

Acknowledgments/Lenders to the Exhibition
Research Lab Images

Processional Cross

St. Anne with Virgin And Child

About Icons

St. Catherine of Alexandria

Christ Pantocrator

Chalice

St. Nicola di Baro Box

Byzantine Altar Cross

Hand Reliquary

Breviary Leaf

Reliquary of St. Francis di Paula

Congham Limoge Cross Plaque

Chasse Plaque

Limoges Casket Mount

Installation Images

Folio from a Book of Hours with Mass of

Saint Gregory

The Virgin and Christ Child

Byzantine Reliquary Cross

Recumbent Christ

Veronica Veil's Pendent

About Books of Hours

Book of Hours

St. Barbara

Man of Sorrows with the Virgin and St. John or Imago

Pietatis (Image of Pity)

Man of Sorrows with Arms Extended

Opening Reception Images

Kara Morrow

Kitty McManus Zurko

Kara Morrow

David Morrow '19

Mackenzie Clark '19

Ilaria Crum '19

Kara Morrow

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Kara Morrow

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David Morrow '19

Presley Feezell '19

Kara Morrow

Emma Petasis '18

Kathryn Connors '19

Caroline Click '18

Kara Morrow

Mackenzie Clark '19

Marissa Hamm '19

Ilaria Crum '19

Fiona Powell '19

Helena Enders '18

Lilly Woerner '21

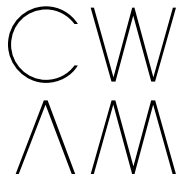
Grace Hodges '18

Adria Woodruff '20

Kara Morrow

Laurén Kozłowski '20

Myra Praml '19



THE COLLEGE OF WOOSTER ART MUSEUM

23- 8, 2018

, , :

17- 13, 2018

Devotion, both communal and private, was an essential aspect of life in the medieval Christian world. The devout believed that artistic material splendor aided in spiritual illumination. Ornate surfaces, precious metals, and luminous glass transported worshippers in their devotions enabling both understanding of theological truths and interaction with the divine.

The gilded processional cross signifies the entrance to the east end of the gallery where liturgical vessels and assorted reliquaries inform the congregational space. The west side of the gallery contains personal objects from ivory to pewter reflect the diversity of visual imagery that complimented private prayer and aided the medieval faithful in their pursuit of salvation. The diverse assemblage of objects in this gallery reflects medieval notions of gender, performance, and status, providing the modern viewer a glimpse of the art of medieval devotion.

