Dear Fellow Members of the ICMA,

As it has been scarcely over a month since I took office, I do not have a lot yet to report. My predecessor, Larry Nees, labored tirelessly over the last three years to leave a smoothly running organization when he retired, one I feel very lucky now to inherit. Larry’s exceptional common sense, his humility and his humanity have made him a superb President and colleague, and a fine mentor to me as I struggled to learn the ropes.

As you all know, Larry, in conjunction with the Board, with Betsy Sears as chair of the Publication Committee and Becky Corrie our Treasurer, reached the nerve-wracking decision to move the publication of Gesta to a university press, to select the best one for our needs, and finally to negotiate a contract with the University of Chicago. The transfer has been very successful and the future of this collaboration is bright; in addition to publishing the journal, the Press is now handling all the Gesta mailings as well as all the institutional subscriptions. Thanks to the determined efforts of our Gesta co-editors, Linda Safran and Adam Cohen, two issues of Gesta have already been published by Chicago, and the coming issues are now running on schedule and filling up fast. With the individual membership lists in good shape, thanks to our valiant administrators Danielle Oteri and Ryan Frisinger, everyone should receive the upcoming issue of Gesta without delay (if you live in the US, you should expect it by early May, and the electronic edition as early as mid April). The triannual Newsletter, now being issued in digital form, has been developed by Martha Easton into an exciting means of communication, and Sherry Lindquist, who has just taken over from Martha, has great new ideas for further expanding its range and relevance.

Our first order of business will be to apply for a renewal of the 5-year grant awarded by the Kress Foundation, which has enabled the ICMA to award travel and research grants annually, and make it possible for speakers at ICMA-sponsored conference sessions to be refunded for their travel expenses. We hope that our record of accomplishment will enable us to qualify again, even in this somewhat discouraging economic climate. But there are no guarantees.

The ICMA has an important mission that is clearly stated on the ICMA website, on its Facebook site, and in many a document. It seems to me that this mission lays upon us several obligations. One is to see to it that our organization does everything it can to facilitate the life of a practicing historian of medieval art: it needs to help our members assemble documentation, pursue research, and find funds for travel and publication costs—all the many steps required for the completion of a scholarly project. It needs to find new ways to facilitate the day-to-day challenges of teaching in this field. And, it needs to actively promote the appreciation of medieval art among students of all ages and in the wider world: for this we must continue to...

Continued on page 2
FROM THE PRESIDENT (continued)

Sherry C.M. Lindquist, Editor

I am pleased to be taking on the editorship of the ICMA Newsletter, and very fortunate to follow Martha Easton’s supremely capable stewardship of its transition from print to digital publication. Many thanks for all of her efforts and also her advice! Martha worked closely with the editor of the ICMA website (Ann Harris and now Glenn Peers) to move certain items like calls for papers and exhibition and conference announcements to the website, where they will be available to members in a format that is timelier than the triannual Newsletter (see: http://www.medievalart.org/tag/call-for-papers/). If you have announcements suitable for the website, please upload them at: http://goo.gl/xPxLzW. ICMA calls for sessions and certain other professional opportunities and resources will still appear in the Newsletter.

The Newsletter continues to offer special reports and features including exhibition reviews, reports of discoveries and new acquisitions, and other issues of interest to medieval art aficionados. We will continue with what has become a regular feature, “Buried Treasures,” which introduces an archive, library, or museum and highlights little-known works deserving of scholarly attention. Since a plurality of ICMA members are concerned with matters of teaching and learning about medieval art, this issue introduces, “Teaching Medieval Art,” dedicated to pedagogical problems, practices, and resources.

I am looking forward to working with all ICMA members and international associates to maintain the Newsletter as a resource and forum for exploring and promoting our knowledge of the ever-fascinating art of the Middle Ages. Please do not hesitate to approach me with news and ideas, or with comments about the Newsletter at newsletter@medievalart.org.

Sherry C.M. Lindquist
Western Illinois University

FROM THE NEWSLETTER EDITOR

expand our membership, maintain the high standards of our journal, be alert to threats to the discipline and to the monuments themselves, share our resources, and be wildly creative when it comes to the opportunities offered by digital resources. These are generalities to be sure, but membership in this organization should bring each member some concrete return even while it serves splendidly to keep the field alive and well. I more than welcome your thoughts on how we can best proceed.

With best wishes to you all,
Nancy P. Ševčenko, President
Nsevcenko8@gmail.com

ICMA MEMBERSHIP COMMITTEE

In addition to the ICMA events planned by the ICMA Development Committee, ICMA organized a tour of the Byzantine exhibition, “Heaven on Earth,” at the National Gallery of Art in Washington DC on December 6, 2013. The curator of the exhibition, Susan Arensberg, led the tour and 16 ICMA members were in attendance. Susan pointed out the major loans and discussed the exhibition process and the rationale for the lay-out. There were a lot of very lively discussions in the gallery as members asked questions and presented ideas. After the tour, most participants gathered for lunch in a private room of the National Gallery Garden Café, where the conversation continued about interesting aspects of the exhibition and art in general. Jennifer Kingsley distributed ICMA flyers and invited people to join or re-join. The food was good, the ambiance was very lively, and a good time was had by all.

