection of paintings to his old college. The Guise collection consisted of some two hundred paintings, and two thousand drawings, the paintings being mostly sixteenth- and seventeenth-century Bolognese, Roman and Venetian. The paintings were mostly hung in the college library. This core collection was subsequently enriched by other donations, including a collection of so-called Italian “primitives,” gifted to Christ Church by William Thomas Horner Fox-Strangways (the 4<sup>th</sup> Earl of Ilchester), who had also been educated at Christ Church, taking a BA in 1816 and an MA in 1820. During his diplomatic career, Fox-Strangways spent time in Florence and Naples, and apparently he purchased more Italian pictures while he was there than he could accommodate in his home. Fox-Strangways’ taste for fourteenth-century Italian paintings was an unusual one at that date in England. He donated thirty-seven early Italian pictures to the Christ Church Picture Gallery between 1828 and 1834, at which point (and until the opening of the new Ashmolean museum in 1845) the Christ Church Picture Gallery was the only public picture gallery in Oxford.

Early Italian paintings given by Fox-Strangways to the Christ Church Picture Gallery include some fascinating objects that deserve to be known better by medievalists. Two fragments of larger paintings are particularly

interesting for different reasons. One piece, showing four musical angels, by Bernardo Daddi (active c. 1280-1348), was discovered in 2007 to be the lower part of Bernardo Daddi’s *Coronation of the Virgin* in the National Gallery in London (Figures 2-3). While many of Fox-Strangways’s acquisitions have been removed from the oeuvres of the major painters under whose name they entered his collection, and been reascribed to less prominent painters, this one indicates that occasionally Fox-Strangways did acquire pieces by major Trecento painters. Another fragment – this time in tempera on linen – is from a *Lamentation* by Hugo van der Goes (c.1420/1440–1482 (Figure 4). This one is even more significant: it is the only painting by this major Netherlandish artist in any collection in England.

Another object in the collection is also the only example of an agreed work by its artist in a public collection in England, and is the earliest painting in the Christ Church Picture Gallery collection. This is a triptych with the Crucifixion, the Virgin and Child, and the Stigmatisation of St Francis, by the painter known as the Master of Città di Castello (active c. 1290-c. 1325) (Figure 5). Though the Master of Città di Castello is understood to be a follower of Duccio, his work has been seen to contain elements reminiscent of the work of Cimabue and Giotto. The Christ Church triptych itself bears comparison with certain works attributed

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## SPECIAL FEATURES

(continued)



Figure 2: Bernardo Daddi (c.1280–1348), *Four Musical Angels*, Christ Church, University of Oxford (Photo: <http://artuk.org/>).



Figure 4: Hugo van der Goes (c.1420/1440–1482), *The Virgin and Saint John* (fragment of *The Lamentation of Christ*), Christ Church, University of Oxford (Photo: <http://artuk.org/>).



Figure 3: Bernardo Daddi (c.1280–1348), *The Coronation of the Virgin*, The National Gallery, London (Photo: <http://artuk.org/>).



Figure 5: Master of Città di Castello (active c.1290–c.1325), *Triptych of the The Virgin and Child with the Crucifixion and Saint Francis Receiving the Stigmata*, Christ Church, University of Oxford (Photo: <http://artuk.org/>).

to Cimabue, such as the small *Virgin and Child* in the London National Gallery, acquired in 2000.

The Christ Church Picture Gallery's collection of early Italian paintings was augmented again in 1897 by a gift from the family the family of the poet Walter Savage Landor. This collection consisted of twenty-six paintings, including a *Calvary* painting by Giovanni di Paolo (1403–1482), a *Saint Dominic* and a *Saint John the Baptist* by the Master of the *Straus Madonna* (c. 1385–1415), and a *Virgin*



and Child with Saint Jerome and Saint Bernardino of Siena, by Sano di Pietro (1405/1406–1481).

All of these paintings can be seen in color on the website <http://artuk.org/> a joint initiative between the Public Catalogue Foundation (now known as Art UK), the BBC and over 3000 museums and other art collections. This website is, to some extent, a “Hidden Treasure” of its own, as it catalogues over 200,000 artworks, in public collections such as galleries and museums, but also universities, town halls, hospitals, and other civic buildings. As the website points out, most of this art is not on public view, so the Art UK website is a valuable and fascinating resource to showcase the art publicly owned by the United Kingdom. Later in 2016 Art UK aims to expand the project to include prints and drawings, and in 2017 it will include sculpture.

