



# Medieval Art, Architecture and Archaeology

**09.45 – 18.00, Saturday 20 February 2016** (with registration from 09.15)  
Kenneth Clark Lecture Theatre, The Courtauld Institute of Art, Somerset House,  
Strand, London WC2R 0RN

## Abstracts and speaker biographies

Jenny Alexander

### 'Apotropaic Marks' and the Training of Stonemasons

Attention has focussed in recent studies on vernacular architecture on the observation that liminal spaces, those around windows and fireplaces, whether of wood or stone, may have marks on their surfaces. Some of these marks have been the subject of archaeological examination, for example, burn marks over fireplaces have been studied in some detail and experimentation has revealed that these could not have been made accidentally. In other cases the conclusion has been reached that letters acted as a form of sacred monogramme and the familiar compass-drawn 'daisy-wheel' pattern, of six equal petals in a circle, recorded on stone window frames or around doorways, had special properties.

In the absence of any documentary evidence to explain the marks, it has been suggested that they belong to a category described as apotropaic, that is they offered protection to the building and to its inhabitants from malevolent forces. The origin of this belief can be traced to a single paper that proposed this explanation and it has since been widely cited in publications of occurrences of the marks. Its findings have been integrated into the canon of literature on marks on buildings, but it does not seem to have been the subject of any critique, and other, more rational, explanations have not been presented to counter its interpretations. As a result, there is the danger that misleading material may be presented to a wider public unaware that other readings are possible, and I would cite a recent edition of a research bulletin for a well-known heritage body as an example of this.

Whilst not denying the existence of protective measures around buildings, evidence exists to challenge the widespread belief that virtually any mark found on a window frame or a doorway must, *ipso facto*, be connected with warding off evil spirits. The monogrammes can more simply read as initials, and the fact that sacred initials and abbreviated forms of charms familiar from many medieval contexts do not appear amongst these texts should surely have already raised doubts. It can readily be shown that other marks belong to the traditions of stonemasonry, either masons' marks to identify the mason who cut the stone, assembly marks to show how something sectional went together, or as evidence of training in stonemasonry. Compass-drawn marks can be associated with teaching masons the skills of basic geometry and of scribing on stone. This can be demonstrated by analysis of the marks scribed on the walls of sites like the recently surveyed barn at Bradford-upon-Avon where a strong case can be made for its use as a workshop for stonemasons and their apprentices at times in the year when it was not required for agricultural use. It is time to reconsider the whole question of why

marks appear on buildings and to subject these marks to the sort of rational and rigorous analysis that RKM brought to his study of buildings.

### **Jenny Alexander biography**

BA in History of Art from UEA, PhD in Archaeology from Nottingham University, FSA, currently Principal Teaching Fellow, Director of Undergraduate Studies and Senior Tutor, History of Art, Warwick University, and chair of the CRSBI. Author, either solely or jointly, of approx. 60 papers, chapters in edited books and reports for bodies such as HE, archaeological units or architects. Most recent publications on Nottingham St Mary's (with Linda Monckton) and on the evidence of the masons' marks at the cathedral of Santiago de Compostela for the construction of the east end, in Spanish, the project having been funded by the Spanish regional government. An English version will follow next year. Two papers on Lincoln cathedral, on the Judgement Portal and on the response of later builders to the Early-Gothic building have been submitted recently. Adviser to the masons' mark recording project at Nidaros Cathedral, Trondheim. Current projects are the completion of a book on masons' marks, writing up the masons' mark study of Pontigny Abbey church, and a study of the Roman Stair at Burghley House.

