British Archaeological Association Post Graduate Conference 2020
Thursday & Friday, 19-20 November 2020

Thursday 19 November 2020, 1 -5.15 pm (GMT)

1:00 - 1:10 pm (GMT) - **Welcome**

1:10 - 2:30 PM (GMT) - **Panel 1: Iconography: Transmission, Adaptation and Interpretation**
Chair: Dr Emily Guerry (University of Kent)

Elena Lichmanova (School of History, National Research University Higher School of Economics, Moscow), *An Alternative to the Cross Pattern in Early Christian and Early Medieval Art*

Nadezhda Tochilova (Saint Petersburg Stieglitz State Academy of Art and Design), *New perspectives on studying art of the Baltic region in the 10th -12th centuries: The issue of artistic interaction between Scandinavia and Ancient Rus´*

Millie Horton Insch (UCL), *Skeuomorphic Exchange Between Embroideries and Wall Paintings in Eleventh and Twelfth-Century England*

2:30 - 2:55 pm (GMT) - **Break**

3:00 - 4pm (GMT) - **Panel 2: Making and Meaning of Medieval Tombs**
Chair: Dr Tom Nickson (Courtauld Institute of Art)

Jack Wilcox (University of Kent), *The Mystery of the Tree of Jesse Tomb Slab in Lincoln Cathedral*

Richard Asquith (Royal Holloway, University of London), *Epigraphy, Executors, and Encounters: contextualising the trope of the 'bad executor' on pre-Reformation English tombs*

4:00 - 4:15 pm (GMT) - **Break**

4:15 - 5:15 pm (GMT) - **Panel 3: Visual Culture in English Religious Spaces**
Chair: Dr Richard Plant (BAA. Hon. Publicity Officer)

Lydia McCutcheon (University of Oxford), *Children and Families in the 'Miracle Windows' of Canterbury Cathedral*

Crystal Hollis (University of Exeter), *Graffiti as a Historical Resource: Parish History on Church Walls*

5:15 pm (GMT) - **End**

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Friday 20 November 2020, 1 - 4.50pm (GMT)

1:00 - 1:10 pm (GMT) - Welcome Back

1:10 - 3:00 pm (GMT) - **Panel 4: Encountering Architecture and the Urban Space**
Chair: John McNeill (BAA. Hon. Secretary)

Giulia Bison (University of Leicester), *Metalworking and the transformation of Late Antique Rome*

Marta Vizzini (Università degli Studi di Firenze), *A miniature Rome, away from Rome: Montefiascone and its medieval San Flaviano church*

Thomas Pouyet (Université de Tours-CNRS), *The Romanesque tower of the monastery of Cormery in the Loire valley: some architectural and liturgical aspects*

Virginia Grossi (Scuola Normale Superiore - Università di Pisa) and Giuseppe Tumbiolo (University of Pisa), *When colour matters: materials and historical significance of stone polychromy in medieval Pisa*

3:00 - 3:20 pm (GMT) - **Break**

3:20 - 4:40 pm (GMT) - **Panel 5: Art & Patronage of Royalty & Nobility**
Chair: Dr. Jana Gajdošová (Sam Fogg, London)

Cécile Lagane (Centre Michel de Bouärd - CRAHAM / UMR 6273 Caen), *The "throne of Dagobert": real royal artefact or tool of propaganda by Suger?*

Laura Castro Royo (University of St Andrews), *Royal Symbols from Above: Sīmurgh and the representation of Kings in medieval Persian manuscripts*

Dr Katherine A. Rush (University of California, Riverside), *Ivories and Inventories: Tracing Production and Patronage in Late Medieval French Household Records*

4:40 - 4:50 pm (GMT) - **Closing Remarks**

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Abstracts

Elena Lichmanova (School of History, National Research University Higher School of Economics, Moscow), *An Alternative to the Cross Pattern in Early Christian and Early Medieval Art*

The cross pattern, or a composition that is constructed as a cross, was a crucial part of the artistic vocabulary after the legalization of Christianity in the 4th century AD. The cross as a sign and as a scheme was a subject of scrutiny in historiography for quite some time, including the latest monography by Beatrice Kitzinger. However, another pattern that has a striking resemblance to the cross, namely the quincunx, didn't draw as much attention, except for an important publication by B. Kuhnel in 2003. And although the quincunx scheme constitutes the composition of one of the main medieval iconographies, the so-called *Maiestas Domini*, the origins of this composition were not thoroughly treated before.