A visit to the Christ Church Picture Gallery is highly recommended as a worthwhile addition to the more well-known art treasures of the Ashmolean and the Bodleian.

Beth Williamson  
University of Bristol

## MEDIEVAL ART IN THE NEWS

### New Acquisition



Simon Bening, *The Author in His Study*. From the *Livre des fais de Jacques de Lalaing* by Jean Lefèvre de Saint-Remy (and others). Burgundian Netherlands, ca. 1530-40. Los Angeles, CA, The J. Paul Getty Museum, MS 114, fol. 10v.

The J. Paul Getty Museum recently acquired a magnificent late Flemish copy of *The Book of the Deeds of Jacques de Lalaing* (MS 114). This biographical account of the adventurous life of Jacques de Lalaing (1421-1453), a celebrated knight of the Order of the Golden Fleece and perhaps the most famed tournament fighter of the Middle Ages, contains a monumental frontispiece by Simon Bening. Seventeen additional lively miniatures spread through the manuscript by an artist in the circle of the Master of Charles V largely concentrate on Jacques’ unparalleled feats of arms across Europe. The manuscript was commissioned by a member of Jacques de Lalaing’s own family approximately eighty years after his death and passed directly through branches of the Lalaing family for the next 500 years until the Getty’s acquisition.

Submitted by  
Elizabeth Morrison  
Senior Curator of Manuscripts  
J. Paul Getty Museum

## ICMA OPPORTUNITIES

Calls for non-ICMA sponsored papers, fellowship opportunities, exhibition and conference announcements are now posted to the website and social media, where they are available to members in a format that is timelier than the triannual *Newsletter*. Visit our Facebook page (<https://www.facebook.com/InternationalCenterofMedievalArt/>), and follow ICMA on Twitter. ICMA members can also share calls-for-papers, conferences, lectures, grants, employment opportunities and other news that benefits the medieval art community on the Community News page of the ICMA website: <http://medievalart.org/community/>

## CALL FOR SUBMISSIONS TO THE “ENCOUNTERS” SERIES IN GESTA

ICMA members are invited to submit short “Encounters” (approximately 1500 words) for possible publication in *Gesta*. Inaugurated in 2013 (*Gesta* 52, no. 1), these are personal pieces that recount an important or formative encounter the author has had with a (deceased) medieval art historian, a monument of medieval art/architecture, or both together. All thoughtful contributions will be considered, including those from junior scholars. The editors are happy to respond to any queries at [gesta@medievalart.org](mailto:gesta@medievalart.org). Encounters may be submitted via the Editorial Manager

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## CALL FOR SUBMISSIONS TO THE “ENCOUNTERS” SERIES IN GESTA

(continued)

system at <http://www.press.uchicago.edu/ucp/journals/journal/ges.html>.

## CALL FOR ICMA SPONSORED SESSION PROPOSALS

### Forum Medieval Art, Berlin, September 20-23, 2017

The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization's sponsorship in 2017 at the 4<sup>th</sup> Forum Medieval Art, which will take place in Berlin. Intended as an open colloquium occurring biannually at rotating sites and organized by the Deutsche Verein für Kunstwissenschaft e.V, the Forum seeks to bring together research and researchers on different fields, regions and periods and to serve—as its name suggests—as a forum for ideas pertaining to the study of medieval art.

The 4<sup>th</sup> Forum Medieval Art 2017, entitled *360° – Places, Boundaries, Global Perspectives* will focus on research at the geographical and methodological boundaries of classical medieval studies. The various venues in Berlin and Brandenburg are the starting point, where, on the one hand, local medieval topics will be discussed, and on the other hand, the rich collections of Byzantine and Middle Eastern art are available. Accordingly, the conference will highlight the interaction of Central European medieval art and artistic production with other regions ranging from Eastern Europe, Byzantium, the Middle East, the Caucasus and the Mediterranean to the British Isles and the Baltic region. Thus research areas such as Byzantine Studies or Islamic Art History will be brought into the focus and consciousness of medieval studies, particularly in the context of the severely threatened artistic and architectural monuments of the Middle East. Especially welcome are topics discussing phenomena such as migration, media transformation and cultural paradigms. By asking for culturally formative regions at the borders of “Europe” and transcultural contact zones, definitions of the Middle Ages can be put up for debate. As a counterpart to this panorama, research about the region of Brandenburg and Berlin will also be presented. This includes subjects of museum studies and the history of art in and of Berlin, where the development of areas of cultural exchange has a long tradition.