### **Andrew Budge**

#### **St Mary's Warwick: a visual record of family history?**

The fourteenth-century architecture of St Mary's, Warwick has received scant recent consideration. Despite being a large collegiate church, rebuilt by one of England's leading noble families and with many innovative and distinctive features, it is often passed over *en route* to the rich - and well-documented - delights of the fifteenth-century Beauchamp lady chapel attached to its south transept. Richard Morris' articles from the 1980s are the prime substantive exception to this oversight. This paper will explore two of Morris' suggestions in respect of St Mary's. The first, that Warwick's church was the work of a Gloucester-based mason, will be examined with additional reference to the broadly contemporary work at Worcester Priory. The second, that the construction of a striking skeletal vault at St Mary's might be associated with the Prussian crusades undertaken by the Beauchamp family, provides the catalyst for a different interpretation. The possibility that the routes taken on the various crusades might have enabled contact with some of the distinctive features found at Warwick will be investigated. This line of thought then informs a less-travelled approach to the purpose, and hence architectural heritage, of the building. In this reading, the individual ideas and motifs of the chancel, including the earl's tomb and the glazing scheme, are seen not as parts of a wider architectural narrative but as props with which to construct a very personal memorial for Thomas Beauchamp, earl of Warwick, as warrior, crusader, and knight of the garter, father and husband.

The paper will conclude with observations on the methodological implications that might emerge from treating St Mary's, Warwick as a visualization of family history.

### **Andrew Budge biography**

I am currently embarked on a part-time PhD at Birkbeck College, London exploring the causes of architectural change and using a dataset of the collegiate churches founded in the fourteenth century. This follows my Master's degree in History of Art at Oxford University in 2011 and a BA at the Courtauld as a mature student. At both Oxford and the Courtauld I specialised in medieval architecture with a particular focus on the micro-architecture of tombs and thrones, the latter resulting in my contribution to *Britain's Medieval Episcopal Thrones* published earlier in 2015. My research has resulted in recent papers to the Cambridge Medieval Art Seminar series, the 2014 Paul Mellon conference held at the British Museum and, scheduled for December 2015, the British Archaeological Association. My most recent professional experience was as an independent management consultant concentrating on programme and project management - usually in Government, and assisting arts organisations.

## **James Alexander Cameron**

### **Modes of *modo et forma* in the fourteenth-century English parish church**

*Modo et forma* (in manner and form) is a term often found in late medieval contracts – from quattrocento Italian altarpieces to English church architecture – for artistic commissions that replicated the appearance of existing objects. Such contracts regarding English parish churches are extremely rare, leaving the circumstances of the commission enigmatic. This paper will instead use stylistic and formal analysis to investigate similitude in fourteenth-century parochial sculpture, in order to suggest different workshop methods in creating likenesses of desirable prototypes.

The stone liturgical furnishings of the late 1330s at Hawton (Nottinghamshire) are widely recognised as close copies of those of the 1320s at Heckington (Lincolnshire) 20 miles east, but the extraordinary nature of this replication has not been placed in a wider context. Despite the sculpture being of entirely different hands, the moulding profiles of the sedilia are near-identical, suggesting that measurements or drawings were taken of Heckington. The figural subjects upon the sedilia and other closely-copied fittings, however, differ between the two sites. This presents a parallel with the *modo et forma* clause, which has been understood by recent scholars as being concerned with architectural framing and material rather than reproduction of iconography.

A different method of copying in manner and form will be demonstrated through a group of sedilia in Richmondshire. The ornate sedilia of the chancel of Patrick Brompton, built in the first quarter of the 14th century, clearly had an influence upon chancel builds of successive decades right until the end of the century. However, unlike the Heckington sedilia, it is their general appearance that has been reproduced, probably through memory of their visual impression. In contrast with the near-replica at Hawton, this group is more representative of how common forms spread in English parochial sculpture, suggesting a looser agreement regarding the level of similitude with the prototype.

