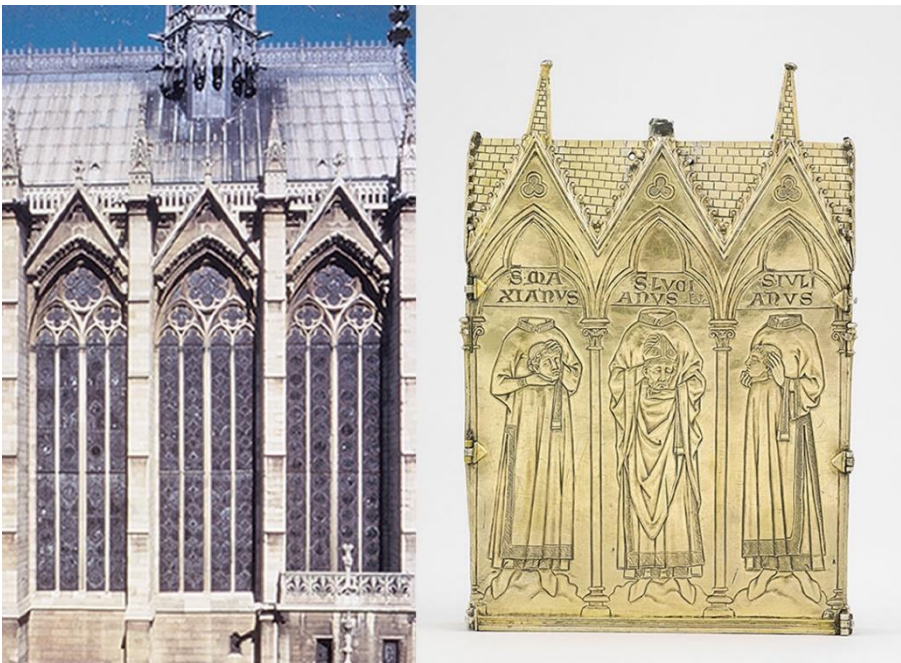


The Courtauld Institute of Art 24th Annual Medieval Postgraduate Student Colloquium

Scaling the Middle Ages: Size and scale in medieval art

10:00-18:00 Friday 8 February 2019 (with registration from 9:30)

Lecture Theatre I, The Courtauld Institute of Art, Vernon Square, Penton Rise, London
WC1X 9EW



Left: North elevation (detail), Sainte Chapelle, Paris (1239-1248). Right: Reliquary of Saints Maxien, Lucien, and Julien (Paris, 1261-1262) Musée nationale du Moyen Âge, Paris.

Size mattered in medieval art. Whether building a grand gothic cathedral or carving a minute boxwood prayer bead, precisely how big to make it was a principal concern for medieval artists, their patrons, and audiences.

Examples of simple one-upmanship between the castles and palaces of lords and kings and the churches and cathedrals of abbots and bishops are numerous. How big to make it was a principal concern for both patrons and makers of medieval art.

Scale could be manipulated to dramatic effect in the manufacture of manuscripts and the relative disposition of elements within their decorative programmes. Divine proportions – of the Temple of

Solomon or the Church of the Holy Sepulchre – were evoked in the specific measurements and configuration of contemporary buildings and decisions were made based on concern with numbers and number sequences.

In our age of viewing through digital surrogates, the Courtauld Institute of Art's 24th Annual Medieval Postgraduate Student Colloquium invites its speakers to consider new approaches to issues of size and relative scale in relation to the making, meanings, and study of medieval art.

The Medieval Postgraduate Colloquium offers the opportunity for research students at all levels from universities across the UK and abroad to present and promote their research.

Organised by Teresa Lane (The Courtauld Institute of Art) and Oliver Mitchell (The Courtauld Institute of Art) with the generous support of Michael Carter and the Consortium for Arts and Humanities in South-East England.