Martina Bagnoli

Archangel Michael, First half 14th century.
Image: National Gallery of Art

ROM THE NEWSLETTER EDITOR

Sherry C.M. Lindquist
The ICMA Annual Meeting and reception on February 13 at the Fine Arts Building in Chicago was highlighted with the ceremonial passing-of-the-gavel from Larry Nees, now president emeritus, to our new president, Nancy P. Ševčenko (as pictured on page 1). The food, drink, and general conviviality braced members who braved the short walk to and from the conference hotel of the College Art Association Conference, which hosted the ICMA-sponsored session, “Time and Painting in the Middle Ages,” chaired by Debra Strickland, University of Glasgow.

The session featured a suite of thoughtful papers on the subject of time and timelessness in medieval painting. In “Gesturing across Time: Gesture and Speech in Ottonian Painting,” Susannah Fisher (Bard Graduate Center) analyzed how the gold leaf backgrounds in Ottonian manuscript painting created eloquent spaces that encouraged viewers to give voice to the speech gestures of the foregrounded figures, thus collapsing the time and space between the contemporary world and the biblical events depicted. Marius Bratsberg Hauknes (Princeton University) made the case in his paper, “Temporal Painting in Thirteenth-Century Rome,” that the newly discovered frescoes at Santi Quattro Coronati were organized to emphasize divine versus human perspectives of time, with the effect of demonstrating – to those trained to think typologically – the limitations of human temporal experience. “Prophetic Time and the Mosaics of San Marco” by Nicholas A. Herman (New York University and the Courtauld Institute of Art), investigated the reception of the mosaics at San Marco as prophecies, which fifteenth- and sixteenth-century Venetians erroneously believed had been influenced by Joachim of Fiore; the result was an interpretive tradition of rereading the frescoes in light of contemporary concerns and the development of a preservationist relationship to works of art from the past arising out of the need to safeguard the mosaics and their prophetic utility. In her “Assembling, Disassembling, and Playing with Times in Twelfth-Century Manuscripts,” Danielle Joyner (University of Notre Dame) took us on a tour of visual techniques for expressing mathematical and mnemonic issues related to the computus, arguing as well that thinkers like Herrad of Landsberg offered creative solutions addressing female constituents. In the final paper of the session, “Time and Repetition: The Early Medieval Apse Mosaic in Rome,” Erick Thunø (Rutgers, The State University of New Jersey) proposed that shared iconographic and formal elements in the series of early medieval apse mosaics in Rome transcend the historical specifics of their production to create an atemporal topography of sacred subject matter in the city.

Sherry Lindquist

The Committee has organized a special tour of “Radiant Light: Stained Glass from Canterbury Cathedral” with Tim Husband, Curator, Department of Medieval Art and the Cloisters, scheduled for April 3 at the Cloisters.

As promised in our report of November 2013, the New York chapter of the Development Committee has had a relatively quiet few months.

Unfortunately, uncooperative weather led to the cancellation of a special event and reception at the offices of the World Monuments Fund scheduled in December, and again in March. Lisa Ackerman, Executive Vice President of the organization, would have spoken to the group about medieval sites around the world. Ackerman has kindly offered to let us know about World Monuments Fund lectures that would be of interest to ICMA members, and we will circulate the announcement.

The Committee with members Elizabeth Parker, Stephen Scher, and Christine Verzar met on January 17, 2014, and will meet again in April.

Doralynn Pines
Development Committee, Chair
New York, New York

Caption: Participants in the ICMA-sponsored session at CAA, 2014: Erick Thunø, Nicholas Herman, Marius Bratsberg Hauknes, Debra Strickland, Susannah Fisher, Danielle Joyner.
ICMA Members Peter Barnet and C. Griffith Mann Take New Positions at the Met

Peter Barnet, the current Michel David-Weill Curator in Charge of the Department of Medieval Art at the Metropolitan Museum of Art, NYC, will take the newly created position of Senior Curator. C. Griffith Mann, currently Deputy Director and Chief Curator of the Cleveland Museum of Art, will become the new David-Weill Curator in Charge of the Department of Medieval Art and the Cloisters beginning September 1, 2014. For more see, http://www.metmuseum.org/about-the-museum/press-room/news/2013/c-griffith-mann.

Marilyn Stokstad, 10th President of ICMA, Endows Museum Directorship

Marilyn Stokstad has endowed the directorship of the Spencer Museum of Art at the University of Kansas, Lawrence, KS. Professor Stokstad has also endowed a fund supporting ICMA, The Marilyn J. Stokstad Fund for Symposia on Medieval Art, currently used to fund a lecturer chosen by the president of ICMA to mark the end of his or her term. It was used for the first time in February 2013, when John Lowden, Professor at the Courtauld Institute of Art, presented, “The Earliest Decorated Christian Books: Function and Purpose,” at the Morgan Library in New York City.


IMCA Vice-President Helen C. Evans Wins World Book Award

Helen C. Evans Vice-President of ICMA and Mary and Michael Jaharis Curator for Byzantine Art at the Metropolitan Museum of Art, was awarded, with co-author Brandie Ratliff, the 21st World Art Award for Byzantium and Islam: Age of Transition, 7th-9th Century (New York, NY/New Haven CT: Metropolitan Museum of Art; Distributed by Yale University Press, 2012).

See: http://www.metmuseum.org/about-the-museum/now-at-the-met/2014/helen-evans-interview

Recently Published Books by ICMA Members


Leo, Domenic. Images, Texts and Marginalia in a “Yows of the Peacock” Manuscript (New York, Pierpont Morgan Library


ICMA Student Committee

Getting Involved!