### **James Alexander Cameron biography**

James Alexander Cameron took his BA in the History of Art at the University of Manchester, where he completed a dissertation on the fourteenth-century choir stalls of Lancaster Priory in 2009. In 2010 he undertook an MA at The Courtauld Institute, focussing on art and the friars in medieval Italy, with a dissertation on the Harington Tomb at Cartmel Priory. This led to a doctoral thesis on sedilia – the stone seats found in the walls of medieval churches for the use of a celebrant priest and his assistants – supervised by Professors Joanna Cannon and David Park, and his Ph.D. was awarded in February 2015. He has lectured widely on sedilia, including seminar-length presentations at the Warburg Institute, the Paul Mellon Centre, the Institut national d'histoire de l'art in Paris and Morley College. He is currently publishing his Ph.D. thesis as a series of articles and chapters, and is looking to develop many of larger issues he encountered during his doctorate into a larger study of the architecture of the parish church chancel in medieval England.

## **Nicola Coldstream**

### **Richard Morris and the Rescue of Decorated**

Richard Morris first intended to write his PhD thesis on the theme of ball-flower ornament in the West Country; it was after a few months that he changed to the study of moulding profiles. When he set out on his research in the late 1960s the Decorated style as a topic was under siege from the controversy over the origins of the Perpendicular style, which threatened to obliterate the significance of Decorated altogether, but eventually merely sidelined it. This paper explores the effects of that controversy on students of Decorated, Richard's contribution to its revival, and his interest in the context in which the style flourished.

### **Nicola Coldstream biography**

Nicola Coldstream was educated at Cambridge and the Courtauld Institute, where she began on her PhD in the same year as RKM, both as students of Peter Kidson. Her main interest ever since has

been in the architecture and decoration of the 13<sup>th</sup> century and the 14<sup>th</sup>. She is a fellow of the Society of Antiquaries, was President of the BAA 2004-7; chairman of the Corpus of Romanesque Sculpture 2009-11; is currently serving on the Cathedrals Fabric Commission. Her books include *Masons and Sculptors* (1991), *The Decorated Style* (1994) and *Medieval Architecture* (2002).

## **Peter Draper**

### **The Bhojpur Line Drawings: some medieval Indian plans, elevations and moulding profiles from the 11th century**

The remarkable survival of a number of drawings, including plans, elevations and moulding profiles, scratched onto the rock surfaces surrounding the ambitious but unfinished temple by King Bhoja at Bhojpur, deserve to be better known. These drawings have recently been published with extensive discussion by Adam Hardy, *Theory and Practice of Temple Architecture in Medieval India*. Bhoja's Samaranganasutradhara and the Bhojpur Line Drawings, 2015. The purpose of this short talk is to bring these drawings to the attention of a gathering of scholars interested in such drawings and moulding profiles in the western European tradition.

### **Peter Draper biography**

Peter Draper is Visiting Professor in the History of Architecture in the History of Art Department at Birkbeck where he taught from 1969 until his retirement in 2004. He was Honorary Editor of *Architectural History* 1985-1992, and served as President of the Society of Architectural Historians of Great Britain, 2000-2004. He was a member of the Cathedrals Fabric Commission for England from 2001- 2011 and from 2011- 2015 he was a Commissioner of English Heritage / Historic England. For the British Archaeological Association he has served as Honorary Secretary, Honorary Transactions Editor and as President 2007-2010.

## **Miriam Gill**

### **The painted scheme of the Warwick Chapel, Tewkesbury Abbey**

The Warwick Chapel is famously associated with a lost work of medieval art - the dramatic transitional monument described in the will of Isabel Despenser (d. 1439). The impressive Perpendicular chapel was also the setting for a programme of polychromed figure sculpture displaying the lords of Manor. One further element which has received little attention since the antiquarian writers of the late eighteenth-century and nineteenth centuries is the painted decoration of the chapel. This comprises architectural and heraldic elements, but also includes considerable, though abraded figurative subjects on the dado of the walls and the east wall of the chapel in particular.

This paper will combine antiquarian sources with close observation to establish, as far as is possible, the content of this once comprehensive painted scheme. It will focus, in particular, on the three subjects on the east wall. These appear to include, an upper scene of the Last Judgement with Netherlandish elements, a central series of small scenes which are probably typological (the clearest element is Elijah in his fiery chariot) and a lower subject of haloed figures grouped around a devotional focus, in a composition like that associated with early Renaissance representations of the Maesta and their northern imitations. Haloed figures are also visible on several of the dado panels.