Kara Morrow
Associate Professor of Art History
The College of Wooster

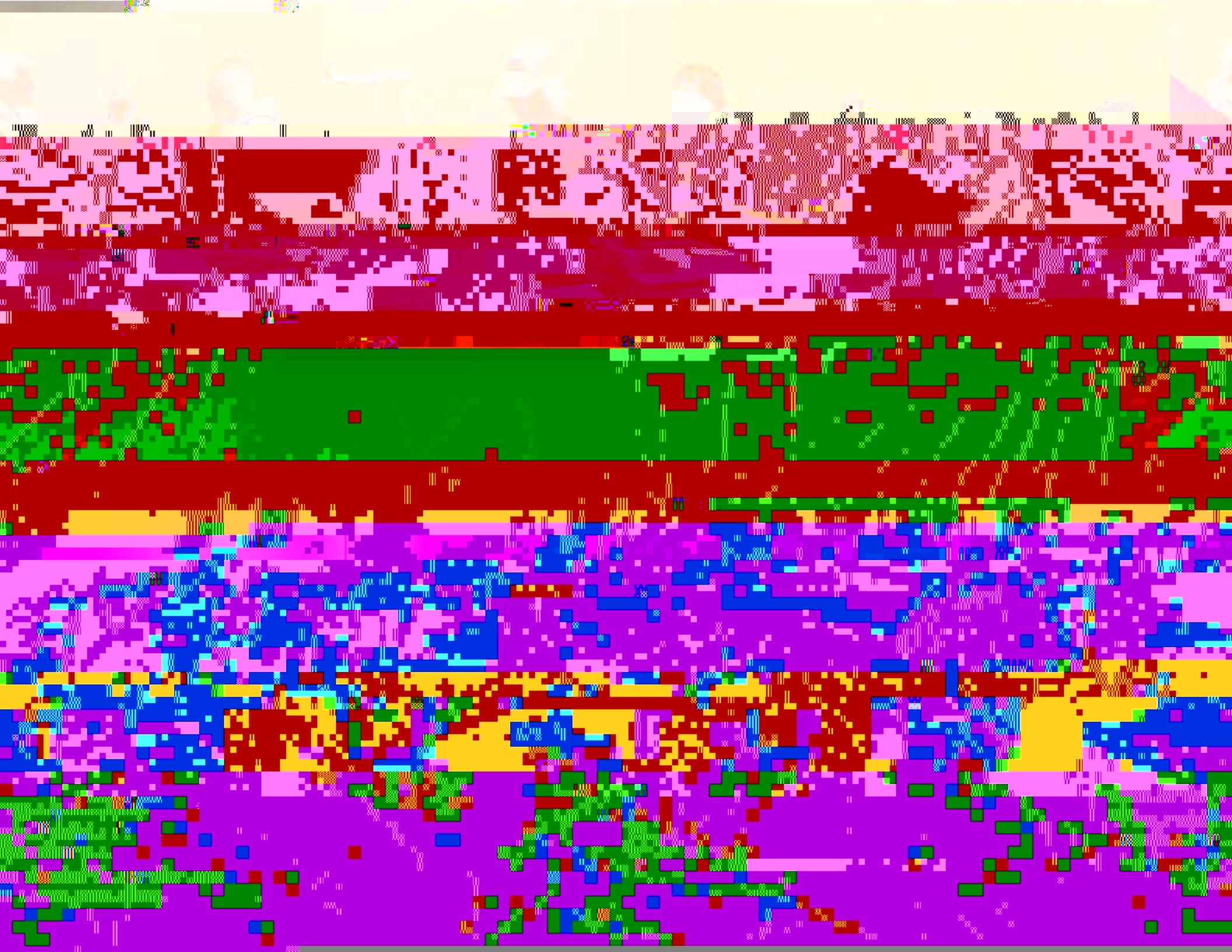
Mackenzie Clark '19
Caroline Click '18
Kathryn Connors '18
Ilaria Crum '19
Helena Enders '18
Presley Feezell '19
Marissa Hamm '19
Grace Hodges '18
Ellie Howell '19
Laurén Kozlowski '20
David Morrow '19
Emma Petasis '18
Fiona Powell '19
Myra Praml '19
Lilly Woerner '21
Adria Woodruff '20

Many hands go into supporting a student-curated exhibition, and each contributor makes the sum so much more than its parts. First, I profoundly thank Kara Morrow for her dedication to object-based pedagogy. Her development of student experiential projects exemplifies the College's goals of teaching, research, service, and global engagement. As always, the CWAM preparator and collections manager, Doug McGlumphy, was pivotal in making this intensive endeavor possible and deserves kudos for designing a gallery space that so elegantly magnifies the exhibition's intent. Additionally, much gratitude goes to the generous lenders who shared objects from their collections for this semester-long effort.

Last but certainly not least, congratulations to the student curators for translating what they learned in the seminar and through their research into cohesive public scholarship. It has been a joy working with you!

Kitty McManus Zurko
Director/Curator, CWAM

- The College of Wooster Libraries, Special Collections
- Kruiuzenga Art Museum, Hope College, Hope, Michigan
- Loyola University Museum of Art (LUMA), Chicago, Illinois
- Wright Museum of Art, Beloit College, Beloit, Wisconsin
- University of Wisconsin-Milwaukee Art Collection
- The College of Wooster Art Museum



Over the course of the Middle Ages communal Church rituals developed into complicated rites highlighting humanity's relationship with the divine. Illuminated manuscripts and gilded vessels proclaimed the power and presence of the Court of Heaven at the altar, emphasizing the miraculous transformation of the wine and bread of the Eucharist. As visually commanding as these objects are, they are only one facet of what would have been a rich experience for medieval congregations. Swinging censors spread fragrant smoke through the sanctuary. Flickering candles brightened the space and tinkling bells announced the presence of the Holy Spirit at the altar. Cumulatively, these multi-sensory experiences created meaning within the liturgical performance.