Programme: Scaling the Middle Ages: Size and scale in medieval art

- 9:30-10:00 **Registration** – Lecture Theatre 1
- 10:00-10:10 **Welcome** – Teresa Lane & Oliver Mitchell (The Courtauld Institute of Art)
- SESSION 1: ARCHITECTURAL MINIATURES** Chaired by Giosue Fabiano (The Courtauld Institute of Art)
- 10:10-10:30 **Sylvia Alvares-Correa** (University of Oxford): *The use of architecture in a 15th century panorama of the Passion of Christ in Jerusalem: structuring composition or ideology?*
- 10:30-10:50 **Niko Munz** (University of York): *Architectural ventriloquism in pre-Eyckian panel painting*
- 10:50-11:10 **Antonella Ventura** (Independent scholar) *Playing with scales: Relationships between monumental architectures and reliquary structures in Umbria and Apulia in the fourteenth century*
- 11:10-11:30 **Discussion**
- 11:30-12:00 **Tea & coffee break** (Lecture Theatre 1)
- SESSION 2: SCALE MODELS** Chaired by Bella Radenovic (The Courtauld Institute of Art)
- 12:00-12:20 **Angela Websdale** (University of Kent): *Replication and Reproduction: Evoking the Cult of St Edward the Confessor and the Visual Culture of Westminster Abbey and Palace at St Mary's Church, Faversham*
- 12:20-12:40 **Francesco Capittummino** (Independent scholar): *The ambo of the Capella Palatina in Palermo, a reduced scale of the Cefalù prototype*
- 12:40-13:00 **Discussion**
- 13:00-14:00 **Lunch** (provided for speakers and chairs - Seminar Room 3, Floor 2)
- SESSION 3: THE SCALE OF DEVOTION** Chaired by Chloe Kellow (The Courtauld Institute of Art)
- 14:00-14:20 **Sheridan Zabel Rawlings** (University of Manchester): *Scale matters: The intentional use of size to depict Christ in John Rylands Library's Latin MS 344*
- 14:20-14:40 **Matko Marušić** (University of Zagreb): *Medieval crosses: Scale, typology, materials*
- 14:40-15:00 **Harry Prance** (The Courtauld Institute of Art): *Miniature materials/ concrete connections: The spaces of Byzantine liturgical objects*
- 15:00-15:20 **Discussion**
- 15:20-15:50 **Tea & coffee break** (Research Forum Seminar Room, Floor 2)
- SESSION 4: AMPLIFICATION & DISSEMINATION** Chaired by Laura Melin (The Courtauld Institute of Art)
- 15:50-16:10 **Charlotte Wytema** (The Courtauld Institute of Art), *From abstract idea to scaled-up image: The case of the Virgin with fifteen symbols*
- 16:10-16:30 **Nicolas Flory** (The Courtauld Institute of Art), *Scaling Patronage in the Duchy of Burgundy: Isabella of Portugal and her Carthusian donations*
- 16:30-16:50 **Discussion**
- 16:50-17:00 **Closing remarks** by Professor Joanna Cannon (The Courtauld Institute of Art)
- 17:00 **Reception** With special thanks to Michael Carter for his generous support (Research Forum Seminar Room, Floor 2)

Abstracts: Scaling the Middle Ages: Size and scale in medieval art

SYLVIA ALVARES-CORREA

Tucked away in a small, dimly lit room of the Madre de Deus convent in Lisbon, is an imposing 1 x 1-meter late-fifteenth century panel painting of *The Passion of Christ*. The Passion unfolds as a continuous narrative woven through a unified cityscape of Jerusalem. Architecture is employed to structure the chronology of the narrative, with buildings framing and directing the episodes, as in carved retables or manuscript illuminations. Exceptionally, however, here architecture assumes the focal point of the composition: The Temple of Solomon—represented as the Dome of the Rock—dwarfs the Crucifixion, which is minutely depicted at the upper most point of the panel.

The architectural framework of the panel is based on the Map of Jerusalem in Bernhard Breydenbach's *Peregrinatio in Terram Sanctam* (1486). The difference in scale between the engraving and the panel indicates that the former was a source of inspiration rather than a direct pattern for the latter. Why then did artist or patron opt to have the Temple of Solomon/Dome of the Rock represented as the dominant feature of a retable of the Passion of Christ?

This paper will examine how architectural scale structures not only time and space in the Lisbon *Passion*, but also spiritual access and denial. How did such a large-scale representation of the Dome of the Rock resonate with a late-medieval Iberian audience? How did the cloistered nuns of Madre de Deus understand these architectural features? To what extent did these features mirror and structure their devotional practices within the convent?

FRANCESCO CAPITUMMINO

The ambo is an icon of the holy sepulchre and it holds a monumental presence within the liturgical furnishing due to its meaning and configuration.

The destiny of the ambos of Norman Sicily is somehow linked to the outcomes of the Council of Trent which, in 1563, caused their downfall. While the Monreale ambo is almost totally lost, several pieces remain of Cefalù's, and thus it is possible to recreate the original configuration. On the basis of some recent considerations, it can be argued that the Cefalù ambo, produced under Roger II, may have been the prototype which was then replicated within the Cappella Palatina in Palermo and, eventually, also in nearby Monreale.