The outstanding quality of this scheme, with its exquisite detail and lavish use of impasto and possibly other three-dimensional effects, and its visual relationships with continental art make it particularly interesting. It also provides interesting comparisons and contrasts with the decoration of other contemporary chantry chapels and the broader deployment of the subject of the Last Judgement in later medieval wall painting.

### **Miriam Gill Biography**

My interest in medieval imagery developed during my study of Modern History at Corpus Christi College, Oxford (1989-92: 2.i). After a year of unregistered preliminary study with Dr Gervase Rosser of St Catherine's College, Oxford, I wrote my doctoral thesis, on English Medieval Wall Painting 1330-1530: Content & Context under the supervision of David Park at the Courtauld Institute of Art. I have subsequently worked on projects for Christianity and Culture (York) and Churches Conservation Trust while teaching extensively, particularly in the context of University Adult Education. I have spoken at a range of national and international conferences, published a number of articles on late medieval wall painting and taken part in NEH summer schools.

### **Jackie Hall**

#### **Building an Icon: the west front of Peterborough Cathedral**

Complex and unique, the early 13th-century west front of Peterborough Cathedral is the culmination of a century plus building programme. Moreover, it is the product of more than one change in design (the nave was originally planned to be two bays shorter, terminating in a twin tower façade) and more than one significant building break. In 1906, Charles Peers proposed a building sequence that went through four completed or partially completed major design stages; this became, and to an extent still is, the dominant narrative of the west front (but see Reilly 1997 for a simpler view). Conservation works on the west front and western transept from 2006 to 2015 have allowed for a reassessment of the building sequence, and the decisions behind it. On the interior, Peers' observations of changes in tooling remain paramount but are supplemented by new observations, of tooling and of masons' marks, in the north and south stair towers of the west front. On the exterior, viewed analytically close up for the first time, analysis and recording of moulding types connects the west front more closely with the western transept, but also shows subtle differences, while its original polychromatic nature can also be appreciated. Also on the exterior, and visible in the short section between the west front and the western transept (the north and south walls of the massive three-arch portico), a series of building breaks show the close relationship and contemporaneity between these two major building elements. Thus, not only will this paper throw light on a major medieval monument, but it will use many of the techniques developed and promoted by Richard Morris, especially in building archaeology, mouldings analysis and masons' marks.

### **Jackie Hall biography**

I am the Peterborough Cathedral Archaeologist, and have been a consultant archaeologist for twenty years. I have recently co-edited and contributed to a volume on the 13th-century painted nave ceiling of Peterborough Cathedral, and currently hold grants for research into the cloister and west front of the cathedral. I have published on Cistercian abbeys and architecture as well as a number of individual monastic sites, notably Croxden Abbey, Staffs and Thetford Priory, Norf. I also specialise in the assessment and analysis of collections of loose stonework, architectural and sepulchral. I am currently a trustee and committee member of the Society for Church Archaeology (editor), the British Archaeological Association (co-convenor of the 2015 conference), and the Nene Valley Archaeological Trust, and am a member of Bury St Edmund's FAC.

### **James Hillson**

#### **St Stephen's Chapel, Westminster and St Augustine's Abbey, Bristol: iterative design, prolonged construction and innovation during the 1290s-1340s**

This paper proposes to readdress one of the more controversial subjects of Richard K. Morris' research: St Augustine's Abbey, Bristol. Constructed between c. 1298 and the 1340s, Morris proposed an iterative process of design for the abbey reflecting its prolonged construction, using stylistic evidence to attribute the building to Master Masons Nicholas of Derneford, Thomas of Witney

and William Joy. Considered primarily in relation to its stylistic associate, St Stephen's Chapel, Westminster (1292-1348), Morris provided a new chronology for the building's creation based on sequential responses to an established royal design. Yet while debate has focused on the relative design chronology within St Augustine's, comparatively little attention has been paid to its stylistic counterpart. Long assumed to be a cohesive design of the 1290s, St Stephen's parallels St Augustine's in its prolonged, disrupted and uncertain building history. Furthermore, close analysis of the chapel's visual evidence and financial accounts reveals a far more iterative design process than has previously been suggested.