—KM

, Italian, c. 15th–16th centuries

Wood, metal, gilt

19 1/4 h x 12 1/4 w x 1 1/4 d (inches)

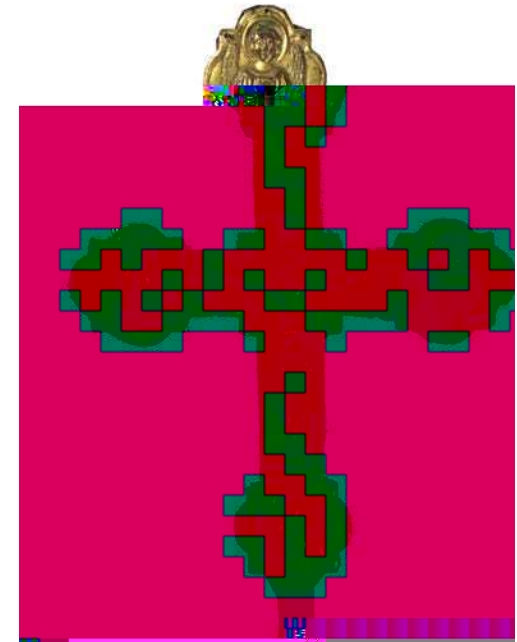
Kruizenga Art Museum, Hope College

Gift of David Kamansky and Gerald Wheaton

This processional cross is constructed of a wood core covered in decorated gilded metal. The lightweight construction allows the cross to be carried in processions. Because of its processional function, it is intended to be viewed from all angles. On this side of the cross, Saint John the Evangelist and the Virgin Mary flank Christ, and witness his suffering. The image of Christ's death was common in the fifteenth and sixteenth centuries as it reminded the medieval viewers of Christ's sacrifice for their salvation. Angels adorn both the top and the bottom panels. The lower angel holds the Book of the Gospels. The upper angel holds a small spherical censor.

The bishop depicted in the center of the cross on the opposite side likely represents a saint important to the church that commissioned this object. The symbols of the Four Evangelists—Luke's winged bull, Mark's winged lion, John's eagle, and Mathew's angel—embellish the arms of the cross.

David Morrow '19
Physics Major



, German, c. 1500

Wood

14 1/2 h x 5 w x 2 1/4 d (inches)