Proposals for ICMA sponsorship should consist of a title, an abstract, a CV of the organizer, as well as the names

of three or four speakers. Session organizers and speakers must be ICMA members. Thanks to a generous grant from the Kress Foundation, funds may be available to defray travel costs of sponsored session speakers. In addition to speakers, session organizers delivering papers as an integral part of the session (i.e. with a specific title listed in the program) are now also eligible to receive travel funding. Please direct all session proposals and inquiries by **1 May 2016** to the Chair of the Programs Committee: Janis Elliott, School of Art, Texas Tech University.

Email: [janis.elliott@ttu.edu](mailto:janis.elliott@ttu.edu)

### International Congress on Medieval Studies, Kalamazoo, MI, May 11-14, 2017

The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization's sponsorship in 2017 at the International Congress on Medieval Studies (ICMS) at Kalamazoo. Session organizers and speakers must be ICMA members. Proposals must include a session abstract and a CV of the organizer(s), all in **one single Doc or PDF with the organizer's name in the title**.

No list of speakers need be attached at this time. Organizers will have the opportunity to send out a call for papers after the session selected by ICMA has been approved by the Congress Committee in July.

Session organizers and speakers must be ICMA members. Thanks to a generous grant from the Kress Foundation, funds may be available to defray travel costs of sponsored session speakers. In addition to speakers, session organizers delivering papers as an integral part of the session (i.e. with a specific title listed in the program) are now also eligible to receive travel funding.

Please direct all session proposals and inquiries by **24 April 2016** to the Chair of the Programs Committee: Janis Elliott, Texas Tech University. Email: [janis.elliott@ttu.edu](mailto:janis.elliott@ttu.edu).

## STUDENT COMMITTEE PAGES

The student committee pages provide a forum for early career medievalists to voice their interests and concerns, to serve as a vehicle to introduce themselves both to other student members and to the larger membership of the ICMA. Many thanks to Student Committee Newsletter Liaison, Lehti Keelmann, for her role in soliciting features for this section.

## ICMA Student Committee Update

This year began with some exciting opportunities for ICMA Student Members. Submission deadlines for the annual Student Essay Prize and the recently developed Graduate Student Travel Grants just passed and we look forward to learning this year's recipients soon. The ICMA Student Committee also looks forward to our conference sessions: "Crossing the Hanseatic Threshold and Beyond: Making Connections in Medieval Art, c. 1200-1500" at the upcoming International Congress on Medieval Studies in Kalamazoo and "Setting the Table: Medieval Tablescapes, Dining, and the Visual Culture of Food" at the International Medieval Conference in Leeds. Keep an eye out for information on our ICMA Student Committee Reception at Kalamazoo!



Jennifer Grayburn,  
ICMA Student Committee Chair.

With my dissertation defense date quickly approaching, my term as the ICMA Student Committee Chair is coming to an end. While this is my final newsletter update, I am thrilled with the developments of the Student Committee these few years and look forward to following the developments of the next group of student leaders.

Jennifer Grayburn  
ICMA Student Committee Chair

## ICMA STUDENT TRAVEL GRANT REPORT

### Medieval German and Scandinavian Liturgical Textiles: Gender and Materiality in the Fiber Arts

During October and November of 2015, I traveled to Germany and Sweden to examine the textiles that form the basis of my dissertation, tentatively titled "Critical Explorations of Medieval German and Scandinavian Liturgical Textiles: Gender and Materiality in the Fiber Arts." For my project, I am primarily interested in textiles produced within women's monasteries during the fourteenth and fifteenth centuries, their various liturgical functions, nuns' artistic agency, production techniques, materiality, and the historiography of textiles as "women's work."

I began planning my travels long before I boarded the plane by scouring museums to organize the objects and places I needed to visit. I also contacted all of the institutions I planned to visit, acquired photography permits, and scheduled appointments with curators and conservators. In preparation, I studied specialized macro-photography techniques with German photographer and musicologist, Volker Schier, to ensure that I capture high-quality images of that my subject requires.