In this paper, we will try to fill in this gap by analyzing the origins and the early history of the quincunx pattern in its connection to the sign of the cross. Here, we will be treating the earliest examples of the quincunx arrangement in Roman art of the 1st–3rd centuries, and its consequent implementation to the Christian art, from compositions in Catacomb frescoes and manuscript illuminations to the patterns on jewelry pieces and coins. We suggest that the wider dissemination of the quincunx scheme that occured from the 4th century AD onward is due to its resemblance to the cross pattern. Thus, although the quincunx initially appeared in the pagan context, its spread is directly related to the process of Christianization.

Nadezhda Tochilova (Saint Petersburg Stieglitz State Academy of Art and Design), *New perspectives on studying art of the Baltic region in the 10th -12th centuries: The issue of artistic interaction between Scandinavia and Ancient Rus´*

An important issue that one confronts when studying art of Ancient Rus´ is that of the influence of Scandinavian styles of the Viking Age on its development. The literary tradition demonstrates the existence of stable links between Scandinavia and Ancient Rus´, while archaeological research reveals a large number of Scandinavian archaeological finds on the territory of Rus´. Such a close interaction is assumed to have had an impact not only on the material culture but also on the development of Ancient Rus' art. The main source that allows to analyze this stage of Ancient Rus' art is the decoration of wooden carvings of Novgorod the Great in the 10th-12th centuries.

The appliance of art historical methods of analysis in the study of Novgorodian carved wood could open up some new perspectives in the history of studying the development of Ancient Rus' art. The first stage in this process should be the stylistic analysis and the search for stylistic analogies - the use of identical elements of decoration, among which can be considered highly simplified Borre style motifs, supplemented by a double contour and hatching, as the main identical elements. The main focus, however, should be not on Scandinavia, but on the territory of distribution of Scandinavian art, in particular on Polish Pomerania.

The appliance of art historical methods of analysis can significantly expand the understanding of the development and spreading of Viking art outside of Scandinavia. A significant role in this process was played by the art of the North-West of Ancient Rus´. Therefore, in this case we can put forward the hypothesis that elements of Scandinavian art appeared in Rus´ together

with the Scandinavians themselves and assimilated into the new emerging artistic environment, remaining there until the end of the 12th century.

Millie Horton Insch (UCL), *Skeuomorphic Exchange Between Embroideries and Wall Paintings in Eleventh and Twelfth-Century England*

The relatively poor survival of eleventh and twelfth century embroideries, and gendered biases which have historically overlooked works thought to have been made by women, has resulted in the marginalisation of embroidery from studies in Britain around the time of the Norman Conquest. Though the Bayeux Tapestry has occupied a rarefied position, its exceptionality should not obscure the limited inclusion of other surviving textiles within wider art historical assessments of this period. That this has been the case is especially surprising, owing to the historical evidence which suggests that embroideries, and those responsible for making them, were highly regarded in Anglo-Norman society.

Skeuomorphic evidence referencing textiles in works of other media, however, provides an additional means of including embroidered works, and may also shed considerable light on how trans-medial exchanges of imagery operated in this period. In this paper I would explore the skeuomorphic references to textiles which survive in the wall paintings at St Boltoph's Church, Hardham and compare surviving contemporaneous textiles to the paintings at St Boltoph's and the 'Lewes Group' more broadly. I then intend to assess the extent to which similar depictions of chain mail in the Bayeux Tapestry and the wall paintings at St Nicholas' Church, Pyrford, may reveal the direction of this transmedial exchange of imagery. By framing these assessments within critical art historical theories concerning race and gender, I additionally hope that such observations will enrich our understanding of the position of Insular women embroiderers in the eleventh and twelfth centuries.

Jack Wilcox (University of Kent), *The Mystery of the Tree of Jesse Tomb Slab in Lincoln Cathedral*

The Tree of Jesse, a visual representation of Christ's genealogy, was one of the most widespread iconographical depictions in the Gothic period. Most commonly found in illuminations, sculptures, and stained glass. Lincoln Cathedral contains an unprecedented four examples of the iconography: a portal sculpture, a stained glass window, a ceiling boss, and also a unique medium for the Tree iconography – a tomb slab. The scholarship for this tomb slab has focused on its material, Tournai stone, and has ignored the developed iconography found thereon. It has traditionally been dated to be from the middle of the twelfth century and variously suggested as being for Bishops Remigius, Alexander, and Robert de Chesney. However, a more thorough analysis of the iconography may reveal a later date for the tomb than previously thought.