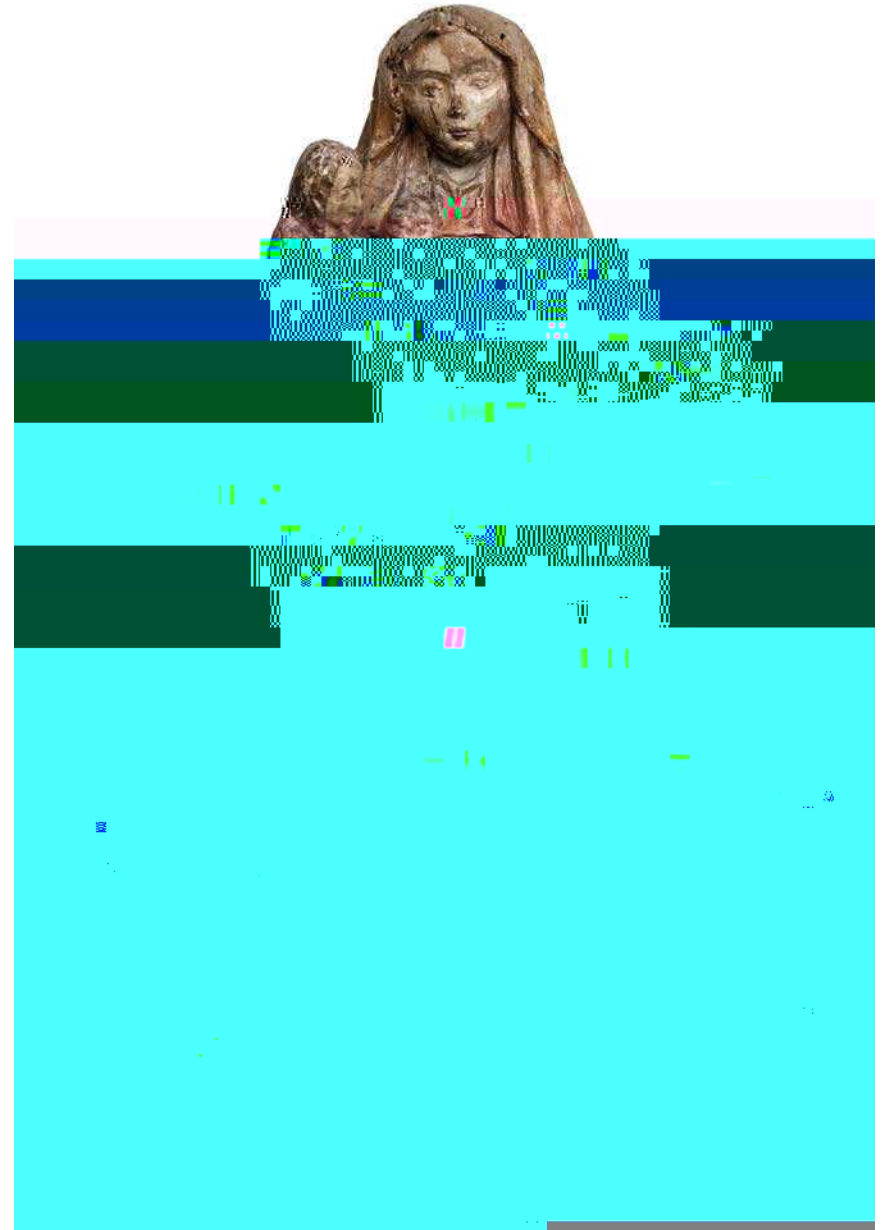
University of Wisconsin-Milwaukee Art Collection

Gift of Mr. and Mrs. John R. Savage 1987.007.01

Saint Anne is the apocryphal mother of the Virgin Mary and grandmother of Christ. As the symbolic significance of Saint Anne shifted over time, a trinitarian composition of Anne holding Mary, Christ, and a book became a popular devotional image in the fifteenth and sixteenth centuries. This composition is associated with the Holy Kinship, or the earthly ancestry of Christ's physical body. The presence of the book suggests Anne is acting as a teacher to Mary and Christ, emphasizing the presence of female literacy in the Middle Ages, as well as the role of the medieval mother as educator.

Anne's scale and relationship to the figures of Mary and Christ suggests a personified representation of the importance of dynasty through an encompassing and protective maternal figure. Ancestry and femininity interact with the figures' emphasized physical contact and containment as Anne holds both Mary and Christ close to her chest, suggesting the deep sense of connectedness and intimacy that is found in the act of venerating Saint Anne.

Mackenzie Clark '19
Art History and English
Double Major



The word “icon” comes from the Greek word *εἰκών*, which means “likeness, image, or picture.” In the Byzantine Church icons served as a focus of veneration by the faithful and could take a variety of forms, including painted tempera panels such as the three in this exhibition. Icons were used in both public and private devotional practices. Like many of the objects from the Western tradition in this exhibition, Byzantine icons carried a variety of meanings and uses. Similar to the use of relics in the Western Church, icons provided physical manifestations of the saints where touching and being in the presence of the icon was critical for spiritual connection. Glowing candles, burning incense, resonant music, and audible prayer combined with the image to create a powerful feeling of spirituality.

