

# Medieval Memoria Research

Newsletter



December, 2016  
Issue 17

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We wish to thank the various copyright holding institutions and individuals for giving us permission to publish images of the works of art and manuscripts in their collections.

Frontpage: Floor slab of Wolter van Baexen (d. 1559) and Peterke van Echtelt (d. 1557) in the Grote of St. Maartenskerk, Zaltbommel. Photograph: Rijksdienst voor het Cultureel Erfgoed (RCE) - Chris Booms. See also [MeMO memorial object ID 3202](#) for more information.

## Editorial

Welcome to the seventeenth issue of the newsletter *Medieval Memoria Research* (MMR).<sup>1</sup> In this online newsletter you will find information on the work of scholars who research medieval *memoria* in the broad sense of the word.

This issue of MMR features many new publications, new projects, a book review, and several other announcements. We would like to draw your particular attention to the message under the section ‘MeMO news’, where you can find a request for feedback on the MeMO database and also the MMR newsletter. Please take a moment to fill out our questionnaires. It would help us out a lot!

We also remind our readers that the MMR website has a new feature for messages with a (pressing) deadline: the MMR bulletin board (<http://mmr.let.uu.nl/pages/bulletin.shtml>). To have an announcement featured on the MMR bulletin board, please contact us with the following details: a title, a short description of the announcement in one or two sentences, a date and/or deadline, and an external weblink to where the reader might find more information.

As always, we warmly invite our readers to share news about congresses, publications, projects and other related subjects with us, so that these subjects may be announced in our future issues of this newsletter. Please consult the colophon for our contact details.

On behalf of our entire team, we wish you happy holidays and a fantastic new year!

Charlotte Dikken  
Editor of *Medieval Memoria Research* (MMR)

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<sup>1</sup> MMR is part of the Utrecht research project *The functions of art, ritual and text in medieval memoria* and works closely with the project *Medieval Memoria Online* (MeMO). <http://memo.hum.uu.nl/>

## The MeMO project: four years later – a time to evaluate

In January 2013 the launch of the online MeMO database (<http://memo.hum.uu.nl/>) was celebrated with a conference held in Utrecht, which attracted great interest in the Netherlands and abroad. Since then, our work has not stopped, because there are always improvements to be made to a database. Our time has been spent updating the contents of the database, making corrections, adding new objects and text carriers, and improving the user-friendliness of the homepage.

Now, almost four years later, it is time to evaluate how far we have come. The MeMO team invites the users of the database to share their experiences. We would like to know who is using the database, and how and why. Also, how do our users rate the database in terms of the quality and quantity of the information that is provided, the research that has gone into compiling the information, and the accessibility of the various search functions?

There are three things you can do to help:

1. Fill out our MeMO questionnaire. If you are a user of the MeMO database, frequent or otherwise, please take a moment to fill it out, as this would help us determine how and where to improve our services.
2. While you are at it, please also consider filling out a questionnaire for the newsletter MMR.
3. Share with us your stories about using the database. We would be very interested to hear **what has resulted** from your use of the database - for example, whether the database has been used for publications, websites, theses, or research projects. We are interested in accounts from *all* of our users, regardless of experience and background - from published scholars to students.

Examples of the type of information we are interested in, include:

- Lists of publications or papers resulting from your use of the MeMO database
- Websites that refer to the MeMO database
- Short (or longer) accounts of how your project or research benefitted from the database
- Accounts of teaching experiences using the database
- Etc.

Please share your experiences with us, at the following e-mail address: [memo.gw@uu.nl](mailto:memo.gw@uu.nl)

Note: we are also interested in hearing about your future plans for using the MeMO database!

By taking the time to fill out our two questionnaires and sharing your experiences, you help the MeMO project improve its services, and evaluate the success of the database. This in turn could be a great tool to help us secure future funds and continue our work.

We thank everyone for contributing.

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## Recent publications

The following list of publications does not represent a complete bibliography about medieval *memoria* and related subjects, but is only intended to provide the reader with the most recent titles. For the complete list of publications featured in MMR, please visit our website: <http://mmr.let.uu.nl/pages/archive-publications.html>. For the *memoria* bibliography please visit: <http://memo.hum.uu.nl/pdf/Bibliography-Memoria.pdf>.

2014

- Kristin B. Aavitsland, 'Visualizing the art of dying in early protestant Scandinavia: a reading of a late sixteenth-century tapestry from Leksvik, Norway', in: *Journal of Early Modern Christianity* 1:1 (2014), 115-41.
- Birgitte Bøggild Johannsen, 'Ars moriendi more regio: royal death in sixteenth century Denmark', in: *Journal of Early Modern Christianity* 1:1 (2014), 51-90.
- Sarah Brown, 'The mystery of Neuton's tomb', in: Hanna Vorholt, Peter Young (eds.), *1414: John Neuton and the Re-Foundation of York Minster Library* (2014), online on the [University of York's History of Art Research Portal](#).
- Mark Downing, *Military Effigies of England & Wales, Volume 8: Yorkshire North Riding–West Riding* (Shrewsbury, 2014).
- Mark Downing, *Military Effigies of England & Wales, Volume 9: Wales* (Shrewsbury, 2014).
- Madeleine Gray, 'Four weddings, three funerals and a historical detective puzzle', in: *Transactions of the Anglesey Antiquarian Society and Field Club* 31-46 (2014). Published in defective form: a corrected version is [available online](#).
- Richard A. Leson, 'Reconstructing the tomb of Robert of Cassel in Warneton', in: *Peregrinations* 4:4 (2014), 128-51. [Available online](#).
- Anne E. Lester, 'The coffret of John of Montmirail: the sacred politics of reuse in thirteenth-century northern France', in: *Peregrinations* 4:4 (2014), 50-86. [Available online](#).
- Ursula B. Thiel, *Der Bildhauer und Medailenschneider Dietrich Schro und seine Werkstatt in Mainz (1542/44-1572/73). Grabdenkmäler, Porträtmedaillen, Alabasterskulptur und Wappentafeln, Quellen und Abhandlungen zur Mittelrheinischen Kirchengeschichte* 134 (Mainz: Selbstverlag der Gesellschaft für Mittelrheinische Kirchengeschichte, 2014).
- Martin Wangsgaard Jürgensen, 'The ever-present death behind the church door: on the funeral bier and its emblematic qualities', in: *Journal of Early Modern Christianity* 1:1 (2014), 91-114.

2015

- Martin Aurell, 'L'art comme propaganda royale? Henri II, Aliénor d'Aquitaine et leurs enfants (1154-1204)', in: *Hortus Artium Medievalium* 21 (2015), 22-40.
- María Barrigón, 'Textiles and farewells: revisiting the grave goods of King Alfonso VIII of Castile and Queen Eleanor Plantagenet', in: *Textile History* 46:2 (2015), 235-57.
- María Barrigón, 'An exceptional outfit for an exceptional king: the blue funerary garments of Alfonso VIII of Castile at Las Huelgas', in: *Viator* 46:3 (2015), 155-72.
- Dorigen Caldwell, 'Grace and favour: Pius V and sepulchral architecture in counter-Reformation Rome', in: *Artibus et Historiae* 72 (2015), 211-46.
- Stefano D'Ovidio, 'Osservazioni sulla struttura e l'iconografia della tomba di re Roberto d'Angiò in Santa Chiara a Napoli', in: *Hortus Artium Medievalium* 21 (2015), 92-112.
- Rachel Dressler, 'Identity, status, and material: medieval alabaster effigies in England', in: *Peregrinations* 5:2 (2015), 65-96.