Generously funded by the ICMA, I began my research in Lüneburg and Wienhausen where I was able to see collections of textiles within the monasteries in which they were produced. Kloster Lüne produced a number of Lenten cloths and altar cloths in a monochromatic style known as "white work" or *opus Teutonicum* during the thirteenth and fourteenth centuries, as well as brightly colored wool embroideries for choir stalls and wall hangings in the late-fifteenth and early-sixteenth centuries. After Lüneburg, I spent two full days at the textile museum in the monastery at Wienhausen examining large-scale wool and linen embroideries depicting various sacred and secular subject matter.

I was invited to participate in a symposium titled "Extraordinary Sensescapes" which took place at the end of October. The conference was the official beginning of a group project which includes art historians, musicologists, musicians, historians, acoustic engineers, and 3-D modeling experts. The goal of the project is to digitally

*Continued on page 20*

## ICMA STUDENT TRAVEL GRANT REPORT

(continued)



Figure 1: Hanging for the Provost's Stall. Kloster Lüne, Lüneburg, 1508. Colored wool embroidery on linen cloth. Kloster Lüne Textilmuseum, Lüneburg (Photo: Bevin Butler).



Figure 2: Embroidered Reliquaries (with Bevin Butler). Vadstena Convent Church, Sweden. 15th Century. Polychrome oak covered with velvet and linen cloth embroidered in silk, silver and gold. Historiska Museet, Stockholm (Photo: Bevin Butler).

reconstruct the sensory environment of a Birgittine monastery in the Middle Ages. During the symposium, we traveled from Kloster Medingen in Bad Bevensen, Lüne, Wienhausen, Ebstorf, Birgittine ruins in Gnadenburg, and finally Altomünster, where the conference concluded. My primary contribution will be to help analyze the location of textiles within the church and their acoustic impacts during liturgy. More details are available here: <http://sensescapes.asu.edu/>

After the symposium, I spent a week in Sweden visiting museums and churches, often guided by my new

“Extraordinary Sensescape” colleagues, in order to see the textiles produced in the fifteenth century by Birgittine nuns. The Historiska Museet in Stockholm and the museums in Linköping and Vadstena house collections of Birgittine-embroidered vestments, altar cloths, and reliquaries made of silk, gold, pearls, and other fine materials. During my time in Sweden, I also had an appointment in Uppsala to view a number of Birgittine manuscripts produced in the monastery at Vadstena.

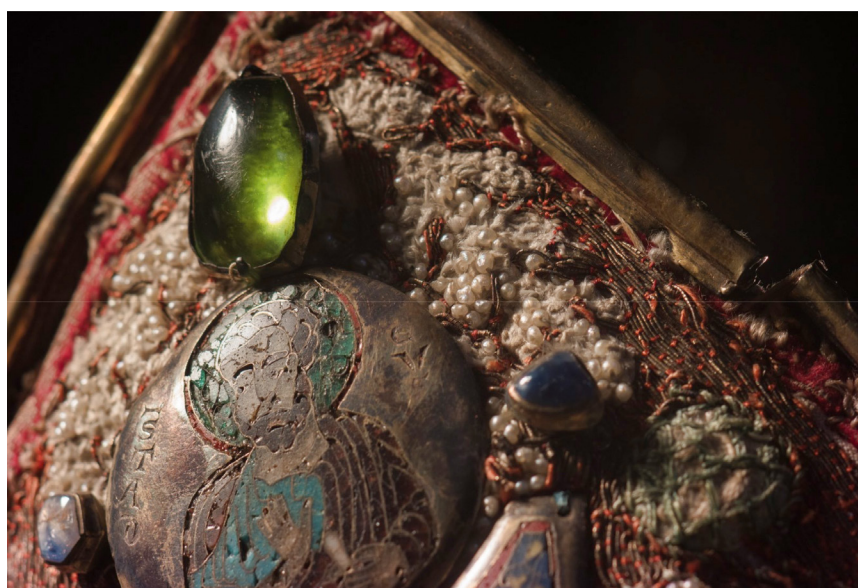


Figure 3: Bishop's Mitre. Vadstena Convent Church, Sweden. 1458-1465. Silk, pearl, and gold embroidery with 13th century Italian enamels. Historiska Museet, Stockholm (Photo: Bevin Butler).