Ilaria Crum '19
Anthropology and Art History
Double Major

, Greek

c. 17th century

Tempera on wood

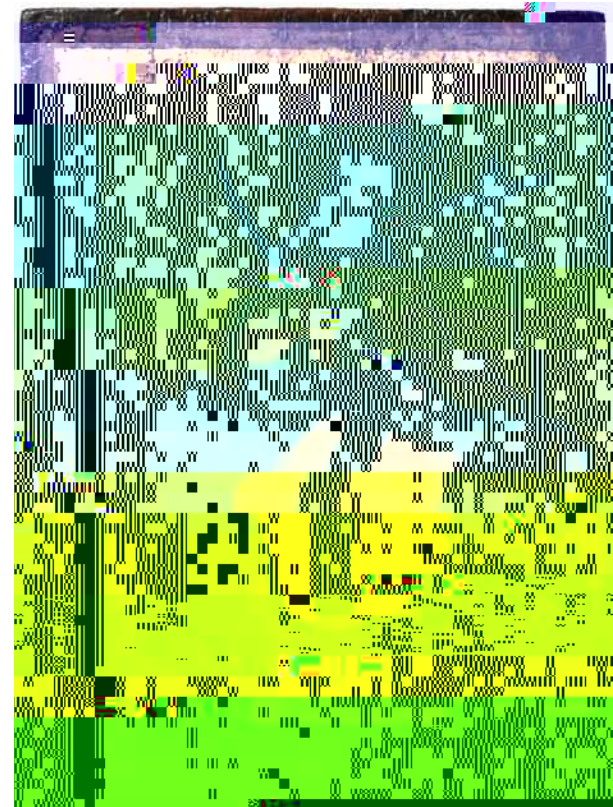
9 3/4 h x 7 1/2 w x 1/2 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1986.002.19

Identifiable by her attributes—the wheel of her torture as well as books and instruments associated with her great wisdom—St. Catherine appears as if situated in a golden celestial space. The jeweled crown and inscribed halo reiterate her place in the Court of Heaven. In her right hand she holds the martyr's palm, and her left hand supports a small crucifix, which she gazes at adoringly.

—KM



,!Greek

c. 16th century

Tempera on wood

17 5/8 h x 11 1/4 w x 1 1/2 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1983.002.02

This panel features one of the most important subjects of Byzantine icons—the Christ Pantocrator, or “Christ the Divine Creator and Redeemer of the World.” The earliest known image of the Christ Pantocrator icon type dates to the sixth century and establishes the traditional depiction of this subject. This icon portrays a half-length, bearded figure of Christ holding a holy book in his left hand and making a sign of blessing with his right hand. Christ’s frontal position and large, staring eyes convey his all-powerful nature.

c. 16

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, c. 10th-11th centuries

Bronze

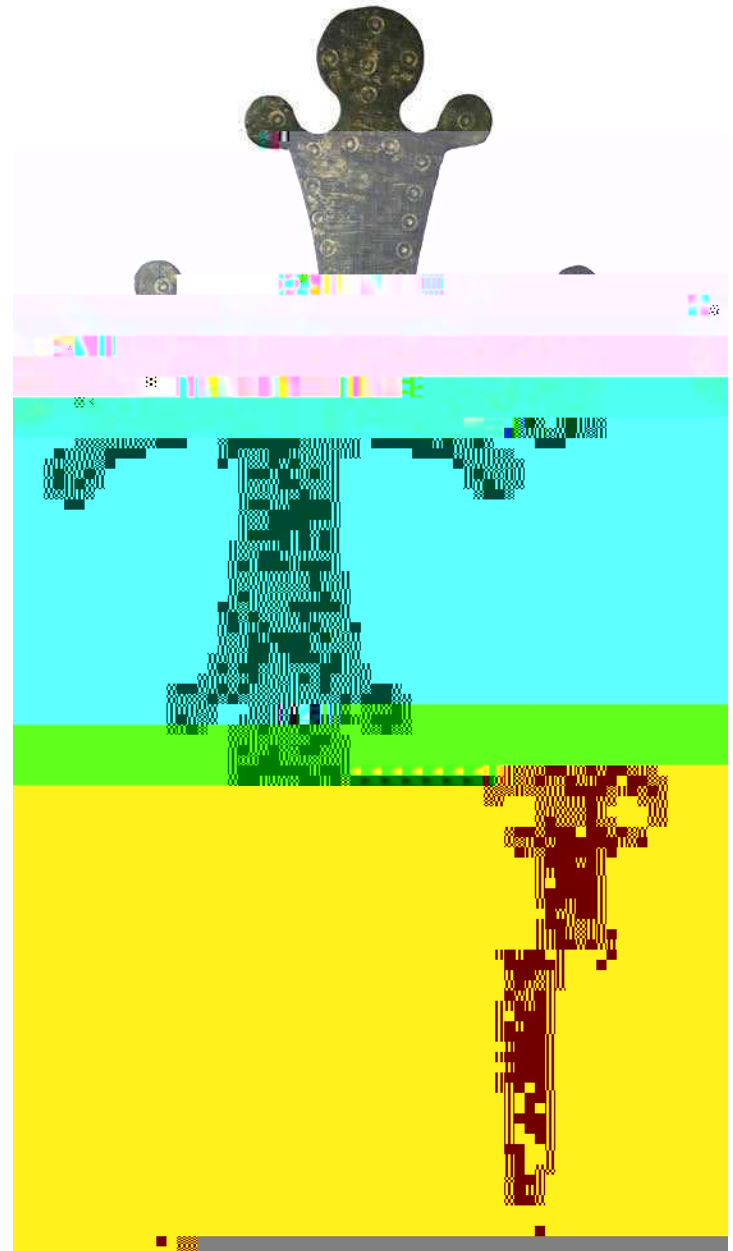
14 1/4 h x 5 w x 4 1/8 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1986.002.47