- Daniel Dumitran, Marius Rotar (eds.), *Places of Memory: Cemeteries and Funerary Practices throughout the Time, Annales Universitatis Apulensis, Series Historica*, 19/II (2015).
- Helen Gittos, Sarah Hamilton (eds.), *Understanding Medieval Liturgy: Essays in Interpretation* (Abingdon, 2015).
- Norman Hammond, 'A Hapsburg archducal chronogram on a lost monument', in: *Coat of Arms*, 3<sup>rd</sup> ser. 11:2 (2015), 139-42.
- Historic England, *Jewish Burial Grounds: understanding values* (London: Barker Langham for Historic England, 2015). [Available online](#).
- Jörg Jarnut, Martin Kroker, Stephan Müller, Matthias Wemhoff (eds.), *Gräber im Kirchenraum* (Wilhelm Fink: Paderborn, 2015).
- Nienke de Jong, 'Het Arnhemse klooster Bethanië. Een productiecentrum van handschriften voor een Gelders-Nederrijnse markt (1450-1475)', in: *Arnhem's Historisch Tijdschrift* 35:1 (2015), 16-23.
- Tadeusz Jurkowlaniec, *Nagrobki sredniowieczne w Prusach* (Warsaw, 2015).
- Christian Lange, *Paradise and Hell in Islamic Traditions* (Cambridge, 2015).
- Joan Barclay Lloyd, 'Saint Catherine of Siena's tomb and its place in Santa Maria sopra Minerva, Rome: narration, translation and veneration', in: *Papers of the British School at Rome* 83 (2015), 111-48.
- Immaculada Lorés i Otzet, 'Hagiography and memory: the use of Bishop Saint Ramon of Roda in the thirteenth century', in: *Hortus Artium Medievalium* 21 (2015), 136-51.
- Vinni Lucherini, 'Celebrare e cancellare la memoria dinastica nella Napoli angioina: le tombe delle principe Andrea d'Ungheria e della regina Giovanna I', in: *Hortus Artium Medievalium* 21 (2015), 76-91.
- Massimo De Paoli, 'La rotonda a Brescia: il rilievo del sarcofago de Berardo Maggi', in: *Hortus Artium Medievalium* 21 (2015), 189-93.
- Frederick S. Paxton, 'Researching rites for the dying and the dead', in: Helen Gittos, Sarah Hamilton (eds.), *Understanding Medieval Liturgy: Essays in Interpretation* (Abingdon, 2015).
- Gisela Probst, *Die Memoria des Herren von Lichtenberg in Neuweiler (Elsass): Adelphus-Teppiche, Hochgrab Ludwigs V. († 1471), Heiliges Grab (1478), Glasmalereien* (Reimer Mann Verlag: Berlin, 2015).
- Marta Serrano-Coll, 'Visualizing monarchic power from the 13<sup>th</sup> to 15<sup>th</sup> centuries: an example of narrative told through chronicles and funeral images in the Iberian Peninsula', in: *Hortus Artium Medievalium* 21 (2015), 113-23.
- Francesca Stroppa, 'Immagine e buon Governo nell'ideologia politica e nella memoria visiva del vescovo Berardo Maggi (Brescia, 1275-1308)', in: *Hortus Artium Medievalium* 21 (2015), 168-88.
- Elizabeth C. Tingle and Jonathan Willis (eds.), *Dying, Death, Burial and Commemoration in Reformation Europe* (Farnham: Ashgate, 2015).
- Petr Uličný, 'The choirs of St Vitus's Cathedral in Prague: a marriage of liturgy, coronation, royal necropolis, and piety', in: *Journal of the British Archaeological Association* 168 (2015), 186-233.
- Sylvain Vondra, *Le costume militaire médiéval: les chevaliers catalans du XIII<sup>e</sup> au début du XV<sup>e</sup> siècle, étude archéologique* (Nouvelles Éditions Loubatières: Carbonne, Oct 2015).
- Matthew Ward, *The Livery Collar in Late Medieval England and Wales: politics, identity and affinity* (Boydell: Woodbridge, 2015).
- Christina Welch, "'Chopping and changing": exploring the Willoughby carved cadaver memorials at St Leonard's church, Wollaton, Nottinghamshire', in: *Church Archaeology* 17 (for 2013, 2015), 63-78.
- Howard Williams *et al.*, *Early medieval grave stones* (Suffolk: Boydell and Brewer, 2015).

- J. Willis (ed.), *Sin and salvation in Reformation England* (Farnham: Ashgate, 2015).
- Christof Woetmann, Peter Ferson, *Songs for funerals and intercession: A collection of polyphony for the confraternity of St Barbara at the Corbie Abbey. Amiens, Bibliothèque Centrale Louis Aragon, MS 162 D* (Copenhagen, 2015 - available online at: <http://amiens.pwch.dk/>), 2 volumes.
- Ursula Wolkewitz, *Die gravierten Messinggrabplatten des 13. und 14. Jahrhunderts im Bereich der norddeutschen Hanse - ihre Herkunft und ihre Bedeutung* (Kassel University Press, 2015).

2016

- Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016).
- Ann Adams, 'Revealed/Concealed: Monumental Brasses on Tomb Chests – The Examples of John I, Duke of Cleves, and Catherine of Bourbon', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 160-183.
- Stuart Airlie, 'Earthly and Heavenly Networks in a World in Flux: Carolingian Family Identities and the Prague Sacramentary', in: M. Diesenberger, R. Meens, H.G.E. Rose (eds.), *The Prague Sacramentary. Culture, Religion, and Politics in Late Eight-Century Bavaria* (Turnhout, 2016), 203-223.
- Anna Janina Bannach, 'Eine Anna Selbdritt des Dries Holthuys aus Warbeyen. Kunsttechnologische und restauratorische Untersuchungen einer niederrheinischen Skulptur um 1500', in: Gerd Hallmanns, Beate Sturm (eds.), *Vorträge zum Karl-Heinz-Tekath-Förderpreis 2015* (Geldern: Historischer Verein für Geldern und Umgegend, 2016), 36-59.
- Jessica Barker, 'Stone and Bone: The Corpse, the Effigy and the Viewer in Late-Medieval Tomb Sculpture', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 113-136.
- James Alexander Cameron, 'Competing for *Dextro Cornu Magnum Altaris*: Funerary Monuments and Liturgical Seating in English Churches', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 137-153.
- Martin Coppen, *The Tomb of Sir Robert Oxenbridge in St Andrew, Hurstbourne Priors, Hampshire* (Andover: Maryacre Publishing, 2016).
- Martin Coppen, *The Monument to Lady Ann Lavarr and Richard Kemis in St Mary, Andover, Hampshire* (Andover: Maryacre Publishing, 2016).
- Martin Coppen, *Monumental Inscriptions in St Mary's Church, Andover, Hampshire: Recorded in 1819 by William Hensley* (Andover: Maryacre Publishing, 2016).
- Philippe Depreux, 'La prière pour les rois et le *status regni* dans le sacramentaire de Prague et l'attention portée par Charlemagne au salut de la communauté politique', in: M. Diesenberger, R. Meens, H.G.E. Rose (eds.), *The Prague Sacramentary. Culture, Religion, and Politics in Late Eight-Century Bavaria* (Turnhout, 2016), 181-201.
- M. Diesenberger, R. Meens, H.G.E. Rose (eds.), *The Prague Sacramentary. Culture, Religion, and Politics in Late Eight-Century Bavaria* (Turnhout, 2016).
- Martha Dunkelman, 'Deconstructing Donatello and Michelozzo's Brancacci Tomb', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 226-239.
- Nicholas A. Eckstein, 'Saint Peter, the Carmelites, and the Triumph of Anghiari: The Changing Context of the Brancacci Chapel in Mid-Fifteenth Century Florence', in: P. F. Howard, C. Hewlett (eds.), *Studies on Florence and the Italian Renaissance in Honour of F.W. Kent* (Turnhout, 2016), 317-337.

