



GOTHIC IVORY SCULPTURE

CONTENT AND CONTEXT

EDITED BY
CATHERINE YVARD

Gothic Ivory Sculpture: Content and Context

Edited by Catherine Yvard

With contributions by:
Elisabeth Antoine-König
Katherine Eve Baker
Camille Broucke
Jack Hartnell
Franz Kirchweger
Juliette Levy-Hinstin
Christian Nikolaus Opitz
Stephen Perkinson
Naomi Speakman
Michele Tomasi
Catherine Yvard

Series Editor:
Alixé Bovey

Managing Editor:
Maria Mileeva

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Designed by Matthew Cheale

Cover Image:
Detail of Fig. 10.1,
London, The British Museum, Inv. 1888,1217.1.
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NOTES ON CONTRIBUTORS

ELISABETH ANTOINE-KÖNIG is Senior Curator in the Département des Objets d'Art at the Musée du Louvre, with responsibility for the Gothic collections (since 2005). From 1994 to 2004 she was Curator at the Musée de Cluny. In 2011, she edited the second volume of the *Corpus des émaux méridionaux, L'apogée (1190-1215)* with Danielle Gaborit-Chopin. She recently collaborated on the exhibitions *Les Belles Heures du duc de Berry* (Paris, 2012), *Bologne et le pontifical d'Autun. Chef d'œuvre inconnu du premier Trecento 1330-40* (Autun, 2012), *La primavera del Rinascimento. La scultura e le arti a Firenze 1400-60* (Florence-Paris, 2013-14) and *Saint Louis* (Paris, 2014). She organised the exhibition *Le Trésor de l'abbaye de Saint-Maurice d'Agaune* (Paris, 2014) and is currently writing the catalogue of Gothic goldsmith work in the Louvre collections.

KATHERINE BAKER is Professor of art history at Arkansas State University. Her research examines Parisian art between the late medieval and early Renaissance periods with an emphasis on methodological approaches that explore the complex dynamics that exist around collaboratively made objects. Key to this work has been the use of archival material, which she began to utilise in her dissertation *Painting and the Luxury Arts in Paris, 1490-1515: Objects and Their Urban Contexts* (University of Virginia, 2013). Her current project is focused on one document: the 1533 estate inventory of Chicart Bailly. An ivory carver in Paris at the turn of the sixteenth century, Bailly and his documentary trail should help to deepen our present notions about the ivory trade during the Renaissance.

CAMILLE BROUCKE is Head Curator in charge of medieval art at the Musée Dobrée in Nantes. After studying Art History at the Sorbonne (MA), Management at Sciences Po Paris (MA) and Curatorship at the Institut National du Patrimoine, she began her career as curator at the Centre National du Costume de Scène in Moulins. In recent years, she has worked on a number of exhibitions and co-directed and contributed to two exhibition catalogues: *Le Cœur d'Anne de Bretagne* (Grand Patrimoine de Loire-Atlantique/Silvana Editoriale, 2014) and *Trésors de la fin du Moyen Âge* (Locus Solus, 2017). After researching Arthurian iconography, she is now turning to historiographical questions and investigating the history of collecting, focusing in particular on the figure of collector Paul Thoby.

JACK HARTNELL is Lecturer in Art History at the University of East Anglia, Norwich, where his research focuses on the visual culture of pre-modern medicine. He has held Andrew Mellon Foundation fellowships at both Columbia University, New York, and The Courtauld Institute of Art, London, and was the Inaugural Post-doctoral Fellow between the Max-Planck-Institut für Wissenschaftsgeschichte in Berlin and the Victoria and Albert Museum. His recent and forthcoming publications include articles on early modern surgical equipment, anatomical culture in medieval France, and a book for the Wellcome Trust on medieval medicine and visual culture entitled *Medieval Bodies* (Wellcome/Profile, forthcoming 2018).

FRANZ KIRCHWEGER has been Curator of the Kunstkammer and Secular and Ecclesiastical Treasuries at the Kunsthistorisches Museum Wien since 1998, where he has contributed to numerous research projects, exhibitions and publications. From 2010 to 2013 he was in charge of the new installation of the Kunstkammer galleries encompassing sculpture and decorative arts from the tenth to the nineteenth century. From 2007 to 2011, and again from 2015 to 2016, he was Acting Director of the Kunstkammer and Treasuries. His research focuses on medieval insignia and treasures, the decorative arts (800-1800 CE), the Habsburg collections, and collectors in the Early Modern period. He regularly lectures on these topics at Vienna University, the University of Applied Arts Vienna and Graz University.