Gold leaf would likely have covered this bronze altar cross. The arms of the cross support two inscriptions, ØA and MH, which reference St. Michael the Archangel. Above each of these inscriptions is one of the most common Christian symbols—the Chi Rho or XP—a combination of the Greek initials of Christ. The flange at the bottom of the cross would have fit into a handle, enabling ease of movement during liturgical processions.

David Morrow '19
Physics Major



, German, c. 1650

Metal, silver gilt

8 1/2 h x 4 1/4 w x 3 1/4 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1986.002.72

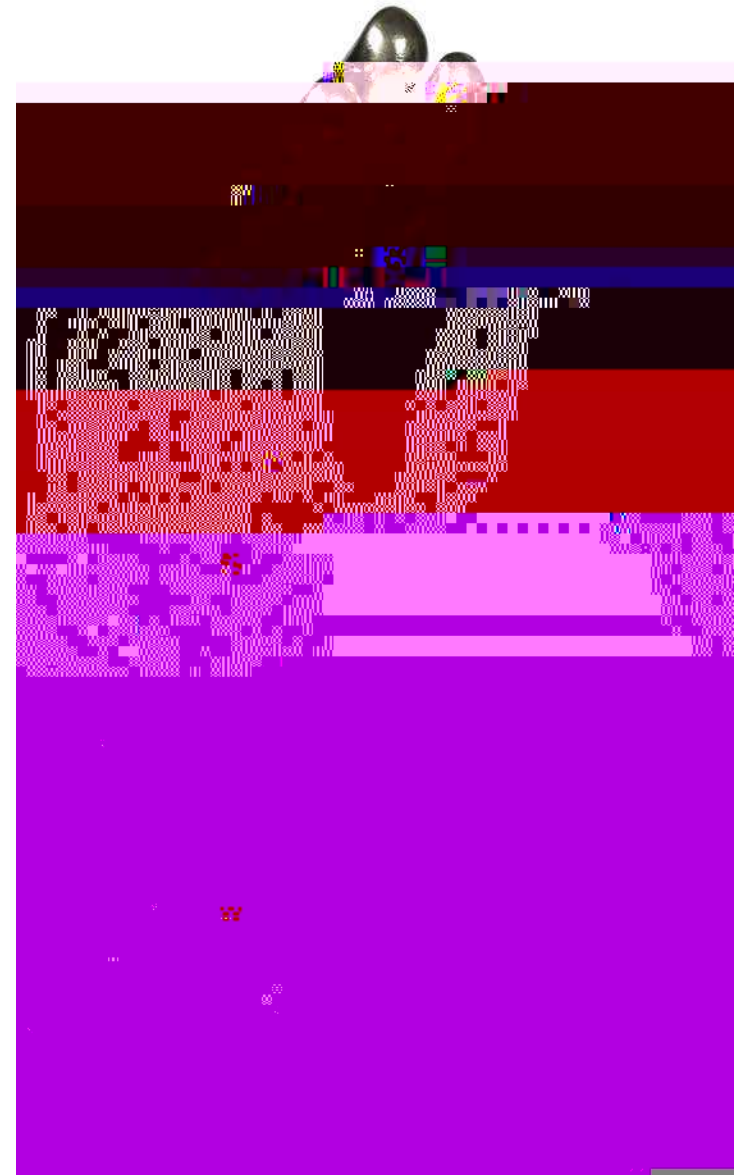
Body-part reliquaries emerged as a unique, often mystifying, subset of medieval reliquaries during the twelfth and thirteenth centuries in Western Europe. Their lifelike nature creates a personal connection with the viewer, often perceived in the Middle Ages as a way for holy bodies to actively exercise their power in the material world.