I returned to Germany and made multiple trips to Nuremberg, Bamberg, Munich, and Cologne. In Nuremberg, I had an appointment at the sacristy in St. Sebald to look at the tapestry-woven antependia still kept in the church. I also spent several days pouring over the tapestries in the Germanisches Nationalmuseum, many of which are supposed to have been produced in the prominent Dominican monastery of St. Katherine's in Nuremberg during the fifteenth century. In Bamberg I visited the Heilig Grab monastery where weavers included images of weaving nuns in the borders of two large tapestries. I had appointments to see both tapestries, located in the Diözesanmuseum in Bamberg and the Bayerisches Nationalmuseum in Munich. In Cologne, I visited the Museum of Applied Arts, the Schnütgen Museum, as well as the outstanding cathedral and its treasury.

Since October, I have traveled to twenty-four museums and fifty churches in twenty-three cities across Germany and Sweden. The ICMA travel grant marked the beginning of an amazing year devoted entirely to my dissertation research, travel, and seeing medieval objects I cannot access from the United States. Beginning in December, I moved to Wolfenbüttel, Germany to work on my research for ten months as the Rolf and Ursula Schneider fellow at the Herzog August Bibliothek.

During this time I have witnessed craftsmanship exceeding what any photographs or publications available have demonstrated, and I am enthusiastic to continue my dissertation research and advance my career as a scholar of medieval art. I would like to offer my sincerest thanks to the ICMA, my dissertation adviser Corine Schleif, and all of the individuals and institutions who have supported and encouraged my endeavors!

*Submitted by  
K. Bevin Butler*

*PhD Candidate, Arizona State University*

## SPECIAL FEATURE

### Cows and Monsters at Wells Cathedral

A capital on the north side of the nave of Wells Cathedral (c. 1184-1210) featuring four humans and three animals—including an upside down cow, a dog, and a lamb—is surrounded by one of the highest concentrations of monstrosity and hybridity in the sculptural program of the cathedral (Figure 1). The unusual and possibly unique motif



*Figure 1: Beasts and attendants with grotesque head. Capital on the north nave of Wells Cathedral, Somerset, England, c. 1184-1210 (Photo: Ashley Paolozzi).*

of an upside cow surmounted by a large disembodied head lends insight into the selection, placement, and reception of imagery at the cathedral. In order to understand this capital, it is necessary to go beyond iconographical analysis, to look further than the cathedral and its stonemasons to the economy and community of Wells during the twelfth century.

The capital can be read as a market scene, as the literature currently supplied by the Cathedral proposes. Perhaps it is a criticism of the role of the butcher, which had negative connotations related to blood and slaughter as discussed by Jacques Le Goff.<sup>1</sup> An alternative reading, however, is that the left side of the capital reflects a scene of cattle pestilence and the devouring of diseased meat by the disembodied head. The face of the head itself appears diseased, with lines fanning out from the figure's nose to the bottom of its face. The human figure standing on the right of the cow appears to be checking the animal's mouth—likely to confirm its death by disease. This might suggest that the head above the cow knew the tainted status of the meat and chose to ignore it. The consumption of animals that died a natural death is discussed on a number of occasions within the bible (Leviticus 22:8, Deuteronomy 14:21) and was generally discouraged. Despite this, records show that plague meat was sometimes consumed by the lower classes in dire economic situations.

This is where the location of the capital becomes important. The fact that this capital is disconnected from the other labor capitals in the program (a spinner and stonemason, among others), and located among capitals

*Continued on page 22*

## SPECIAL FEATURE

(continued)



Figure 2: Hybrid creatures. Capital on the north nave of Wells Cathedral, Somerset, England, c. 1184-1210 (Photo: Ashley Paolozzi).

depicting hybrids and monsters (e.g. Figure 2), is important when approaching the varying ways it might have been received.

Nearby capitals would certainly have inflected how it was read and seen for centuries after, whether or not this was intentional during the capital's creation and installation in the cathedral. Both readings incorporate a

sacrilegious aspect, and seeing the cow capital surrounded with images of unnatural and unbaptized creatures would heighten the warning it might have projected to medieval viewers.

The cow capital reflects Michael Camille's anti-iconographical approach, which has shown that multiple readings are not only possible but necessary when considering the rich implications of medieval art, and which I will draw upon further as I expand my exploration of the iconographical puzzles of the sculptural program Wells cathedral in my ongoing research.

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## CONTRIBUTORS

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- 1 Jacques Le Goff, "Licit and Illicit Trades in the Medieval West," in *Time, Work & Culture in the Middle Ages* (Chicago: University of Chicago Press, 1980), 58-70.