This paper will suggest that the tomb was made as the centrepiece of an abortive saint's cult, prematurely surpassed by the popular cult of Saint Hugh, by studying this tomb slab within the context of the rebuilds of Lincoln cathedral and its links to Canterbury Cathedral, investigating the other Tournai tomb slabs of the period to assess their usage and meanings, and delving into the twelfth century developments in the Tree's iconography. By these means it will answer the question of for whom the tomb was made and why the Tree of Jesse was carved upon it, all whilst exploring the wider implications which this knowledge presents to us.

Richard Asquith (Royal Holloway, University of London), *Epigraphy, Executors, and Encounters: contextualising the trope of the 'bad executor' on pre-Reformation English tombs*

The trope of the 'bad executor' was prevalent in late medieval art and literature, but it also appeared on the inscriptions of a small group of English tombs. Indeed, it is here where the trope is most evocative, wrought in stone and brass above the bodies of the people whose souls were imperilled by negligent executors. Such examples are often cited as evidence of 'popular attitudes' towards executors, but this is a reductive view that takes the inscription out of its proper context. As several commentators have recently urged for the reappraisal of pre-Reformation monuments by means of a holistic art-historical contextualisation, this omission becomes all the more pressing.

This paper will view the few known examples in aggregate, arguing that it is only by treating the tomb in its entirety that we are able to appreciate how the trope originally functioned, being sensitive to the ways in which it interacted with other visual and textual elements on the tomb, its location, and its liturgical purpose. Instead of reflecting 'popular attitudes', it will instead be demonstrated that the trope was modified by its inclusion on tomb inscriptions. It served to both exhort *pro anima* prayers from viewers by working in conjunction with other visual motifs on the tomb, and that it served as a means of edifying the laity. In both these respects, parallels can be drawn with the associated *memento mori* genre, especially when it is considered how the tomb interacted with the living by creating an 'encounter' within the space of the parish church.

Lydia McCutcheon (University of Oxford), *Children and Families in the 'Miracle Windows' of Canterbury Cathedral*

On the 7 July 1220 the body of Archbishop Thomas Becket was translated in Canterbury Cathedral from the depths of the crypt into the newly constructed Trinity Chapel. The glazing programme was the chapel's crowning glory: an illuminated, technicolour display of the miraculous accounts of Saint Thomas' power and presence from beyond the grave. The inspiration for these windows is believed to be the miracle collections of the Christ Church monks, who recorded testimonials of Canterbury pilgrims. The miracle windows provide indispensable evidence of the nature of the cult of St Thomas and medieval pilgrimage, but also of the lives of ordinary men, women and children.

This paper will examine a sample of the many depictions of children within this programme, which have thus far been undervalued within scholarship. These naturalistic depictions of children in everyday contexts shed light on childhood play, illness, injury and death. Studying these miracles through the lens of the histories of emotions, childhood and family also allows a broader understanding of miraculous encounter. Family and household members play an integral role in the events of the narrative, suggesting that the impact of childhood suffering and recovery was understood in broad, communal terms. Finally, the representation of children and families within the windows encourages pilgrims to see themselves represented and as candidates for the aid of the martyr.

Crystal Hollis (University of Exeter), *Graffiti as a Historical Resource: Parish History on Church Walls*

The culture of medieval parish churches and the stories of their buildings are found inscribed on walls, and recording these inscriptions provides valuable information regarding these parish communities. Recent collections of data on graffiti in English parish churches demonstrate the importance of the act of writing on the walls. While these surveys provide information on graffiti typologies and variations, they have yet to be used to analyse churches in-depth on an individual basis.

Graffiti in parish churches is a well recorded practice, with a wide variety of inscriptions and symbols being found throughout England from the medieval and early modern periods. Their presence contributes to the understanding of devotion, commemoration, and at times communication. Using these markings as a historical source allows for a more detailed understanding of lay piety and culture, as well as the relationship between the parishioners and the building itself.

This paper observes the parish church as its own landscape and uses a more structured analysis of the graffiti in churches to look for patterns of parish behaviour. Using social theories and digital humanities, another layer of graffiti's role in the parish can be added and studied, shifting their importance from an interesting novelty, to an artifact that contributes to knowledge of the complex world of medieval and early modern religion. By combining parish histories, church sanctioned imagery, and sets of graffiti, a more comprehensive interpretation of parish culture is developed.