Some of the most fulfilling activities for a graduate student can come from participating in organizations like the International Center of Medieval Art. As the Student Committee prepares to turn a new leaf by saying goodbye to outgoing members whose terms conclude in May, we would like to announce our new chair, effective immediately, Jennifer Grayburn, and welcome her to the position. Our heartfelt gratitude to our outgoing chair, Matthew Westerby, for his work and dedication. We express our thanks for the service of outgoing committee members Alice Sullivan, Stephanie Chapman, Colleen Thomas, and also the outgoing members of the sub-committee for the Image Database: Alexandra Schultz, Peter Bovenmyer, and Ashley Cook. Happily, we have also added two new members to our committee, Sanne Freqin (University of Amsterdam) and Kyle Sweeney (Rice University) - welcome!

With terms expiring in May, we are still very eager to recruit new members to the Student Committee and encourage any interested graduate students to contact our chair to receive a Nomination Packet & Questionnaire. Feel free to also attend our sponsored sessions at the International Medieval Congresses in Kalamazoo and Leeds, and meet some of the members of our team. We look forward to welcoming you on board!

For a Nomination Packet, please contact our new chair, Jennifer Grayburn: jng3au@virginia.edu.

Museum Audio Tours – Just for Beginners?

We have all seen them – people strapped into museum headsets and intently listening to every word, as they navigate the walls and halls of art galleries and museums. But, before we dismiss these people as eager tourists and their listening material, audio tours, as mainstream museum mainstays, let us stop and take a close look. What are some of the drawbacks and benefits of museum audio tours? Arguably, they have an obvious lure to some and offer up a constructed sensory experience, which many people find appealing.

For the typical museum visitor or tourist, audio tours can offer a basic introduction to a collection. The benefit of having a narrative delivered to you as you are making your way through a museum can simulate a traditional guided tour; however, the individualized touches added by human interaction and the specific museum docent in a guided tour cannot, arguably, be reproduced. What the audio tour does offer is an opportunity for those who cannot attend a guided tour to partake in a surrogate option. Furthermore, the audio tour offers a sensory element that can be quite effective in inciting interest and even nurturing a connection to a specific work of art. Depending on the prose, content, and the narrator's delivery style, a listener can be moved to stop and take a close look at a work of art, to move around it, to contemplate.

One of the drawbacks to audio tours is that often there is a limited selection of works of art featured. The tendency is to highlight key works of art, a museum's prize possessions, and those, which are ‘famous’ canonically. So, a critical and aware mindset is often required to fully grasp the nature of the narrative being presented. The art historian may indeed be the perfect audience for the audio tour. Intellectually informed and armed with a critical framework, an art historian can actively participate in an audio tour, rather than passively listen. More than often, an audio tour is not necessarily geared toward a scholar, but sometimes, partaking in one can yield surprisingly rewarding results. And, surprises can lead to inspiration. Sometimes an audio tour can refresh one’s memory or help when initially navigating a collection. An audio tour can even be entertaining. It crafts an experience closely linked with the auditory and visual senses. One is choreographed through a sequence of objects, treading their way around an institutional maze.

An example of how an audio tour can be beneficial is the case of sculpture. Issues of materiality and facture can more readily bubble to the surface, even for the untrained viewer, who can listen to a narration about the properties and processes of materials. Let us take for instance an oak sculpture. Imagine being guided to the sculpture in a certain manner, speed, and angle. Then, the recorded voice speaks about oak as a carving material, its inherent character, and finally, the act of carving oak and the respect it demands from a sculptor as they finesse its dense surface. Combine that with some sound effects of chisels and chattering wood, and you have got quite a story, one that enlivens a static object. Audio tours can play to one’s imagination. Next time you are offered an audio tour, maybe it is time to embark on an experiment and see what it can offer up; if anything, it could propel you to question the mechanics of promoting and presenting works of art to the museum visitor. An audio tour, you say? Yes, please. Hand me those headphones!
In the fifteenth-century Life of St Katherine, by John Capgrave, a friar of Lynn, Katherine, queen of Alexandria, confronts the Emperor Maxentius, proclaiming her Christianity. In the ensuing debate, the Emperor offers her various inducements to return to the pagan fold, including the construction of a statue of her. Katherine rejects his offer, scorning the limitations of representation:

But this wolde I knowen, er we þis thing make, 
Of what mater shal my leggis bee? 
What maner werkman is he that dar vndirtake 
To make hem meve and walke in her degree? 

Michael Landy’s Saints Alive meets Katherine’s challenge at last: here are the saints, and they move. Landy shows a set of mostly over-lifesized kinetic sculptures of saints, materialising in fibreglass details from the National’s medieval and Renaissance paintings of the saints; and hybridised with scavenged machinery, in homage to the metamechanics of Jean Tinguely.

The exhibition was delightful, but also intellectually rewarding. Queuing to enter, the visitor faces a towering manifestation of the golden-haired, porcelain-faced St Apollonia, from Cranach’s 1506 panel (fig. 1).