By exploring the potential ramifications of the design sequence at St Stephen's, this paper aims to reframe the questions surrounding the design of St Augustine's, Bristol. Though it will not propose a definitive new chronology for the later, it will address a range of possibilities which reopen the building for interpretation. In the process it will propose a more flexible model for architectural design at the turn of the fourteenth century. Challenging a monodirectional model of stylistic development centred on royal patronage in the 1290s, it will consider the potential for continuous stylistic exchange to alter a building's form over time. Finally, by considering this new methodology's implications for narratives of stylistic development, it will re-evaluate the innovative qualities of the St Augustine's design and its relationship with other foci of innovation at St Stephen's and beyond.

### **James Hillson biography**

James Hillson is a recently-submitted PhD candidate at the University of York, focusing on architectural interaction in thirteenth- to fourteenth-century Western Europe. His doctoral thesis, entitled "St Stephen's Chapel, Westminster: Architecture, Decoration and Politics in the Reigns of Henry III and the Three Edwards (1227-1363)" proposes an extensive re-evaluation of the chapel's design and construction history and interactions between art and politics in royal patronage during this period. He is also a Research Associate of the AHRC-funded Virtual St Stephen's Project at York, where his drawings and observations have been instrumental in the development of a digital model of the chapel. Furthermore, he is responsible for St Stephen's Live, a real-time Twitter feed of a year of the building's financial accounts which will begin in late November 2015.

James is presently preparing four articles for publication, addressing the development of royal iconography in the St Stephen's decorative programme, regionality and centrality in Jean Bony's writings, the development of the Gothic architect as a historiographical phenomenon and the murder of a mason in the St Stephen's workforce, the latter co-authored. For his future research, he aims to embark on long-term project on international stylistic exchange in thirteenth- to fourteenth-century North-western Europe.

### **Richard Marks**

#### **Wills and Windows: Documenting Fenestration in Late Medieval England**

Contemporary written evidence for medieval art and architecture, compared with the vast numbers of buildings and works of art that have survived, is sparse and fragmentary and tends to relate to major commissions. For England valuable compendia have been published by Lehmann-Brockhaus (which does not extend beyond 1307) and specifically for architecture and ancillary activities by L. F. Salzman, the former primarily based on chronicles and other historical records, the latter on contracts and building accounts. Although wills have been used as sources for studies of patronage and funding they have never been mined systematically for architecture. My current study has brought to light over 600 bequests (many hitherto unpublished or overlooked in published transcripts) dating from the mid-14<sup>th</sup> century to the Reformation and encompassing both masonry and glazing. Although most are concerned with parish churches, some relate to cathedrals, religious houses and collegiate foundations. This paper will present some of the material collected and assess the value of wills to historians of English Gothic architecture. Particular aspects covered are temporal and regional

distribution, terminology, building processes and practices, designs, funding and the agency of testators.

### **Richard Marks biography**

Professor Richard Marks, History of Art Department, University of Cambridge and Emeritus Professor of the History of Art, University of York. Formerly International President of the *Corpus Vitrearum Medii Aevi*, Vice-President, The Society of Antiquaries of London and curator of the *Gothic: Art for England 1400-1547* exhibition (V&A 2003). Publications include *Stained Glass in England during the Middle Ages* (1993), *Image and Devotion in Late Medieval England* (Stroud, 2004) and *Studies in the Art and Imagery of the Middle Ages* (London, 2012).