- Shirin Fozi, 'From the 'Pictorial' to the 'Statuesque': Two Romanesque Effigies and the Problem of Plastic Form', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 30-48.
- Sanne Frequin, 'Veiling and Unveiling: The Materiality of the Tomb of John I of Avesnes and Philippa of Luxembourg in the Franciscan church of Valenciennes', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 184-200.
- Stephan Freund, Gabriele Köster (eds.), *Dome – Gräber – Grabungen: Winchester und Magdeburg – Zwei Kulturlandschaften des 10. Jahrhunderts im Vergleich*, Schriftenreihe des Zentrums für Mittelalterausstellungen Magdeburg 2 (Regensburg: Schnell und Steiner, 2016).
- Laura D. Gelfand (ed.), *Our Dogs, Our Selves. Dogs in Medieval and Early Modern Art, Literature, and Society* (Leiden/Boston: Brill, 2016).
- Sally Harper, P.S. Barnwell, Magnus Williamson, *Late Medieval Liturgies Enacted. The Experience of Worship in Cathedral and Parish Church* (Abingdon, 2016).
- Christopher Highley, 'Failed commemoration: a royal tomb and its aftermath', in: *Huntington Library Quarterly* 79:1 (2016), 93-118.
- Stan Hollaardt, Gerard Pieters, *Lebuïnus herontdekt. Een bezongen heilige* (Deventer: Wolters Kluwer, 2016). With Gregorian music on a CD.
- P. F. Howard, C. Hewlett (eds.), *Studies on Florence and the Italian Renaissance in Honour of F.W. Kent* (Turnhout, 2016).
- Nienke de Jong, 'Das Arnheimer Kloster Bethanien. Ein Produktionszentrum für einen geldrisch-niederrheinischen Markt (1450-1475)', in: Gerd Hallmanns, Beate Sturm (eds.), *Vorträge zum Karl-Heinz-Tekath-Förderpreis 2015* (Geldern: Historischer Verein für Geldern und Umgegend, 2016), 20-35.
- Dale Kent, 'La cara e buona imagine paterna di voi': Ideal Images of Patriarchs and Patrons as Models for the Right Ordering of Renaissance Florence', in: P. F. Howard, C. Hewlett (eds.), *Studies on Florence and the Italian Renaissance in Honour of F.W. Kent* (Turnhout, 2016), 53-72.
- Hadrien Kockerols, *Le monument funéraire médiéval dans l'ancien diocèse de Liège* (Namur, Les éditions namuroises, 2016), 2 volumes.
- Hadrien Kockerols, 'Het praalgraf van Roermond. Archeologie van een tombe', in: *Bulletin KNOB* 115 (2016 - 1), 18-33.
- Julian Luxford, 'The double cadaver tomb at Denston, Suffolk: a unique object of European significance', in: *The Ricardian* 26 (2016), 99-112.
- Robert Marcoux, 'Memory, Presence and the Medieval Tomb', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 49-67.
- Richard Marks, 'A widow, two wills, two windows and two tombs: the memorials of Dame Anne Danvers in Dauntsey church, Wiltshire', in: Katharina Georgi *et al* (eds.), *Licht(t)räume: Festschrift für Brigitte Kurmann zum 65. Geburtstag* (Michael Imhof Verlag: Petersberg, 2016), 145-51.
- Clare Monagle, 'Authority and Punishment in the Letters of Hildegard of Bingen and Catherine of Siena', in: P. F. Howard, C. Hewlett (eds.), *Studies on Florence and the Italian Renaissance in Honour of F.W. Kent* (Turnhout, 2016), 373-386.
- Susie Nash, 'Erwin Panofsky's *Tomb Sculpture*: Creating the Monument', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 16-28.



- Geoffrey Nuttall, 'Panofsky's Tomb Sculpture and the Development of the Early Renaissance Floor Tomb: The Tomb Slab of Lorenzo Trenta by Jacopo della Quercia Reappraised', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 68-87.
- Sophie Oosterwijk, 'From Biblical Beast to Faithful Friend: A Short Note on the Iconography of Footrests on Tomb Monuments', in: Laura D. Gelfand (ed.), *Our Dogs, Our Selves. Dogs in Medieval and Early Modern Art, Literature, and Society* (Leiden/Boston: Brill, 2016), 243-260.
- Steven F. Ostrow, 'Giovanni Angelo Frumenti and his tomb in S. Maria Maggiore: a proposed new work by Gian Lorenzo Bernini', in: *The Burlington Magazine* 158:1360 (July 2016), 518-28.
- Luca Palozzi, 'Petrarch and Memorial Art: Blurring the Borders between Art Theory and Art Practice in Trecento Italy', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 89-112.
- John T. Paoletti, 'Asserting Presence: Strategies of Medici Patronage in Renaissance Florence', in: P. F. Howard, C. Hewlett (eds.), *Studies on Florence and the Italian Renaissance in Honour of F.W. Kent* (Turnhout, 2016), 73-94.
- Gordon D. Raeburn, 'Death, superstition, and common society following the Scottish Reformation', in: *Mortality* 21:1 (2016), 36-51.
- Matthew Reeves, 'Nostre sépulture et dernière maison': A Reconsideration of the Tomb of Jean de Berry for the Sainte-Chapelle at Bourges, its Inception, Revision and Reconstruction', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 201-225.
- Donna L. Sadler, 'The Canine Domain: At the Feet of the Royal Tomb Effigies in Capetian France', in: Laura D. Gelfand (ed.), *Our Dogs, Our Selves. Dogs in Medieval and Early Modern Art, Literature, and Society* (Leiden/Boston: Brill, 2016), 261-278.
- Jeremy L. Smith, 'The Sheffield portrait types, their Catholic purposes, and Mary Queen of Scots's tomb', in: *British Catholic History* 33:1 (2016), 71-90.
- Janet Snyder, 'Eternal Devotion: The Stone Canine Companions of Gothic Castilla y León', in: Laura D. Gelfand (ed.), *Our Dogs, Our Selves. Dogs in Medieval and Early Modern Art, Literature, and Society* (Leiden/Boston: Brill, 2016), 279-301.
- Christian Steer, "'The Lorde Barons slain at Barnet Field'", in: *The Ricardian* 26 (2016), 87-98.
- Sharon T. Strocchia, 'Begging for Favours: The 'New' Clares of S. Chiara Novella and their Patrons', in: P. F. Howard, C. Hewlett (eds.), *Studies on Florence and the Italian Renaissance in Honour of F.W. Kent* (Turnhout, 2016), 277-294.
- Sandra Weddle, "'Tis Better to Give than to Receive: Client-Patronage Exchange and its Architectural Implications at Florentine Convents', in: P. F. Howard, C. Hewlett (eds.), *Studies on Florence and the Italian Renaissance in Honour of F.W. Kent* (Turnhout, 2016), 295-315.
- Kim Woods, 'Panofsky: Materials and Condition', in: Ann Adams, Jessica Barker (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016), 155-159.
- Kim Woods, *Cut in Alabaster: a Material of Sculpture 1330-1530* (Turnhout, 2016).
- Ulrike Wuttke, *Im Diesseits das Jenseits bereiten. Eschatologie, Laienbildung und Zeitkritik bei den mittelniederländischen Autoren Jan von Boendale, Lodewijk van Velthem und Jan van Leeuwen* (Göttingen University Press, 2016).

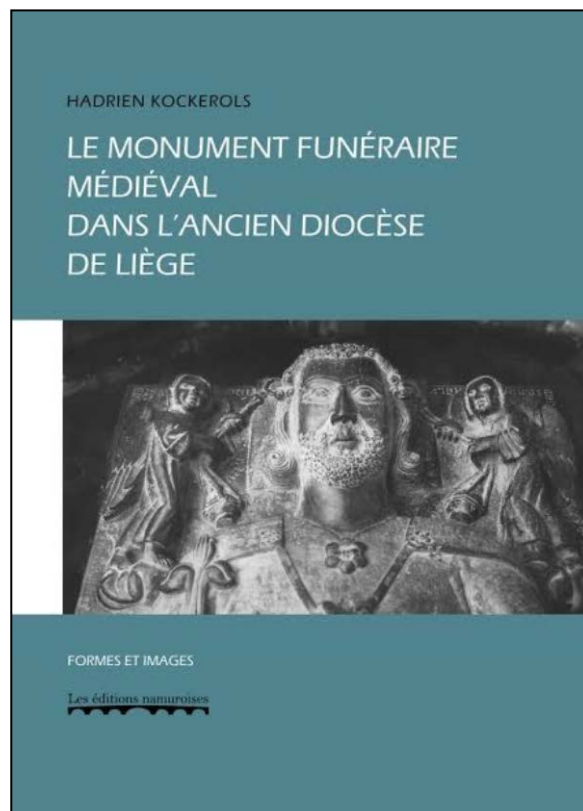
Review: Daniel Dumitran and Marius Rotar (eds.), *Places of Memory: Cemeteries and Funerary Practices throughout the Time*, *Annales Universitatis Apulensis, Series Historica*, 19/II (2015).