One might initially fail to notice that the elaborately ribboned yoke of her dress has been replaced by a mess of cranks and cogs – until the person at the head of the queue ventures to operate the foot pedal, and Apollonia, creakily, lifts the pliers she holds before her to bash herself on the mouth. It is grotesque, startling, and funny. Once inside, a room of preparatory drawings and a short film on

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Michael Viktor Schwarz (2017)
Universität Wien; Vienna, Austria

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1 John Capgrave, Life of St Katherine, ed. Karen Winstead (Kalamazoo: Medieval Academy, 1999), v. 449–52.
the history of the project are informative, but the saints are the main attraction. There are six more kinetic sculptures, offering a series of variations on the theme. The saints become more fragmentary. In the corridor, a small-scale St Francis is reduced to bust-length, with his lower body replaced by a glass collection box. He rewards viewers who insert a coin by hitting himself on the head with the crucifix which, in the original Botticelli painting, he holds at a safely contemplative distance. In the main room, another St Francis has lost his head: a grappler reaches into the cavity of his body and, according to the catalogue, might present the visitor with a souvenir T-shirt (I never saw anyone get lucky, myself). Katherine’s body is absent, but she is represented by her wheel, which the visitor is invited to spin. St Jerome, headless, one-armed, his torso extended by cogwheels, beats his breast with a stone when operated. Doubting Thomas has been reduced to a hand mounted on a lever, its finger pointing towards Christ – torso, one arm, armless hand – mounted on a spring. And finally, there is the “multi-saint,” a delirious concoction of St Michael’s armored legs and baskets of souls, St Peter Martyr’s head, St Lawrence’s griddle and St Lucy’s eyes, the whole assemblage trampling down a vigorous olive-green demon in a cacophony of whirrs and clanks.

Landy, previously best known for the 2001 performance art event Break Down, in which he catalogued then destroyed all his possessions, was a bold choice for the National Gallery’s artist-in-residence. Colin Wiggins, the curator responsible for the project, reports that Landy’s initial response to the proposal was “Before we go any further, can I just make sure that you actually know who I am and that you know what I do?” The National’s narrative of the exhibition is of a mutually beneficial rapprochement between the worlds of figurative and conceptual art. Landy is presented as an outsider: educated in semiotics rather than art history, having “spent virtually no time” in the National, not a painter or sculptor, and iconographically innocent: “when he saw the National Gallery’s myriad depictions of virgins and martyrs he was intrigued – and surprised – at his lack of familiarity with their stories.” (Landy’s own take on that final point is more nuanced, mentioning his Irish grandmother’s liking for holy pictures and statuettes). The scene is set, then, for the taming of this barbarian by exposure to the canon of western art, as represented in the National’s outstanding collection. His participation, meanwhile, enables the National to address a younger and more diverse audience, and to educate them by stealth. Wiggins’s commentary fears that “As Christianity loses its hold in an increasingly secular modern culture, so its stories are being forgotten outside of a small circle of art historians and theologians.” Landy’s encounter with the saints re-presents them to an audience which is also offered a chapter in the catalogue by Jennifer Sliwka on their legends and iconographies, and copies of The Golden Legend in the gallery shop.

But even a member of that “small circle” of strange people already interested in the history of Christian art may find the exhibition stimulating in its dialogue with older concerns. St Katherine’s rejection of the proposed statue is double-edged. Her denunciation of pagan idolatry and the failures of representation is a hagiographic commonplace, but it might also have been, to the original audience of this legend, a challenge. Many of Capgrave’s readers would have loved a St Katherine robot, and would have stoutly defended it as a stimulus to devotion: by 1502 Lynn had invested in kinetic devotional art, featuring angels that hovered above the altar to mark the moment of the scarring. Landy’s figures, openly displaying their workings, are very much in line with medieval devotion’s enchantments of material culture. As Bruno Latour says, just because something is constructed, that does not mean that it is not real: “In all our activities, what we fabricate goes beyond us.” That insight is brought to performative life by Landy’s kinetic sculptures: when we approach these and set them into life, we make visible the circuit of a vitality shared between viewer and image. These saints invite us to commit to their continued life.

Visibly assembled, their mechanisms showing, hybridised composites of prefabricated scraps, interactive, responsive, larger than life, violent, preposterous: I recognize these saints. The ruthless efficiency of reducing Thomas to a finger, Christ to a torso, recalls the fragmentation of saintly bodies into multiple wonder-working relics, or devotions to Christ’s free-floating wounds. Landy’s saints share a zestful grotesquerie across six centuries with medieval cult images and objects. Christian saint-cult contains elements of older forms, including classical cults and vernacular spirits of place; one might say that these have survived by perpetuating themselves through the saints. Landy remarks, “I saw the saints in a sense as weeds.” Weeds are survivors. Landy’s claim to have been innocent of the saints’ legends devolves the agency back to them, suggesting that they have used him in order to perpetuate themselves once more. Saints are, indeed, alive.

Sarah Salih
King’s College London

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2 Wiggins, 15-16.
4 Wiggins, 15.
7 “Michael Landy in Conversation.” 39.
L’histoire de madame sainte Katherine, illuminated by Simon Marmion for Margaret of York, Duchess of Burgundy, 1475, is acquired by the Bibliothèque nationale de France (now MS n.a. fr. 28650).