The ambo of the Cappella Palatina is problematic and there is no certainty that its current position and configuration are the original ones. Yet new analyses make it possible to recognise this ambo as the result of two transformations. Moreover, it is possible to argue that the initial phase, dating back to the reign of William I, Roger II's son, was produced in accordance with Cefalù's larger one whose dimensions clearly reflect the monumentality of the cathedral itself.

The ambo makes its appearance within the Cappella Palatina once its decoration is already complete and, as a consequence, it has to meet the requirements given by the smaller architecture. The result is a smaller version of the Cefalù prototype which further highlight its prescriptive role.

These new acquisitions enable us to set the ambos of Norman Sicily within a more coherent framework through which it is now possible to establish relationships and dependences, also within the context of the other ambos of the Kingdom.

NICOLAS FLORY

Taking scale to relate not only to the physical nature of objects, but also to encompass wider ideas such as the scale of patronage and its implications, this paper will investigate the ways in which Isabella of Portugal, Duchess of Burgundy (1397-1471), used physically impressive objects, materials and locations as a means of affirming her position as duchess in the first decade of her reign, as well as to participate in the larger concerns of the Burgundian state. Isabella scaled her patronage to religious institutions across her territories and beyond, and this paper will focus specifically on the foundations she made at a number of Carthusian monasteries and how these acts of pious generosity were linked to the strong dynastic ties her marital family had with the order. Her patronage will be discussed in the context of wider political and historical events, drawing links between the duchess' foundations and the position of the Duchy of Burgundy on the international political stage. The paper will discuss a series of commemorative plaques commissioned by the duchess for each of the charterhouses she supported, investigating issues of representation, replication, scale and visibility in these objects. Their material nature as objects will also be discussed in the context of historic Burgundian monuments, and the paper will show that the scale

and enthusiasm of the duchess' artistic and religious patronage in the early years of her rule were consciously designed to present herself as a 'Burgundian' through her widespread, but carefully chosen, religious patronage and donated objects.

MATKO MARUŠIĆ

The present paper seeks to address the issue of scale of medieval objects by focusing on twelfth- and thirteenth-century wooden and painted crosses, from the wider Adriatic region. In particular, the paper will deal with the seminal studies on crosses from the first half of the twentieth century, which paid special attention to the relations between crosses of different size. One can observe that the earliest historiographical attempts to catalogue and interpret a vast number of preserved crosses, rather than focusing on iconography, were concerned with the size of the objects studied. In short, smaller bronze crosses were seen as group of crosses that witnessed innovation. Considering the easy dissemination from several centers of production, they were granted the status of disseminators of forms and iconographies. Following this reasoning, sizeable (mostly wooden) crosses would have been but their "monumentalised" specimens – smaller crosses reproduced in greater scale. Given that much of the recent work on crosses builds upon this straightforward and somewhat oversimplified scheme of transmission of forms (and iconographies) from minor to major scale, the paper aims at understanding how the scale of medieval objects has conditioned scholarly views on the processes of their making.

NIKO MUNZ

At the beginning of the fifteenth century, panel painting and built architecture had a remarkably symbiotic formal relationship, such that some early panels have been described as resembling "cathedrals in miniature". An exemplary work like the so-called Norfolk Triptych (c.1415-20) in Rotterdam's Museum Boijmans Van Beuningen employs painted architecture for a number of different purposes, some practical, others more abstract and experiential. Indeed, the triptych's architecture frames scenes and figures, lending a structure both for narrative and the exploration of spatial depth. It also, however, allows for certain empathic experiences to take place in the viewer-object relationship; it promises, perhaps, a possibility of dwelling – albeit in a vicarious manner – within the object.

This talk looks at how pre-Eyckian panel painting in the Netherlands and northern France engages with architectural form. It considers how, at this early point, painting might usefully be interpreted as a variety of micro-architecture in the form of a reliquary casket or monstrance. Ultimately, it argues for a reading of painted architecture in the late-medieval period grounded in aesthetics and viewer experience. To what extent could a work such as the Norfolk Triptych be said to ventriloquise expansive, three-dimensional spatial experience on a contained, two-dimensional format?

HARRY PRANCE

Likely plunder from the Fourth Crusade, the series of tenth and eleventh Byzantine chalices and patens in the Tesoro di San Marco are almost entirely without context. Although heavily catalogued and frequent star exhibition items, mapping an approach to these objects, divorced from the space(s) for which they were intended, has proved difficult. This paper will explore how ideas of scale and scaling might open up ways of reconsidering them and their relationship to space. These objects are united each by an insistent and luxurious materiality. While micro-architectural models such as the Sainte-Chapelle reliquary in the Musée de Cluny propose a formal connection to a macro-architectural model, this paper will suggest that the San Marco chalices and patens propose a material connection to the typical elements of Byzantine church decoration. Considering these concrete connections, it will ask what it means to make these materials mobile, to bring them into the remit of a sensing subject, and whether they simply mediate the worshipper's experience of the broader church or actively elicit sensual contemplation.