- Sophie Oosterwijk, 'Daniel Dumitran and Marius Rotar (eds.), *Places of Memory: Cemeteries and Funerary Practices throughout the Time*, *Annales Universitatis Apulensis, Series Historica*, 19/II (2015), 270 pp., colour illus. throughout. ISSN: 1453-9306.', in: *MMR* 17 (2016).

## Books (tables of contents)

**Hadrien Kockerols**, *Le monument funéraire médiéval dans l'ancien diocèse de Liège* (Namur, Les éditions namuroises, 2016), 2 volumes. 400 et 776 p. Nombreuses illustrations quadri et N/B. ISBN 978-2-87551-068-6. 95.00 €

La finalité du monument funéraire est de fonder et sauvegarder la mémoire d'une personne, mémoire qu'elle crée, par des formes et des images qui la matérialisent. La mémoire est créée, *de facto*, par le monument. Le mémorial médiéval, comme à toutes les époques, illustre, de par cette création de l'objet mémoriel, une conception de la mort et de la survie de l'homme. Dans sa production d'art funéraire, le Moyen Âge illustre une conception du destin de l'homme essentiellement fondée sur la théologie de la salvation. L'homme est composé d'un corps périssable et d'une âme qui est éternelle et dont le salut après la mort dépend de ses mérites. Le salut de l'âme est le thème majeur de l'art funéraire médiéval, qui développe ses images de l'âme accueillie au paradis et de l'homme mourant, le « gisant » qui vit la mort dans une transfiguration. Un autre thème, qui au fil des siècles, prendra de l'ampleur est celui du portrait qui n'est pas fondé théologiquement mais sur une autre communion des vivants et des morts. Matérialiser la mémoire se traduit alors par la création de monuments où formes et images se conjuguent : épitaphes, statues, tombes, images votives, types de monuments qui se succèdent ou se mélangent, répondant ainsi à l'évolution des croyances et des visions de la survie.



L'ouvrage comporte deux tomes : le premier, *Formes et Images*, examine en 15 chapitres les divers types de monuments créés au Moyen Âge, leur origine, leur importance et leurs significations. Le second tome, *Catalogue*, présente et commente les 650 monuments répertoriés dans l'ancien diocèse de Liège, pendant la période qui s'étend de Charlemagne à Charles-Quint.

L'auteur est architecte et docteur en Histoire, Art et Archéologie à l'Université de Namur. Il a publié, chez le même éditeur, la collection des *Monuments funéraires en pays mosan* (1999-2007) et *Les gisants du Brabant wallon* (2010).

Pour toute question, n'hésitez pas à nous contacter : [info@editionsnamuroises.be](mailto:info@editionsnamuroises.be) – +32 496 24 31 60 / +32 474 79 18 90

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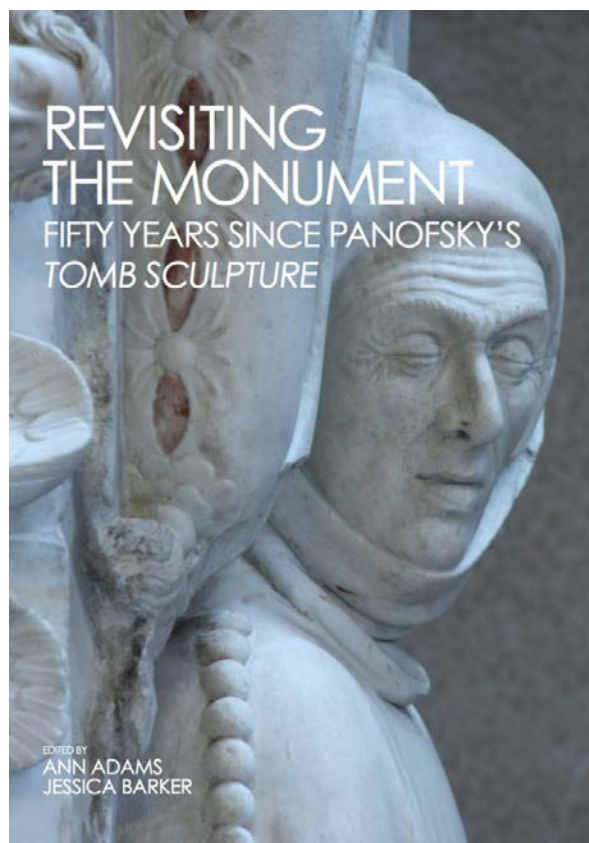
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**Ann Adams, Jessica Barker** (eds.), *Revisiting the Monument: Fifty Years Since Panofsky's Tomb Sculpture* (London, The Courtauld Institute of Art, 2016). ISBN: 978-1-907485-06-0

Free to download at: <http://courtauld.ac.uk/research/courtauld-books-online/revisiting-the-monument>

*Revisiting the Monument* pays tribute to Erwin Panofsky's *Tomb Sculpture: Four Lectures on Its Changing Aspects from Ancient Egypt to Bernini*, which remains the most influential and comprehensive survey of funerary monuments to be published in the last fifty years. While Panofsky wrote a single, epic narrative charting the development of tomb sculpture from Antiquity to the Baroque, *Revisiting the Monument* is more akin to a series of short stories. The contributors are art historians with a keen interest in funerary monuments, whose research extends from the eleventh to sixteenth centuries and covers England, France, Germany, Italy, the Netherlands and Portugal. Each chapter represents a cross-section through the history of tomb sculpture, examining a particular tomb, group of tombs, or theme with wider implications for our understanding of funerary monuments. The methodologies extend close iconographic study of monuments to place them in their historic and social contexts, as well as in dialogue with other media. Recurring themes include monuments as sites of liminality, the reception and visibility of tombs, the relationship between corpse and monument, and the symbolic significance of materials. This collection of essays examines the great contribution made by *Tomb Sculpture* to the field, extends the debates begun by Panofsky, and suggests new avenues of enquiry within a rapidly expanding field.



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**Christof Woetmann, Peter Ferson**, *Songs for funerals and intercession: A collection of polyphony for the confraternity of St Barbara at the Corbie Abbey. Amiens, Bibliothèque Centrale Louis Aragon, MS 162 D* (Copenhagen, 2015 - available online at: <http://amiens.pwch.dk/>), 2 volumes.