In 1987, the Getty Museum in Los Angeles acquired in French translation the unique illuminated copy of the widely read medieval text of the Visio Tnugdali (MS 30, Fig. 1). Illustrated by Simon Marmion for Margaret of York, Duchess of Burgundy (r. 1468-77), the Tondal manuscript was accompanied by a comparably thin volume with a distinct spiritual text De spiritu Guidonis by Jean Gobi, also in a French translation (La vision de l’âme de Guy de Thurno, MS 31), was likewise illuminated by Marmion for Margaret of York. Even though they had separate colophons and were bound separately, the overwhelming correspondence of their codicological features (dimensions, ruled lines, justification, script, style of border decoration and miniatures as well as the patron) suggested that they were both conceived as companions and intended for the same volume. And indeed they had once been bound together, as recently as the mid-nineteenth century, while in the library of the Marquis de Ganay. Unknown to the curator at the time, Ganay also owned another portion of this manuscript, a third spiritual text entitled L’histoire de madame sainte Katherine vierge glorieuse et martire, which he had had bound separately from the other two. The latter appeared in a different section of the sale of his library in 1881 than the Tondal/Thurno volume, which passed to the Comte de Lignerolles. The Saint Katherine volume passed to another buyer, most likely the Comte de Waziers in northern France. There it was largely forgotten until 1990, where at a Getty conference in celebration of the Tondal acquisition, Antoine DeSchryver showed a reproduction made from an old, damaged negative of folio 21 of the Saint Katherine manuscript. The image of the single illuminated page with a large miniature of The Flagellation of Saint Katherine, immediately suggested that this copy of L’histoire de madame sainte Katherine could belong with the first two.

About four or five years ago, the Saint Katherine portion finally resurfaced, and the late Thierry Delcourt, director of manuscripts at the Bibliothèque nationale de France, made it a priority to secure the manuscript for the French nation. Delcourt’s illness prevented him from closing the deal himself, but the library succeeded in making the purchase a few days before his untimely death. While several French collections own individual miniatures by Marmion, such as a single miniature of a Crucifixion in the Prayer book of Philip the Good in the Bibliothèque nationale (MS n.a. fr. 16428), this is the first manuscript entirely illuminated by the artist to enter a French collection. It is now MS n.a. fr. 28650 (figs. 2-4).

L’histoire de madame Sainte Katherine consists of 14 miniatures on 54 leaves. As Maria Colombo Timelli has pointed out, however, the text in Margaret’s Vie de Sainte Katherine is lacking the first 21 chapters, the equivalent to about three gatherings or 24 leaves, from the front of the book. The lack of this section is corroborated by evidence that Anne Dubois has uncovered: toward the bottom of the rectangular space of several miniatures, transmitted light reveals a number under the paint layer. For example, the first surviving miniature, The Mystic Marriage of St. Catherine, has the number “8” written under the paint layer, almost certainly an indication that it was the eighth miniature in the sequence. Similarly, in Les Visions de Tondal, the number “16” is written under the miniature of King...
The choice and decorative programs of Margaret’s spiritual texts has long been an object of scholarly fascination as her small library was one of the most artistically splendid women’s libraries to come down to us from that era. Accordingly, the reappearance of one of the most ambitious and distinctive illuminated texts among them is an event of considerable scholarly interest. The documentation of Margaret’s copy of the Saint Katherine story is thorough. The colophons of the two companions in the Getty reveal that the text was written out by the prolific Burgundian court scribe David Aubert and that the transcription took place in 1475. The Thurno and Tondal manuscript are described in their colophons respectively as written on “February 1” and “March” of that year. Moreover, the text of the life of Saint Katherine is identified in this book’s colophon as “translatee de latin en francois par Jo. Miélot chanoine de lesglise Saint Pierre de Lille en Flandres, l’an de grace M.CCCC.LVII.” Miélot had been in the service of the Duke since 1448/9 and produced a broad range of moral, spiritual, and historical texts during that period, often translations from the Latin into French. He undertook this translation at the behest of Philip the Good, Duke of Burgundy, and a luxurious illuminated copy — indeed one far more densely illustrated (with 60 miniatures, mostly by Willem Vrelant, in grisaille) survives, also in the Bibliothèque nationale, Paris (MS fr. 6449, fig. 5).

For the history of women’s bibliophilia in this time, the two volumes of Miélot’s L’histoire de madame sainte Katherine offer a unique opportunity to consider how the same text, that of a female saint beloved not only by the Valois rulers...
of France but also across Europe, was treated for both a male and a female member of the Burgundian household. Separated in production by about eighteen years, the picture cycles of the respective volumes for both Duke Philip and Duchess Margaret, relate many key and dramatic events in the life of Saint Katherine. As noted above, 14 of an original series of 21 miniatures survives in Margaret’s manuscript, the latter about a third the number of miniatures in Philip’s copy. In Margaret’s copy, due to the missing sections at the front of the book, the sequence of miniatures commences in the middle, with Katherine’s conversion to Christianity at the time of her mystic marriage to Jesus Christ and continues to her martyrdom via beheading. In contrast, the same narrative span in Philip’s book features 37 miniatures. A few preliminary observations concerning their distinctive, arguably gendered, approaches to iconography can also be made. In Margaret’s volume, the majority of the miniatures deal with Katherine’s efforts to convert the Emperor Maxentius to the Christian faith, an endeavor that ultimately fails even as she succeeds in converting nearly everyone around him (fig. 4). In the volume for Duke Philip, the violence against Katherine is more explicit than in Margaret’s book; this is also the case in the celebrated cycle made for the Duke of Berry in the Belles Heures (New York, The Cloisters). Furthermore, the cycles for men revel in the saint’s resplendent nudity. Another feature of Margaret’s cycle that is distinct from Philip’s is the consistent focus on a female protagonist in each of the surviving miniatures. St Katherine, who was herself of royal blood, appears in ten scenes, while four other scenes center on Maxentius’s consort, the empress (unnamed in Miélot’s text but elsewhere called Faustina). As a result, all of the surviving miniatures illustrate the courageous and devout acts of a Christian princess. While both cycles deserve a closer study than is possible in this brief account, it is clear that Philip’s and Margaret’s miniatures both follow Miélot’s text closely. At the same time the latter, with its shorter cycle of miniatures, still reflects a process of careful selection among the rich pictorial options to shape the visual storytelling in a particular and personal way to flatter and suit the concerns and persona of the female patron just as those in the duke’s volume were tailored to his. These ideas and other aspects of the text and images of L’histoire de madame Sainte Katherine are introduced in a recent issue of L’art de l’enluminure (no. 45) to which the present author contributed with Maria Colombo Timelli and Anne Dubois.