Giulia Bison (University of Leicester), *Metalworking and the transformation of Late Antique Rome*

Late Antiquity was a period of major transformations that affected the whole Empire and prepared the ground for further changes to come. Rome is a privileged observatory of these modifications, where it is possible to detect the evident signs of phenomena of a primarily political and economic nature that are widespread elsewhere, but which here acquire an even more important value because of its status as the founding centre of the Empire.

Among the many themes related to the transformation of the city in the late antique period, one of the most interesting is certainly the dispersion of productive activities within the urban space, where public and private spaces were often reoccupied by new workshops: this phenomenon, previously considered as the result of scavenging activities, has now begun to be seen as something more organised and probably directed by a superior authority. Among these productive activities, metallurgy, in particular, seems to have played a dominant role: many issues still need to be clarified about the activity of metalworking structures within the city, and the implications for its history and economy in a period of such important transformations.

My presentation thus offers an overview of all the spaces where metalworking took place across the centre of Rome between the 5th century and the 7th centuries, trying to investigate the possible reasons behind this phenomenon. The contents are part of my research for a PhD project at the University of Leicester, entitled "Metals, craft products and the urban economy in late antique Rome".

Marta Vizzini (Università degli Studi di Firenze), *A miniature Rome, away from Rome:*
Montefiascone and its medieval San Flaviano church

The church of San Flaviano in Montefiascone is one of Central Italy's most characteristic sanctuaries. It is found at the exact point in which the two most travelled Medieval roads to Rome – the Francigena and the Teutonica – meet and there is buried a Roman martyr to whom the church is dedicated. Montefiascone was one of the temporary residences of the popes when they were outside of Rome: beginning with the pontificate of Innocent III (1198-1216) and up until Urban V's return from Avignon (1370), many popes resided in the "papal palace".

San Flaviano's architetural structure has no comparisons in the Italian peninsula; it is articulated in two levels, which communicate thanks to an opening along the central nave: the upper level – often mistakenly interpreted as a matroneum – is the location of the cathedra of Urban IV and an altar that the pope consecrated in 1262. I would propose the hypothesis that the church hosted solemn liturgical celebrations during station days, when the pope resided in Montefiascone. The probability that pilgrims to Rome participated in the ceremonies would have made this spatial configuration simply necessary. Other hypotheses are formulated on the architectonical extension and on the fresco campaign of the early 14th century. In the perspective of symbolical relationships with Rome, San Flaviano became object of papal attention (from Innocent III to Boniface VIII) and the fact the church faces west seems to indicate the explicit objective of establishing a direct tie to Old St. Peter's , making Montefiascone as a "Rome away from Rome".

Thomas Pouyet (Université de Tours-CNRS), *The Romanesque tower of the monastery of*
Cormery in the Loire valley: some architectural and liturgical aspects

The tower-porch was part of the abbey church of Cormery, a monastery established in the Loire valley at the end of the 8th century by an abbot of St Martin of Tours. It became an important Benedictine abbey during the medieval time and was abandoned at the end of the 18th century. Today the church is largely destroyed but the tower located in front of it is almost integrally preserved, some remains of the Carolingian church are even still retained in the facade of the building. This tower contains many carved capitals representing Lion on the ground, Corinthian on the first floor and vegetal decorations on the second but also some bas-relief located at the front of the entrance-tower.

The architectural analysis of this building has been conducted during a doctoral work achieved in December 2019. Multiple phases of construction from the 9th-10th to the 12th centuries have been identified, providing new elements regarding the interpretation of the sculpture and the themes identified. In this paper we propose to present some aspect of this research related to the architecture inquiry such as the widespread use of stones in moyen appareil but also connected to the liturgical functions of the tower, which was probably the place of Easter celebrations or some funerary Clunisian customs during the 11th century.

Virginia Grossi (Scuola Normale Superiore - Università di Pisa) and Giuseppe
Tumbiolo (University of Pisa), *When colour matters: materials and historical significance*
of stone polychromy in medieval Pisa

In recent years polychromy has risen to scholarly interest, due to its role in altering the built environment as well as its visual perception. What happens, however, when colour resides in

the structure itself, and isn't superimposed as subsequent decoration? Did the patrons' and viewers' visual expectations and taste determine the choice of building materials, and how? Were they reshaped according to availability overtime?