### **Linda Monckton**

#### **Fact and Fiction and the late medieval shrine of St Amphibalus**

England's premier abbey in the middle ages had the privilege of 2 Roman martyrs amongst its attractions. Its founder, St Albans, well known to all and an entirely fictional man, filling the boots of an anonymous cleric who was crucial to the St Alban story: Saint Amphibalus. Both produced multiple sites of veneration, and both had new shrines built for them in the 14<sup>th</sup> century. That of St Amphibalus is the latest shrine for which we have such good surviving physical evidence (the product of late 19<sup>th</sup>-century discoveries of architectural fragments). This paper will examine the validity of the 19<sup>th</sup>-century reconstruction of the shrine and examine its art historical context in order to understand its significance at a time when work is proposed to the monument.

This work builds directly on research carried out by Richard Morris and on the work to assemble the cathedral's stone collection, catalogued and organised by Richard and the author in the 1990s.

### **Linda Monckton biography**

I have a PhD in the History of Art (Warwick under RK Morris) and have researched and published widely on medieval architecture and history since 1992 with an emphasis on assessing building development; buildings archaeology and stylistic analysis, including on abbeys, parish churches and chantry chapels. I have jointly edited and contributed to the following books *Art, Architecture and Archaeology in Medieval Coventry and its Vicinity*, (Leeds, 2011) (with RK Morris) and *Arthur Tudor Prince of Wales: Life, Death and Commemoration*, Boydell and Brewer (2009) with Steven Gunn. At Historic England I am an Analyst with a particular focus on faith buildings and communities, including leading a programme of research on Places of Worship and Burial Grounds. I am a Fellow of the Society of Antiquaries, Hon. Director of the British Archaeological Association, a Network member of the Future for Religious Heritage, and sit on the Lichfield Cathedral Fabric Advisory Committee.

### **Lucy Wrapson**

#### **Workshop identities and moulding profiles on East Anglian rood screens**

Inspired by the work of Richard Morris on mouldings as tools for analysis and authorship, the research involved taking the transom profiles of over 400 medieval East Anglian rood and parclose screens, as part of a systematic gathering of physical and documentary evidence. The standard examination of screens required site visits, detailed observation and photography, followed by sampling and analysis of pigments and binding media. Moulding profiles, jointing types, carved details, technical and stylistic judgements of painting dates (including via costume and the use of portraiture and landscape) were all used to contribute evidence to an overall typology and dating structure, forging a more secure chronology for this large body of medieval woodwork. This paper demonstrates the specific utility of moulding profiles in determining this chronology: as from c. 1420 – c. 1536, transom mouldings can be seen to increase in size and in complexity.

This paper also shows how the transom moulding profile transpired to be a key criterion for assessing the outputs of specific craftsmen, as the shape of the transom turned out to be an almost unconscious signature for screen builders (whom, as the research has shown, were distinct from screen decorators). Around thirty groups of related rood screen structures were identified, using moulding profiles as an important diagnostic tool.

### **Lucy Wrapson biography**

Lucy Wrapson graduated from St John's College, Cambridge in History of Art in 2000 before spending a year on scholarship at Collegio Ghislieri, University of Pavia, Italy. She then attended the Courtauld Institute of Art, receiving an MA in Early Sieneese Painting in 2002 and a Diploma in the Conservation of Easel Paintings in 2005. Since 2005, she has been based at the Hamilton Kerr Institute, University of Cambridge, firstly as a Conservation Intern and since 2007 as a Research Associate and Painting Conservator, becoming an ICON Accredited Conservator in 2012. Lucy gained her PhD in History of Art in 2014, from the University of Cambridge with a thesis entitled 'Patterns of production: a technical art historical study of East Anglia's late medieval screens'. Lucy has published widely on the technical study of medieval painting, especially English and Italian art of the Middle Ages and on Romano-Egyptian art. Recent contributions include a paper in the BAA's *Norwich: Medieval and Early Modern Art and Architecture* and to the volume *Painting in Britain 1500-1630*.