SHERIDAN ZABEL RAWLINGS

In the small manuscript, Latin MS 344 of the John Rylands Library, there is a large pierced heart on a cross. It is a figurative depiction of a heart which is rendered abstract by its tremendous size in comparison with other elements on the page, particularly the cross. The diminutive size of the manuscript accentuates the greatness of the heart. The emphasis in this image is clearly on the enlarged organ. It dominates the page through its sheer size. At the top of this painting the words 'Diss hertzlin ist durch stoehen mit dem sper unsers heren ihesu cristi'; unusual phrasing, as the visible heart on the page is immense, not 'little'. I hope to prove that the depicted heart is that of Christ and not that of the artist who has a 'little heart'. By creating the heart to a grand size, the artist is exposing the viewer to what was considered to be the awesome

power of Christ at the time and by phrasing the title on the picture with a 'little heart' she was showing us all how small she felt in his imposing power.

ANTONELLA VENTURA

The reliquary of Holy Corporal preserved into Orvieto Cathedral is a masterpiece of Sieneese goldsmithing of XIV century. This precious artefact was commissioned by the bishop of Orvieto, Tramo Monaldeschi, and made by Ugolino di Vieri and his partners in 1338. Its architectural structure evokes in miniature the principal facade of Orvieto Cathedral: both are characterised by a particular tripartite structure with four buttresses terminating in steeples and surmounted by three *cuspides*. The building and the reliquary within it have the same aim – the creation of a worthy setting for the Holy Corporal – but on different scales. Through this and other examples, this paper will interrogate the relationship between architectural monuments and micro-architectural reliquaries and how size and scale could be used to fix particular meanings.

ANGELA WEBSDALE

A Gothic wall painting dating to c.1300 showing Saint Edward the Confessor offering his ring to Saint John the Evangelist, dressed as a pilgrim, survives in St Mary's Church in Faversham. This same image was found at the heart of Henry III's London-bound cult of the Confessor at Westminster; notably in the relief sculpture of the south triforium at Westminster Abbey and as a central narrative scene in Henry's Painted Chamber at Westminster Palace, the Faversham example bears striking resemblance to this wall painting which was placed opposite the king's bed. It was also represented by figures of the Confessor and the Evangelist atop columnar pedestals at the Confessor's Gothic shrine, which was commissioned by Henry in 1245 and which was depicted in the drawings of the c.1250s *La Estoire de Seint Aedward le Rei* attributed to Matthew Paris. The fictive masonry patterns at Faversham also evoke many of the decorations seen in the royal abbey. This paper will explore how a Gothic mural in Kent managed to evoke the power and prestige of its archetype – the shrine of Edward the Confessor at Westminster – using a number of design strategies. The paintings donor, Robert Dod, kneels majestically beside the Confessor within a painted micro-architectural canopy that presents another connection to the visual culture of Westminster. It resembles the florid designs of Edmund Crouchback's tomb which is found within the holy sanctuary of the Confessor's shrine. By looking closely at iconography, style and scale, this paper will consider the influence of the Westminster atelier seen in these extraordinary Kentish paintings.

CHARLOTTE WYTEMA

An entirely new image of the Immaculate Conception of the Virgin Mary appeared in France around 1500. Today termed the Virgin with Fifteen Symbols, it rapidly proliferated in France, the Southern Netherlands and subsequently most of western Europe, and was depicted in a wide range of media. Within a matter of decades, it went from being non-existent to having an extraordinarily far-reaching popularity. Importantly, however, its combination of elements rarely changed. Examining scale not only in relation to the visualisation of an abstract idea, but also to the transferal of images across different sizes and media, this paper will seek to investigate how the abstract concept of the Immaculate Conception was translated into a standardised image, at a time in which no actual depiction of the doctrine had formerly existed.

The Virgin with Fifteen Symbols imagery seems to have emerged first in print-form in Paris around 1500, and it is this medium that explains how rapidly a single composition became disseminated throughout Europe. However, the medium's monochrome and graphic essentialisation of complex imagery posed great challenges to artists charged with adapting and translating its iconography to a wide spectrum of objects in different media and at vastly differing scales, in many cases recreating and reintroducing full colour. This paper will analyse the different ways in which artists approached the challenge of integrating a decidedly iconic, non-realistic image into new formulas which by that time were wedded to visual illusion and the intricate combination of symbolic and veristic tendencies.