This publication is a web application, available online in HTML format. The entire project is also available in two PDF-files:

**Volume 1:** Introduction and appendixes  
<http://amiens.pwch.dk/V1.pdf>

**Volume 2:** Edition of the manuscript with the commentary, lists of sources and bibliography  
<http://amiens.pwch.dk/V2.pdf>



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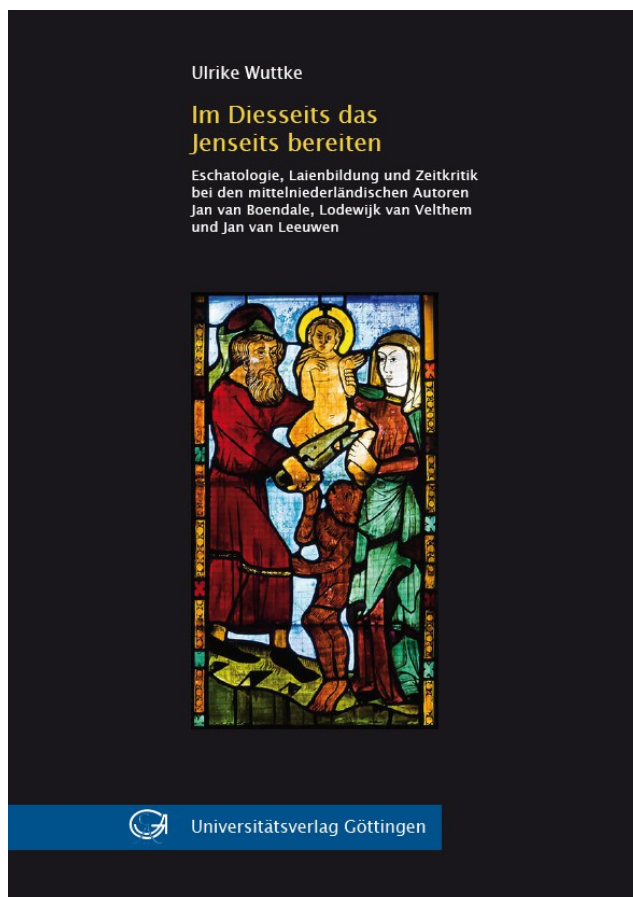
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**Ulrike Wuttke**, *Im Diesseits das Jenseits bereiten. Eschatologie, Laienbildung und Zeitkritik bei den mittelniederländischen Autoren Jan van Boendale, Lodewijk van Velthem und Jan van Leeuwen* (Göttingen University Press, 2016). ISBN13: 978-3-86395-274-7 Softcover, 422 p.: 31.00 €

Also available as a PDF file here: <http://univerlag.uni-goettingen.de/handle/3/isbn-978-3-86395-274-7>

This study reveals that in medieval Dutch vernacular texts (from the Brabantine authors Jan van Boendale, Lodewijk van Velthem, and Jan van Leeuwen, and in the anonymous Boek van Sidrac) the treatment of individual and universal eschatological topics and themes, such as death, heaven, hell, purgatory, the Antichrist, eschatological people, and Judgement Day is dedicated to moral and ethical guidance to prepare oneself during lifetime for the afterlife. Central to all texts is the fate of the souls in the afterlife and guidelines to assure redemption on Judgment Day. This includes the ability to recognize the signs of the End properly. The vernacular eschatological discourse is considered as an inherent part of the intellectual emancipation of the laity in the later Middle Ages. This book is of interest not only to Dutch and German philologists, but also to historians and anyone interested in the history of religion, especially of eschatology and apocalypticism. This study was awarded with the 2013 Mgr. C. de Clercqprijs of the Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten (Royal Flemish Academy of Belgium for Science and the Arts) for an outstanding work in the field ‘History of Religions of Flanders’.



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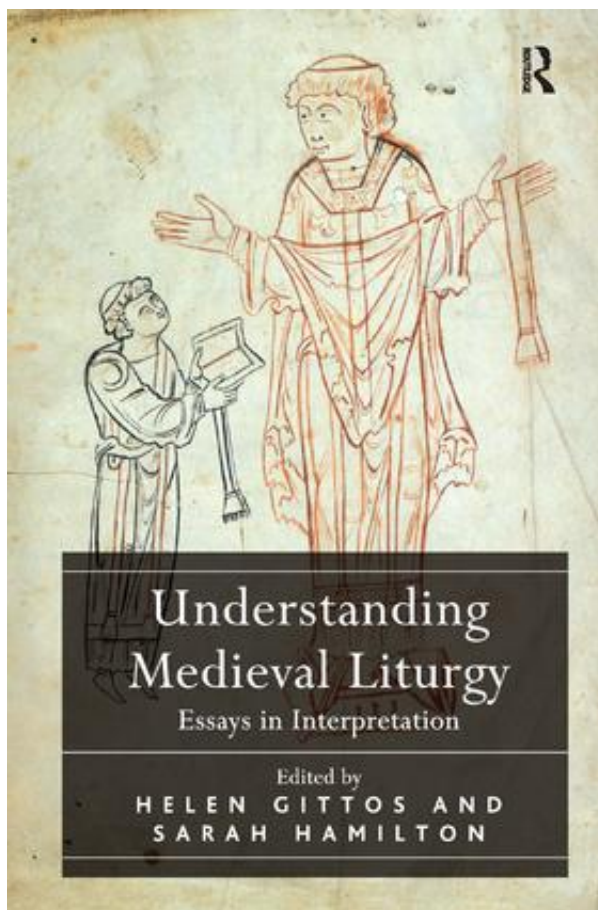
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**Helen Gittos, Sarah Hamilton** (eds.), *Understanding Medieval Liturgy: Essays in Interpretation* (Abingdon, 2015). 300 p. ISBN 9781409451501. £75

Publisher's website: <https://www.routledge.com/Understanding-Medieval-Liturgy-Essays-in-Interpretation/Gittos-Hamilton/p/book/9781409451501>

This book provides an introduction to current work and new directions in the study of medieval liturgy. It focuses primarily on so-called occasional rituals such as burial, church consecration, exorcism and excommunication rather than on the Mass and Office. Recent research on such rites challenges many established ideas, especially about the extent to which they differed from place to place and over time, and how the surviving evidence should be interpreted. These essays are designed to offer guidance about current thinking, especially for those who are new to the subject, want to know more about it, or wish to conduct research on liturgical topics. Bringing together scholars working in different disciplines (history, literature, architectural history, musicology and theology), time periods (from the ninth to the fifteenth centuries) and intellectual traditions, this collection demonstrates the great potential that liturgical evidence offers for understanding many aspects of the Middle Ages. It includes essays that discuss the practicalities of researching liturgical rituals; show through case studies the problems caused by over-reliance on modern editions; explore the range of sources for particular ceremonies and the sort of questions which can be asked of them; and go beyond the rites themselves to investigate how liturgy was practised and understood in the medieval period.



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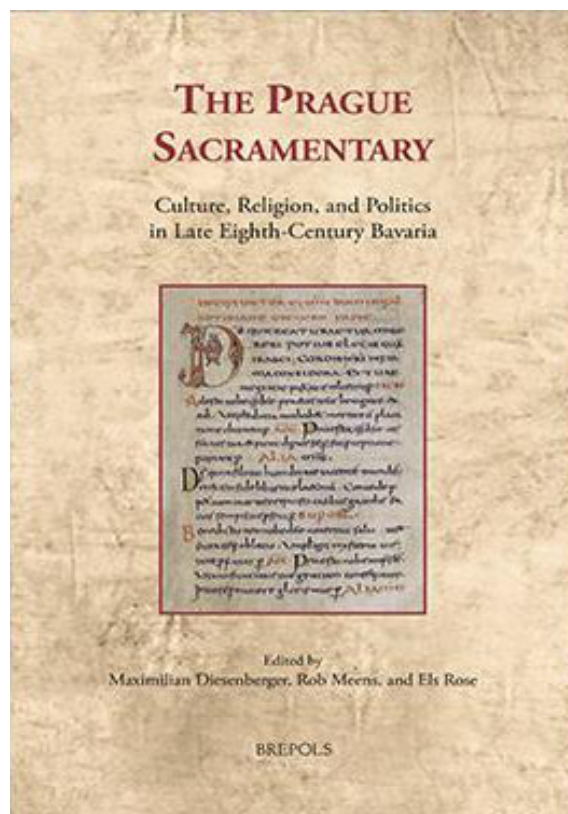
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**M. Diesenberger, R. Meens, H.G.E. Rose** (eds.), *The Prague Sacramentary. Culture, Religion, and Politics in Late Eighth-Century Bavaria* (Turnhout, 2016). XII+261 p., 18 b/w ill. + 2 colour ill. ISBN: 978-2-503-54920-0. 80 €

Publisher's website: [http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503549200-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503549200-1)

A multi-angled investigation of this enigmatic manuscript provides a unique window into the world of early medieval Bavaria at a time of cultural flowering and political upheaval.