Medieval Art in the News

**“Nibelungen Hoard” Discovered**

A hoard of fifth-century metalwork found in a forest in the Rhine is being associated with the legendary Nibelung treasure that inspired Wagner’s Ring Cycle. The site has been partially looted by the amateur treasure hunter who discovered it. For more, see Nick Squires, “Has Richard Wagner’s Mythical Nibelung Treasure been Found?” The Telegraph, 21 Feb. 2014, [http://www.telegraph.co.uk/news/worldnews/europe/italy/10653180/Has-Richard-Wagner’s-mythical-Nibelung-treasure-been-found.html](http://www.telegraph.co.uk/news/worldnews/europe/italy/10653180/Has-Richard-Wagner’s-mythical-Nibelung-treasure-been-found.html).

**Ruling on the Ownership of the Guelph Treasure**

A German panel convened at the request of the State of Israel to offer an opinion on the legality of the sale of a portion of the famous Guelph treasure has concluded the sale was not coerced. The panel determined that Jewish merchants accepted 90% of their original purchase price from a German bank in 1935 because of the economic effects of the Great Depression. This decision is not legally binding and the Jewish heirs still have the option to mount a legal challenge to the Prussian Heritage Foundation’s ownership of the collection.

Many years ago during my teaching career, I thought how helpful it would be if I could show my students a medieval church through the eye of a moving camera, giving them the experience of the connecting spaces, the vaults on their complex piers, the effect of light from clerestory and aisles. In a poetry class, a teacher would ask students to read a poem, to enjoy it before applying all the fancy vocabulary. In our classes, we analyze a church with our slides of discrete parts empty of people, an elevation, section, and plan, while neglecting the town or country setting, the uses of the building, and especially the feelings we had when we visited it for the first time.

The chance to produce a video came in 1990, and I hired Jacques Monge, known as the best Steadicam operator in France, and another man to work with camera on tripod.

I chose Vézelay for its setting, color, and the wonderful way the Romanesque nave and Gothic choir, built only 50 years apart, complement each other. No need to compare two churches chosen at random. We took extensive footage at distances from the church and in the town to allow for narrating the history of the relations between the Count of Nevers, the townspeople, and the Benedictine monks. The central tympanum of Christ sending out the Apostles served as a visual climax to the history. Three capitals were also highlighted.

A dolly necessitates laying down rails and emptying a building. The advantage of the Steadicam is not only its flexibility but its view at human height. The earliest polyphony of 1100 gives way to the multiple, layered voices of Perotin’s music of ca 1170, as the camera pans from the Romanesque nave, all color and heavy piers, to the white and grey, delicate Gothic choir of ca 1180.

The Steadicam points directly overhead as Jacques walks down the choir aisle, the music seeming to emphasize the rhythm of the bays and then climaxing in the high transept. From the upper narthex, we view a congregation gathered for evensong, the two priests processing down the aisle and circling the altar.

Light on the Stones: The Medieval Church of Vézelay (24 minutes) was completed in 1991. It served to win an NEH grant for the second, Three English Cathedrals: Norwich, Lincoln, Wells (45 minutes, 1994).

Anglo-Norman Norwich had retained its apse, ambulatory, and radiating chapels. The effect of this huge structure, begun only 30 years after the Conquest, is still imposing. The long nave, vast piers, tall aisles, and gallery must have impressed the townspeople. We see a line of choirboys processing into the church from the later cloister. After walking through aisle, transept, and ambulatory with Jacques again, the narrator explains that the wooden roofs of nave and choir were replaced after fires and the upper story of the choir furnished with large Gothic windows necessitating flying buttresses. The point is made that “modernization” in all three cathedrals is lavished on the east ends.

Outline plans are first labeled — nave, transepts, presbytery — then the parts representing the campaigns are given more detail — altars, stalls, aisles, chapels, choir screen — before the camera explores those parts. The hand drawing of the plans and details allows viewers the time to absorb the parts before the moving camera takes them along the same route. This is something that the still camera cannot do and that detailed plans are too difficult to seize quickly.

Lincoln Cathedral, surely the most beautiful and harmonious Gothic structure in England, is compared to Norwich. The colorful “Purbeck marble” colonettes alternate with those of warm limestone around the piers “in a ring dance,” according to St. Hugh’s biographer. The architect Geoffrey

**Caption:** Vézelay Abbey, west facade and nave (Photos: Sherry Lindquist)

**Caption:** Norwich Cathedral, nave (Photo: Georgia Wright)

**Caption:** Norwich Cathedral, nave (Photo: Georgia Wright)
invented the ridge rib for St. Hugh’s choir, binding the bays together with the unique pattern of zigzagging diagonals. The next architect used the ridge rib in the nave to generate symmetrical sprays of ribs. The east end was later rebuilt with ebullient Gothic stained glass windows filling the entire east wall, and the new bar tracery extended into the clerestory in two decorative layers.

At Lincoln we filmed the celebrants and choir processing across the large transept and through the choir screen for evensong and we also filmed the verger at the altar, arranging the lectionary. These actions should remind students of the functioning church.