JULIETTE LEVY-HINSTIN is a sculpture conservator with a long-standing interest in ivory sculptures and their polychromy. She has worked on collections of archaeological ivories for the departments of Egyptian, Oriental, and Greek and Roman Antiquities at the Musée du Louvre. She has conducted missions abroad, in particular in Syria, where she studied the Arslan Tash ivories, dated to the fourth century BCE. She has acquired a profound knowledge of medieval ivories, collaborating since 1986 with the Département des Objets d'Art at the Louvre, at first under the direction of Danielle Gaborit-Chopin and, since 2005, of Elisabeth Antoine-König, Jannic Durand and Florian Meunier. She has also been working on the rich ivory collection of the Musée de Cluny in Paris and teaches at the Institut National du Patrimoine, where she is in charge of the Sculpture Conservation Specialisation.

CHRISTIAN NIKOLAUS OPITZ is an independent scholar based between Vienna and Glasgow. He studied Art History and Romance Philology in Vienna and Basel; he has published widely on late medieval art, especially on winged altarpieces in the Alpine region, and on wall paintings in secular as well as in religious contexts. Further research interests include word-and-image studies and the modern reception of medieval art and culture. He is currently working on a book entitled *Wall Painting as a Medium of Representation of Courtly, Civic and Monastic Communities in Central Europe, c.1250-1350*.

STEPHEN PERKINSON is the Peter M. Small Associate Professor of Art History at Bowdoin College (Brunswick, ME, USA). He is author of *The Likeness of the King: A Prehistory of Portraiture in Late Medieval France* (Chicago, 2009), curator of *The Ivory Mirror: The Art of Mortality in Renaissance Europe* (an exhibition at the Bowdoin College Museum of Art, with accompanying volume published by Yale University Press, 2017), and co-editor, with Jessica Brantley and Elizabeth Teviotdale, of *Reassessing Alabaster Sculpture in Medieval England* (Medieval Institute Publications/Index of Christian Art, forthcoming) and, with Noa Turel, of *Picturing Death, 1200-1600* (Brill, forthcoming). His work has also appeared in several journals, including *The Art Bulletin* and *Gesta*, and he has contributed to the following exhibition catalogues: *Set in Stone: The Face in Medieval Art* (The Metropolitan Museum of Art, 2006) and *Object of Devotion: Medieval English Alabaster Sculpture from the Victoria and Albert Museum* (ASI, 2011).

NAOMI SPEAKMAN is Curator for Late Medieval European collections in the Department for Britain, Europe and Prehistory at the British Museum. Her research interests include Gothic ivory carvings, late medieval metalwork, collecting histories and museology. She is currently curating the British Museum international touring exhibition *Medieval Power: Symbols and Splendour*. Prior to joining the British Museum, Naomi worked at Bonhams and the Victoria and Albert Museum. She is currently undertaking a collaborative PhD at the Courtauld Institute of Art and the British Museum exploring the nineteenth-century collecting history of the museum's medieval ivory carvings.

MICHELE TOMASI is Senior Lecturer in Medieval Art History at Lausanne University in Switzerland. He specialises in art made in Italy and France c.1250-1450, with a focus on materials, production methods, patronage and marketing. His publications include *Monumenti d'avorio. I dossali degli Embriachi e i loro committenti* (Paris/Pisa, 2010), *Le arche dei santi. Scultura, religione e politica nel Trecento veneto* (Rome, 2012) and *L'arte del Trecento in Europa* (Turin, 2012). He recently co-edited *Collezioni del Museo Civico d'Arte Antica di Torino. Avori medievali* (Savigliano, 2016), with Simonetta Castronovo and Fabrizio Crivello, and *Orfèvrerie gothique en Europe: production et réception* (Rome, 2016), with Elisabeth Antoine-König. He is currently exploring how reading late medieval French chronicles can help us understand the ways in which works of art were viewed, used and talked about at the French courts c.1360-1420.

CATHERINE YVARD is Special Collections Curator at the National Art Library at the Victoria and Albert Museum, London. She previously worked on digitisation projects at the Chester Beatty Library, the Bodleian Library and the British Library. Specialised in late medieval manuscripts, in particular books of hours, she is interested in the transition from manuscript to print, and the transmission of patterns across time, space and media. From 2008 to 2015, she managed the [Gothic Ivories Project](#) at The Courtauld and acquired an in-depth knowledge of Gothic ivory carving. Recent publications include 'Un Napolitain à Tours: un incunable enluminé par le Maître de Jean Charpentier', in Claudia Rabel (ed.), *L'Enluminure. Etudes réunies en hommage à Patricia Stirnemann* (Paris, 2014) and 'Gothic Ivories and their Owners: an Overview', in Glyn Davies and Eleanor Townsend (eds.), *A Reservoir of Ideas. Studies in Honour of Paul Williamson* (London, 2017).

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