The Prague Sacramentary is a unique liturgical manuscript which can be very precisely located in a specific social and historical context. It was written in the turbulent period when Charlemagne crossed Bavaria to fight the Avars and when his son Pippin rebelled against him, seeking support among the Bavarian nobility. The manuscript can be linked to specific groups of Bavarian elites that had to come to terms with this explosive political situation. It also elucidates the ways in which Christian culture was expressed and experienced in Bavaria at the end of the eighth century. Although Bavaria may be regarded as a periphery from a Frankish perspective, it was certainly no cultural backwater. Because of its geographical position at the crossroads of Italian, Bavarian, and Frankish culture, Bavaria produced unique and intriguing texts and artefacts.



One such object is analysed here by a team of experts, shedding renewed light on the earthly and heavenly concerns of an early medieval community in a specific region. It includes a discussion of the topics of the formal invocation of saints, vernacular understandings of Latin texts, marriage, politics, and concerns for ritual purity as well as the well-being of the conflict-ridden Carolingian family.

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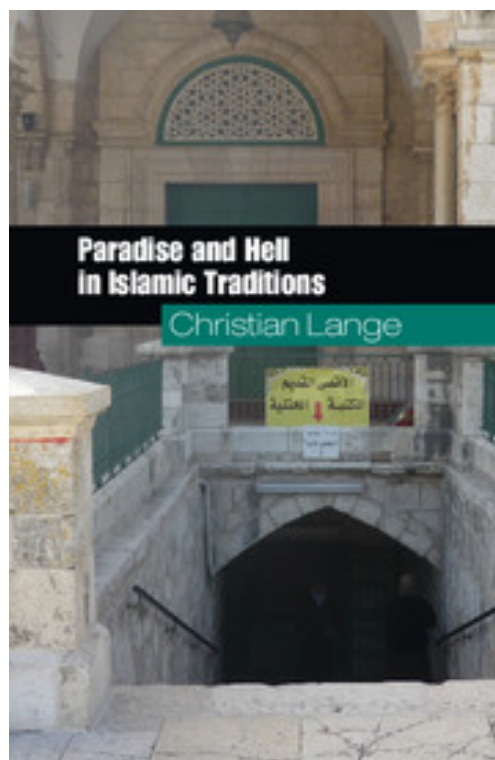
**Christian Lange**, *Paradise and Hell in Islamic Traditions* (Cambridge, 2015). 380 p. ISBN: 9780521738156

Publisher's website: <http://www.cambridge.org/us/academic/subjects/history/regional-and-world-history-general-interest/paradise-and-hell-islamic-traditions?format=PB>

See also: <https://player.vimeo.com/video/138566510> (Dutch video)

And: <http://www.uu.nl/en/news/christian-lange-wins-british-kuwait-friendship-society-book-prize-in-middle-eastern-studies>

The Muslim afterworld, with its imagery rich in sensual promises, has shaped Western perceptions of Islam for centuries. However, to date, no single study has done justice to the full spectrum of traditions of thinking about the topic in Islamic history. The Muslim hell, in particular, remains a little studied subject. This book, which is based on a wide array of carefully selected Arabic and Persian texts, covers not only the theological and exegetical but also the philosophical, mystical, topographical, architectural and ritual aspects of the Muslim belief in paradise and hell, in both the Sunni and the Shi'i world. By examining a broad range of sources related to the afterlife, Christian Lange shows that Muslim religious literature, against transcendentalist assumptions to the contrary, often pictures the boundary between this world and the otherworld as being remarkably thin, or even permeable.



- Proposes a new understanding of Muslim conceptualizations of the boundary between this world and the otherworld
- Takes a long-durée approach to the history of paradise and hell in Islam, making exhaustive use of sources in Arabic and Persian
- Provides insights into little-studied aspects of Islamic religion, and of Islamic eschatology in particular

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**P. F. Howard, C. Hewlett** (eds.), *Studies on Florence and the Italian Renaissance in Honour of F.W. Kent* (Turnhout, 2016). XVI+524 p., 5 b/w ill. + 50 colour ill. ISBN: 978-2-503-55276-7

Publisher's website: [http://www.brepols.net/Pages/ShowProduct.aspx?prod\\_id=IS-9782503552767-1](http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9782503552767-1)

Interdisciplinary in scope and grounded in visual, literary, and archival materials, the essays in this book probe many different facets of the society of Renaissance Italy, including the role of kinship and networks, power and agency in Medicean Florence, patronage and spirituality, and the generation and consumption of culture.

This volume honours F.W. (Bill) Kent (1942-2010), internationally renowned scholar of Renaissance Florence and founding editor of the *Europa Sacra* series. Kent belonged to an energetic generation of Australians who, in the late 1960s, tackled the Florentine archives and engaged key issues confronting historians of that ever-fascinating city.

With his meticulous archival findings and contextual interpretations spanning a scholarly career of more than forty years, Kent engaged with, indeed drove, the scholarly response to many of the issues that have shaped not just our current and emerging understanding of Florence and other urban centres of Italy, but along with that, a more nuanced view of the role of frontier towns and the countryside.

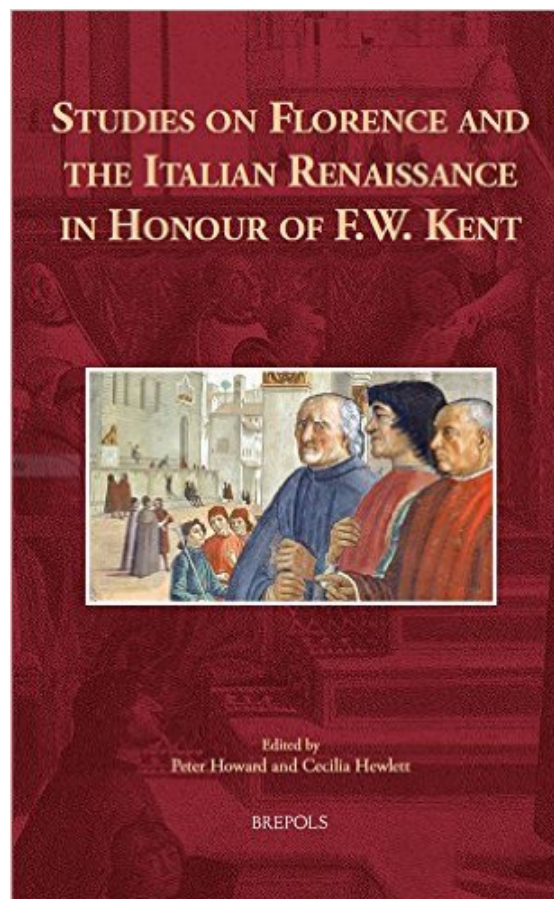
Interdisciplinary in scope and grounded in visual, literary, and archival materials, the essays presented here explore a variety of facets of the society of Renaissance Italy, confronting and extending themes that have been emerging in recent decades and exemplified by Kent's work. These themes include the role of kinship and networks, power and agency in Laurentian Florence, gender, ritual, representation, patronage, spirituality, and the generation and consumption of material culture.