The rich sculpture of the façade of Wells is introduced. In the cathedral, begun shortly before Lincoln, the early Gothic nave has heavy piers, a thick middle story, small clerestory, and simple vaulting, making it a good comparison with Lincoln. The transformed east end is examined with its reliquary-like niches and statues and its repeated perpendiculars and its two new rib patterns make a good comparison with each other and with Lincoln’s vaults.

Vézelay is almost pure experience and it is self-contained with no other churches for comparison and with more music. Three Cathedrals has more narration and makes comparisons between the three. The styles of the three are reviewed at the end. What is seldom shown in slides or text books—the chapter houses, monks’ or canons’ or vicars’ closes, a bishop’s palace, a town or hill—provide settings for these buildings as the processions underscore their purpose.

The Teaching Guide for Vézelay includes my commentary extending that in the video, explaining terms, diagrams (plan section, section of Autun, and vaults), photos, bibliography, and a translation of some of the Chronicle of Vézelay. A few questions are suggested for discussion. The Guide for Three Cathedrals contains essays on architecture by Mary Dean, sculpture by Jean Givens, music by Richard Crocker, history by me, and a short bibliography. The narration in this video should inspire questions from the teacher.

Since these videos were made, Stephen Murray has produced his Mapping Guide website, which allows students to go from one panoramic or stereometric view to another, to view plans and elevations, and to read descriptions and history (http://mappinggothic.org/). The advantage of the web lies in the viewer’s ability to pick and choose, to study one part of the dissected building. The advantage of a video lies in some natural continuity, directing the eye and joining plan and view. The video fires up the imagination—one viewer wrote it inspired him to make an excursion to Vézelay; the website offers tools to satisfy this new-found curiosity.

The Dean of Amiens Cathedral and the Master Sculptor (23 minutes, 2013) is an imagined dialogue between Jean d’Alguin, a theologian, and the sculptor, whom I imagined as a sort of Shakespearean fool. This takes place in 1223 when the nave, built from east to west, will need the façade sculpture before long. The dean expresses, in theological terms, what he wants as themes that the sculptor must translate. The dialogue is “serio-comic,” written to entertain and to make memorable the themes of the marriage of Maria Ecclesia and Christ (or the Coronation of the Virgin), and the Final Things (or the Last Judgment). The choice of saints for the St. Firmin portal entails an argument about identifying them: “So they converted the heathen? I thought that was in their job description!”

Undergraduates should find it funny (I hope) and memorable while graduate students and faculty may argue about the roles of programmer and sculptor. Who saw the recent transept at Chartres and had the jamb figures on the Amiens Coronation portal turn toward each other or interact? Who devised the quatrefoil reliefs under the 16 prophets?

More information on these resources, including previews and downloadable teaching guides, is available at www.video-monuments.com.

Georgia Wright
The Limestone Sculpture Provenance Project
The Harry Ransom Center (MS HRC) at The University of Texas at Austin is one of the world’s great repositories of modern English literature. Yet it is somewhat less well-known that the Center also holds one of the largest and most comprehensive collections of medieval manuscripts in the Southern United States. The Medieval and Early Modern Manuscripts Collection comprises 215 manuscripts dating from the eleventh through the seventeenth centuries. Prominent manuscripts of art-historical interest include the eleventh-century Tegernsee miscellany (MS HRC 29, fig. 1) with its forty-three miniatures of constellations, a mid-fifteenth century manuscript of Froissart’s Chronicles with vividly rendered battle scenes (MS HRC 48, fig. 2), and the richly illuminated Belleville Hours (MS HRC 8, fig. 3). The history of collecting dates back to at least 1894 when A. W. Terrell, a Senator, member of Texas’ board of regents, and former confederate cavalry commander purchased a thirteenth-century Greek Gospel (MS HRC 24) and gave it to the University. Between 1965 and 1983 seven manuscripts were acquired from the dispersed collection of the great bibliophile Sir Thomas Phillipps. A number of codices were purchased individually over the years but most arrived as part of larger collections acquired by the Center.

The following brief description will focus on a lesser-known medieval manuscript: a Flemish Book of Hours (MS HRC 3, figs. 4-5) which was acquired in 1963 along with eight other codices from the New York Bookseller Lew David Feldman. This delightful manuscript is currently disbound and has received little attention over the years, neither as a teaching tool nor for scholarly research. Yet as a product of the final era of manuscript illumination it offers an intriguing view of a period when for the first time handwritten devotional books were being produced not only for royal and papal courts, but for wealthier members of the burgeoning middle class.

The visual program includes nineteen miniatures in a wide range of colors. Three full-page miniatures face three large, historiated initials that introduce the Hours of the Cross, the Hours of the Virgin, and the Pentalitical Psalms. All of the full-page miniatures that introduce the major texts have blank rectos and are tipped into the gatherings with a parchment guard indicating that these may have been ready-made pages that could be included upon request.

MS HRC 3 was almost certainly produced in the third major period of...
Flemish manuscript production between 1475 and 1550. Based upon the kneeling female figure in the historiated initial opening the Hours of The Virgin, it was probably made for a wealthier middle-class woman. Thomas Kren has tentatively offered a date of 1510-1520, but suggests that an examination of the kneeling woman’s costume might offer the best clue to dating (see ff. 20r-21v). One of the most distinctive features of this period’s style can be seen in the border decorations framing the three introductory openings mentioned above. The realistic trompe-l’oeil techniques cast shadows onto colored backgrounds lifting acanthus and flowers from the pages—a style particularly associated with the Ghent-Bruges school.