In the wake of the revived interest in medieval spatial perception, we wish to examine the two-colour striped stone masonries in the sacred and prophane architecture of Pisa (11-14 century). Ever since the 19th century this architectural trait was interpreted as one of the many expressions of genius loci at the origins of Italian Romanesque style. We wish, however, to reconsider this traditionally art-historical question through an archaeological analysis of materials, by following the development of a pattern originally confined to sacred architecture (11-12 century) and later on adopted on private and civic structures as well.

While the city experienced unparalleled economic growth, new building sites flourished: here, wealthy patrons came to resume the stone production cycle, and it is in the two-colour stripes that these new materials are employed. Their nature, their combinations and the criteria adopted for choosing them are still to be investigated. By analysing lithotypes (starting from the Duomo) and identifying their areas of provenance, we shall therefore show how tight the bond was between local resources, construction materials and patronage, and how they interacted in changing artistic and political scenarios.

Cécile Lagane (Centre Michel de Bouärd - CRAHAM / UMR 6273 Caen), *The "throne of Dagobert": real royal artefact or tool of propaganda by Suger?*

The "throne of Dagobert" is a unique piece of furniture, made of a lead alloy, curated in the Cabinet des Médailles, in the Bibliothèque nationale de France, and probably made in the 8th c., with modifications in the 9th and 12th c. It has been documented since the 12th c., when Suger, abbot of Saint-Denis and advisor to kings Louis VI (1108-1137) and Louis VII of France (1137-1180), "discovered" it in the basilica, "old and broken", and attributed it to Merovingian king Dagobert I (629-639). He alleged this seat was the very throne upon which the "ancient and noble" king used to seat when ruling in Saint-Denis. Since the 19th c., the true origin and history of this seat has been a subject of passionate debates and theories. One of those theories concerns the identification of the throne as a model for the seats depicted in French royal seals, from the 12th to the 16th c. It follows the idea that, after Suger's discovery and restauration of the seat, Louis VII and his successors used it as a throne when in Saint-Denis. This idea, however, relies upon the improper identification of the type of seat the "throne of Dagobert" is and the incorrect comparison with the seats represented in the seals. I propose to analyse these images, the technical types of seats and to revise the interpretation of the "throne of Dagobert" as a real royal artefact of the Capetian kings.

Laura Castro Royo (University of St Andrews), *Royal Symbols from Above: Sīmurgh and the representation of Kings in medieval Persian manuscripts*

The bird Sīmurgh appears in a high number of illustrations of the epic Shāh-nāma ('Book of Kings') identified by the text accompanying the images. Its iconography was solidly established and attached to its character in the poem, that is, the foster mother of Zāl and the protector of his lineage. Interestingly enough, from the fifteenth century onwards Sīmurgh can be spotted in scenes where it would not belong primarily, mostly in decorative elements like cloths and quivers. These scenes always involve a royal character such as Zāl himself, but also Bahrām Gur or Zahhāk who are not directly linked with Sīmurgh according to the text. Thus,

the bird becomes a non-narrative, ornamental element in the composition. Is there a meaning to this inclusion of Sīmurgh in the scenes? This paper will argue that there is more to the representation than just decorative purposes. To support the research, manuscripts kept in the Morgan Library, the MET and the Cleveland Museum of Art have been used. By reviewing this change in Sīmurgh's presence in illustrations, the paper will propose different interpretations of the inclusion of Sīmurgh in these royal images.

Katherine A. Rush, Ph.D. (University of California, Riverside), *Ivories and Inventories: Tracing Production and Patronage in Late Medieval French Household Records*

In late medieval France, luxurious *objets d'art* served as tangible records of wealth and social status. Seemingly utilitarian objects, such as mirror cases, combs, and trinket-sized boxes, became exemplars of their owners' power, wealth, and social prestige when rendered in the sought-after and costly medium of elephant ivory. The aristocracy and nobility were the likely owners of carved ivories because of their expense; however, it is difficult to determine the specific medieval collections to which such ivories belonged. One of the few ways by which these objects can be paired with their original patrons and owners is through the examination of medieval household inventories, which, as detailed lists and records of material wealth, provide an organized glimpse into the daily life and luxury of aristocrats and nobles in late medieval France. In this paper, I will consider a selection of inventory entries that detail the production and ownership of carved ivories. In doing so, I aim to illustrate how the inclusion of ivories within household inventories suggests their high cultural, social, and financial import, while also rendering the medieval inventory a valued record in and of itself, a record that can both fill in the missing pieces of provenance records, and also speak to how and by whom such luxury items were produced, owned and valued.