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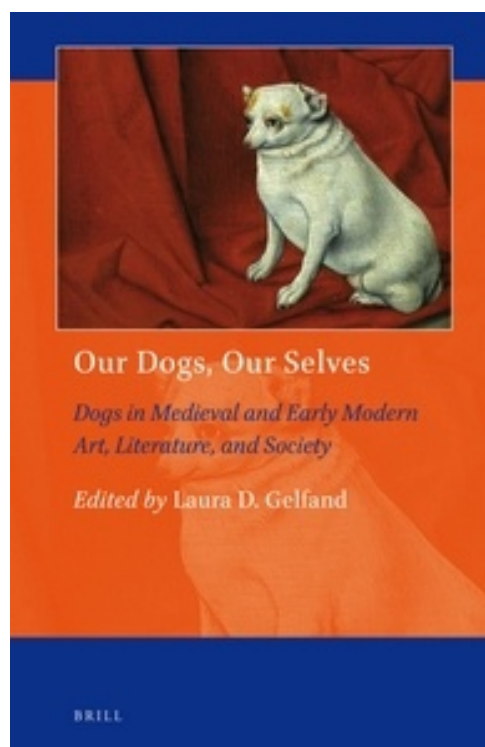
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The Publications of Francis William Kent

**Laura D. Gelfand** (ed.), *Our Dogs, Our Selves. Dogs in Medieval and Early Modern Art, Literature, and Society*, Art and Material Culture in Medieval and Renaissance Europe, vol. 6 (Leiden/Boston: Brill, 2016), xxxv + 425 pp., colour and b/w illustrations, ISBN: 9789004269163, E-ISBN: 9789004328617. See <http://www.brill.com/products/book/our-dogs-our-selves>

One does not immediately think of dogs in a *memoria* context but this recent volume published by Brill features a section on ‘Death and Dogs’ that contains three relevant articles all dealing with dogs on medieval tomb monuments.

In the first essay entitled ‘From Biblical Beast to Faithful Friend: A Short Note on the Iconography of Footrests on Tomb Monuments’, Sophie Oosterwijk discusses the variety of dogs as footrests – from heraldic to hunting dogs and even personalised pets complete with names – but also the (biblical) origins of the motif. The discussion includes the floor slab of Wolter van Baexen and Peterke van Echtelt in Zaltbommel (MeMO ID 3202) alongside a number of esp. English examples in stone and brass. Of course, a famous (later) Dutch example is the wakeful dog beneath the feet of the white marble effigy of William ‘the Silent’, Prince of Orange (d. 1584), at the *Nieuwe Kerk* in Delft.



The second essay by Donna L. Sadler, ‘The Canine Domain: At the Feet of Royal Tomb Effigies in France’, discusses on the numerous dogs appearing on tomb monuments now at the royal Abbey of Saint-Denis: the different breeds, postures, and their meanings. In Sadler’s view, the lapdogs that accompany so many female effigies ‘are the symbolic embodiment of mourning for their departed mistresses’.

Finally, Janet Snyder’s essay entitled ‘Eternal Devotion: The Stone Canine Companions of Gothic Castile y León’ focusses on the symbolic meanings of the different recognisable dog breeds appearing on Spanish medieval tombs. These were intended to express notions of stature and rank, e.g. small companion dogs for the ruling elite, but coursing or hunting hounds for bishops who acted on behalf of absent monarchs in times of need.

The other twelve articles in this volume deal with a wide range of other dog-related subjects, such as the hounds of hell (e.g. in paintings by Hieronymus Bosch) and pet dogs appearing alongside their masters (or mistresses) in medieval devotional portraits, such as Cardinal Jean Rolin’s rather pudgy little dog in Jean Hey’s *Nativity* of 1480 (Musée Rolin, Autun, France).

In this respect dog lovers may like to check out this blog: <http://blogs.getty.edu/iris/an-artists-pet-dog-photobombs-the-middle-ages/>. Here Getty curator Elizabeth Morrison traces the same type of brown-and-white spaniel that keeps appearing in the work of late-medieval miniaturist Simon Bening. Could the painter have thus immortalised his own pet dog?

## Book Review

**Daniel Dumitran and Marius Rotar (eds.), *Places of Memory: Cemeteries and Funerary Practices throughout the Time, Annales Universitatis Apulensis, Series Historica, 19/II* (2015), 270 pp., colour illus. throughout. ISSN: 1453-9306.**

The *Annales Universitatis Apulensis, Series Historica* is a biannual journal published by the University of Alba Iulia in Romania, but with the appearance of a book. Vol. 19/II is devoted to ‘places of memory’. All articles are in English and the approach is truly international.

The period covered in this volume ranges from the Roman period to the modern era, while some of the articles in this volume concern burial and funerary practices outside Europe. However, scholars specialising in medieval *memoria* and tomb monuments will find interesting material in this volume and others in the series. For example, there is the first-ever field survey of stone memorials from the territory and era of the Transylvanian Principality (1541–c. 1700) by Dóra Mérai, which is part of the author’s PhD research; her inventory identified approximately 330 surviving stone memorials in varying states of conservation, the majority being rectangular ledger stones decorated with heraldry or with a full- or half-length effigial representation along with an inscription. Mérai discusses the problematic the term ‘epitaph’ in international scholarship, also in relation to the memorial to the infant Despina (d. 1575), daughter of the Antitrinitarian theologian Jacobus Paleologus who had left Poland to seek refuge in Transylvania. Despina’s monument may have been inspired by Polish child memorials of the period, although this type of ‘chrysom’ effigy is much older: one can find examples in England dating back to the fourteenth century, while Bronze Age votive images of swaddled babies attest to the antiquity of this practice.

Jewell Homad Johnson’s article discusses the medieval type of *stećak* or tombstone that is unique to Bosnia-Herzegovina and the neighbouring regions, and the ways in which these *stećci* and their carved symbols inspired the Bosnian poet Mehmedalija Mak Dizdar (1917–71). With a strikingly modern twist, Cristina Bogdan’s article entitled ‘Recalling Devices: From Ossuaries to Virtual Memorials’ juxtaposes ancient and modern ways of commemorating the dead by comparing the *real trace* (physical remains, e.g. as preserved in ossuaries), the *symbolic trace* (e.g. photos, films and possessions), and the *virtual trace* (e.g. Facebook pages that become sites of memory or – more rarely – are specially created *post-mortem* as online memorials).

English abstracts of all articles are [available online](#). Here one may also find links to earlier volumes in the series, such as Mihai Gligor (ed.), *Archaeoethanatology: An Interdisciplinary Approach on Death from Prehistory to the Middle Ages, Annales Universitatis Apulensis, Series Historica, 18/II* (2014), while vol. 18/I is devoted to ‘Sacred Space’ and the 2015 Special Issue to monastic life, art and technology in the 11<sup>th</sup> to 12<sup>th</sup> centuries. The present volume contains maps, a list of abbreviations, and a list of authors with their contact details. The journal is nicely produced and really merits a closer look.

SOPHIE OOSTERWIJK

Note: this review is also available as a separate PDF file: [http://mmr.let.uu.nl/pdf/Oosterwijk-book\\_review-PlacesofMemory.pdf](http://mmr.let.uu.nl/pdf/Oosterwijk-book_review-PlacesofMemory.pdf)

## Upcoming symposiums and congresses

### **Call for Papers: “Uses of the Past: Cultural Memory in and of the Middle Ages”**

The Twenty-Ninth Annual Spring Symposium of the Medieval Studies Institute of Indiana University

Date 3-4 March, 2017  
Location Indiana University, Bloomington

How is the past used (and abused) in the Middle Ages? To what purposes is it deployed in personal, social, religious, and political formation? And how has the medieval served as a foundational past for identities and practices in post-medieval periods? Recent scholarship demonstrates the importance of the past in the creation of medieval identity. In the words of Walter Pohl and Ian Wood, the past could be used “to create legitimacy, explain inclusion and exclusion, establish precedent, provide orientation, exemplify moral exhortation, inspire a sense of what was possible and what was not, to negotiate status, to argue about the right norms or to imagine the future.” Moreover, the medieval past has become a touchstone of current cultural memory, deployed in constructing the past of our own present moment.

The Medieval Studies Institute of Indiana University welcomes scholars from a range of disciplines and objects: history, literature, music; material artifacts and spaces; religion, politics, and law. We are especially interested in papers that explore global perspectives on cultural memory and the use of the past.

Please send an abstract of no more than 300 words to [umestsymposium@gmail.com](mailto:umestsymposium@gmail.com) by December 21, 2016.