Architectural settings and landscape backgrounds display atmospheric effects and although the figures have a somewhat “squat” appearance, they are executed with a consistent precision and attention to detail. For example, the Penitential Psalms begin with a vivid full-page Last Judgment scene taking place on a hillside with a distant blue vista (ff. 69v-70r); in the “D” that opens the Psalms on the opposite page, a bathing Bathsheba dominates the foreground while King David eagerly looks on from a balcony. Intriguingly, Bathsheba appears to exchange gazes with a pious woman rising from her grave in the Judgment scene on the opposite page. The popularity of the subject of David and Bathsheba is a late development; in Books of Hours produced prior to the late 15th century, the Penitential Psalms most commonly deployed illustrations of David repenting for his sins.

Localizing this manuscript offers some challenges. The use is of Cambrai and several saints mentioned in the Suffrages point to the locality of the Hainaut (e.g., Gaugeric, Ausberht, Humberte, and especially Vindiciane). However, the Calendar includes local feasts for saints from Utrecht (e.g., May 8, Wiro; July 18, Fredericus) and Maastricht (e.g., May 13, Servaes; February 9, Eucharius). Greg Clark has suggested the codex may originate from a small atelier in Antwerp in part because Antwerp sits on the border between the northern and southern Netherlands and the Scheldt River which connects to major southern centers such as Cambrai. Thus, one shop could produce books such as MS HRC 3 destined for users as far south as the Hainaut and the northern Netherlands like Utrecht. An alternative hypothesis could be that the manuscript was produced by copying models from different workshops.

The quality and extent of the decorative and figurative program suggests that this manuscript was a more “affordable” handwritten book designed for a well-to-do member of the middle class—perhaps the wife of a wealthy merchant living in Cambrai or Utrecht. Though not as luxurious as many of the “deluxe” manuscripts produced in the Ghent-Bruges workshops, it is nevertheless a delight to observe in person. An examination of this charming and often overlooked Book of Hours should be included in a trip to the Ransom Center, whether you are a scholar of late medieval Flemish illustration or someone with more general interests. This manuscript has been the subject of three brief bibliographic studies by University of Texas students, but to my knowledge has not been the subject of a serious analytical study. A complete digital facsimile and brief catalog entry is also available via the Ransom Center website: (http://norman.MSHRC.utexas.edu/pubmnem/details.cfm?id=3).

The author would like to acknowledge Thomas Kren, Gregory Clark, Kendra Grimmet, and Arthur Russell for their observations and suggestions.

Micah Erwin
Project Archivist, Harry Ransom Center
**RESOURCES AND OPPORTUNITIES**

**Call for ICMA Sponsored Session Proposals:**

**International Medieval Congress at Kalamazoo, 2015**

The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization's sponsorship in 2015 at the International Medieval Congress at Kalamazoo. Session organizers and speakers must be ICMA members. Proposals must include a session abstract and a CV of the organizer(s). Thanks to a generous grant from the Kress Foundation, funds may be available to defray travel costs of sponsored session speakers. Please direct all session proposals and inquiries by **May 1, 2014** to the Chair of the Programs Committee: Elina Gertsman, Department of Art History and Art, Case Western Reserve University; email: elina.gertsman@case.edu.

**College Art Association, Washington DC, February 3-6, 2016**

The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization's sponsorship in 2016 at the annual College Art Association. Session organizers and speakers must be ICMA members. Proposals for ICMA sponsorship should consist of a title, an abstract, and a CV. Thanks to a generous grant from the Kress Foundation, funds may be available to defray travel costs of sponsored session speakers. Please direct all session proposals and inquiries by **Aug. 15, 2014** to the Chair of the Programs Committee: Elina Gertsman, Department of Art History and Art, Case Western Reserve University, email: elina.gertsman@case.edu.

**International Medieval Congress at Leeds, 2015**

The International Center of Medieval Art (ICMA) seeks proposals for sessions to be held under the organization's sponsorship in 2015 at Leeds. Session organizers and speakers must be ICMA members. Proposals for ICMA sponsorship should consist of a title, an abstract, a CV of the organizer, as well as the names of three speakers. Thanks to a generous grant from the Kress Foundation, funds may be available to defray travel costs of sponsored session participants. Please direct all session proposals and inquiries by **Sept. 1, 2014** to the Chair of the Programs Committee: Elina Gertsman, Department of Art History and Art, Case Western Reserve University, email: elina.gertsman@case.edu.

**The Flemish Tapestry Project**

Directed by Vanessa de Cruz Medina, the Flemish Tapestry Project is now available online: [http://www.flandesenhispania.org/tapices/index.php/Portada](http://www.flandesenhispania.org/tapices/index.php/Portada).

The Project makes available high quality digitized images and detailed catalog entries on medieval and Renaissance Flemish tapestries in Spanish palaces, churches and special museums, and can be consulted in Spanish, English and French.

This project was launched by the Fundacion Carlos de Amberes, the Ministry of Culture in Spain and the Patrimonio Nacional in Madrid.

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At the request of members the Newsletter will accept ads from members who may post about houses or apartments for rent, personal libraries for sale, or position listings, at a rate of $1 per word ($15 minimum). The text should be sent to the Newsletter editor at newsletter@medievalart.org; a check for the amount, with “Newsletter Ad” in the memo line, should be mailed to the ICMA, The Cloisters, Ft. Tryon Park, New York, NY 10040.

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