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### **Grave disturbance in early medieval Europe. International symposium 2017**

Date 12 January 2017 09:00 - 12 January 2017 17:30  
Location Department of Archaeology and Classical Studies, Stockholm University

You are warmly invited to an international symposium on grave disturbance in early medieval Europe. 09:00-17:30, Thursday 12th January 2017, Department of Archaeology and Classical Studies, Stockholm University.

One of the most intriguing chapters in early medieval archaeology is an outbreak of grave disturbance which stretched from Hungary to England, peaking in the 7th century AD. Thousands of recent burials were reopened and rifled, with grave-goods and human remains removed or scattered. Traditionally labelled as grave-robbery, this early reopening has been recognised since the 19th century, but until recently little comparative work had been carried out between sites or regions, and there was almost no systematic research into its causes.

Now this has changed: substantive empirical research is being carried out in England, Germany, France, the Low Countries, and Austria. Results so far include significant new findings about the date, extent, and nature of the practice. We can now see that this is by no means straightforward robbing for material gain. Understanding reopening can shed new light on burial rituals

themselves: new interpretations explore attitudes to death, decay, commemoration, possessions, and ancestors.

This will be the first conference on the fascinating phenomenon of Merovingian-period grave disturbance since 1977. With the support of Riksbankens Jubileumsfond, the symposium will bring together researchers working on reopening evidence in five areas of early medieval Europe, plus an advisory panel of scholars based in Europe and the US.

Contact: Dr Alison Klevnäs, [alison.klevnas@ark.su.se](mailto:alison.klevnas@ark.su.se)

Attendance is free but registration is required. For more information, please see the symposium webpage: <http://reopenedgraves.eu/events/>

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## Other news

### IDEM - A Database for Music Sources

The Integrated Database for Early Music (IDEM) is an interdisciplinary, multifaceted database of (currently seventeen) manuscripts and printed books that are relevant to the Alamire Foundation's research and activities. It therefore especially focuses on the musical heritage of the Low Countries from the early Middle Ages until 1800.

IDEM is constructed around a central database, consisting of the digital images of primary sources, mainly digitized by means of the *Alamire Digital Lab*, the high-technology photography centre of the Alamire Foundation (KU Leuven - Research Group Musicology). Its state-of-the-art equipment allows musical sources to be photographed following the strictest standards and quality requirements.

The database core is surrounded by interrelated sub-databases that will eventually contain information about every aspect of the manuscripts and books concerned, including their physical characteristics, their content and illumination, as well as recordings, editions and so-called 'fake-similes' (adapted versions of the original images, facilitating performance from the original notation).

This overall approach is related to the database purpose. It aims indeed at providing material that enables the consultation of manuscript and printed sources from multiple perspectives and at different levels. To meet this objective, IDEM has been conceived as an online, freely accessible platform and tool for the preservation, study and valorisation of the music heritage of the Low Countries.

### Out of Sight but not out of Mind Representation of the Danish Nobility in the Late Middle Ages (1400-1537)

Researcher	Tine Kondrup
University	University of Southern Denmark
Department	IH (History Department)
Supervisor	Associate professor Lars Bisgaard
Email	tkondrup@sdu.dk

This Ph.D. research project seeks to investigate the representation of Danish noblemen, primarily via gravestones and wills but also through other sources connected to the commemorative culture. In the Middle Ages noblemen were multifunctional characters, who carried out a range of different functions: they were masters and protectors of serfs, royal warriors, politicians, advisors and officials, and they were patrons of the church and holders of clerical offices. They also took part in multiple communities: family, village, and church among others. When representing themselves for the here and the hereafter, however, not all of these identities could be displayed equally or simultaneously. It is interesting, therefore, to raise the following research questions:

- How did the noblemen represent themselves in memorial media? In which ways did they wish to be remembered?

- Which functions and communities were expressed, and which did they attach most importance to?
- Were there regional variabilities? Was there a certain 'Danish or Scandinavian way' of depiction?
- Within this time span, were there any temporal changes?
- Were there differences between the representation of men from the higher and the lower nobility? In theory, the nobility was a unity but in reality there were large economic as well as functional differences between the highest and the lowest members of the rank. Furthermore, many families of the lower nobility owed allegiance to higher noble families. Hence, I hope that my examination will reveal any differences there might have been between the two categories. Even though it is hard to measure a specific nobleman's status within the actual rank, I hope to be able to trace some patterns on this at the very end of my dissertation.

My work so far has concentrated on the gravestones. I have located 80 stones (most still exist but some are only preserved as antiquarian drawings) that represent a range of different families from all aspects of the noble hierarchy. Thus, the material seems representative, even though the actual number of gravestones must have been much higher in the Middle Ages and many stones are now lost due to fire, reuse, demolition of churches, etc. It is my intention to investigate these gravestones both quantitatively and qualitatively. Hence, I am looking for some specific elements, e.g. representation of lineage and functions such as knighthood or political offices, symbols that could reflect certain events or aspects of the nobleman's life, and the mentioning of titles in the inscription. In a greater perspective I am looking at the choice of burial place, both within the specific church but also regarding the type of church chosen as the final resting place.

During my preliminary research, I have come across gravestones comprising some interesting elements, one of which I would like to present here: the gravestone of Henrik Rosenkrantz (†1537) incorporates what seems to be a Jerusalem cross. However, instead of displaying four Greek crosses in the corners of the cross potent, the crosses here are tilted as if they were saltires. A memorial shield that Henrik had made some years prior to his death features the same incorrect Jerusalem cross, which rules out that the artisan was responsible for the 'mistake'. I have only been able to find one other example of a Jerusalem cross from Scandinavia. This is shown within the tabernacle of Ringsaker in Norway, and here the depiction is that of a proper Jerusalem cross. Thus, my thoughts on Henrik Rosenkrantz's crosses are: 1) that it is a mistake, which he himself was responsible for, perhaps by drawing the cross as a model for the artisan of the gravestone and memorial shield respectively. Henrik was, in fact, in Jerusalem in 1522 where he was knighted and might have seen the symbol displayed. It is easy to think that his recollection of the symbol was not precise upon his return; 2) or that these crosses are some sort of Danish variation of the Jerusalem cross. Due to this mystery, I am very interested in information on any other European examples of incorrect Jerusalem crosses. Should there be scholars out there with such knowledge, I would be grateful to hear from you.

Contact me at the following address: [tkondrup@sdu.dk](mailto:tkondrup@sdu.dk)





18<sup>th</sup> Century antiquarian drawing (and detail from the drawing) of Henrik Rosenkrantz's gravestone. Henrik was buried in Visby Cathedral on Gotland and the stone still exists. Source: National Museum of Denmark, <http://samlinger.natmus.dk/DMR/55713>

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### **The Church Monuments Society (CMS)**

The international Church Monuments Society offers the opportunity to advertise conferences and calls for papers on subjects related to monuments, death and commemoration on its website [www.churchmonumentsociety.org](http://www.churchmonumentsociety.org). Events are also announced via Twitter. Coordinating online publicity for the CMS is Professor Madeleine Gray (University of South Wales).

The CMS publishes lists of recent publications (articles, monographs, exhibition catalogues and essay collections) relating to the above subjects in its biannual Newsletter, which is sent out to its members. Information about relevant new publications can be sent directly to the CMS for the attention of Dr Oliver Harris. Suggestions for book reviews in the annual peer-reviewed journal *Church Monuments* can be sent to its Book Review Editor, Dr Sophie Oosterwijk (University of St Andrews). [Click here for contact details.](#)

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## Colophon

Webmaster and editor-in-chief  
Editorial staff

Charlotte Dikken  
Truus van Bueren, Charlotte Dikken, Rolf de Weijert,  
Sophie Oosterwijk

This newsletter is part of the project *The functions of art, ritual and text in medieval memoria*, Utrecht University.

Contributions to this newsletter, names and e-mail addresses of researchers wishing to be included on the mailing list, etc. can be sent to Charlotte Dikken, using the following e-mail address:

C.P.A.Dikken@uu.nl

The next issue of *Medieval Memoria Research* will appear in May 2017.

<http://mmr.let.uu.nl/>