Despite the suggestion of a hand relic within, such sculptures held many types of relics—functioning as an effective receptacle for the spiritual presence and blessings of long dead saints. Once in clerical hands, such reliquaries could act as an intermediary between the clergy and the laity through the physical blessing of the congregation. The reliquary, therefore, not only housed and protected its relics, but announced its efficacy.

Presley Feezell '19

Anthropology and Art History

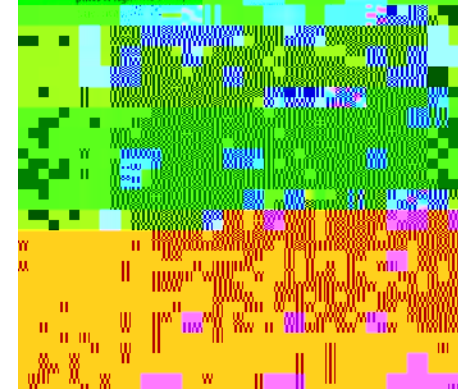
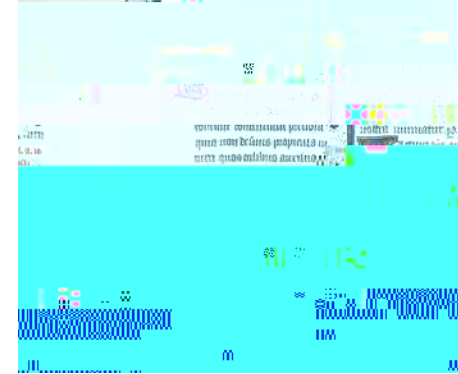
Double Major



French
c. mid-15th century
Ink, pigment, and gold leaf on vellum
9 h x 12 1/2 w (inches)
The College of Wooster Art Museum 2011.4
Gift of Amy L. Vandersall, Class of 1955

This illuminated leaf was once part of a medieval book used by clerics who officiated at the altar. A contains the prayers, psalms, calendars, offices, and music performed during the canonical hours.

—KM



(partial), French

c. 12th–13th centuries

Gilt bronze, enamel

4 1/4 h x 3 3/8 w x 1/8 d (inches)

The College of Wooster Art Museum 2016.46

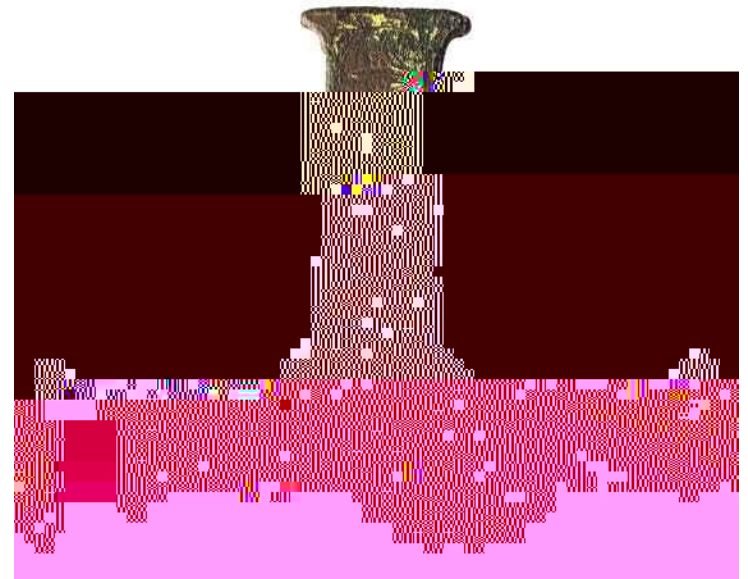
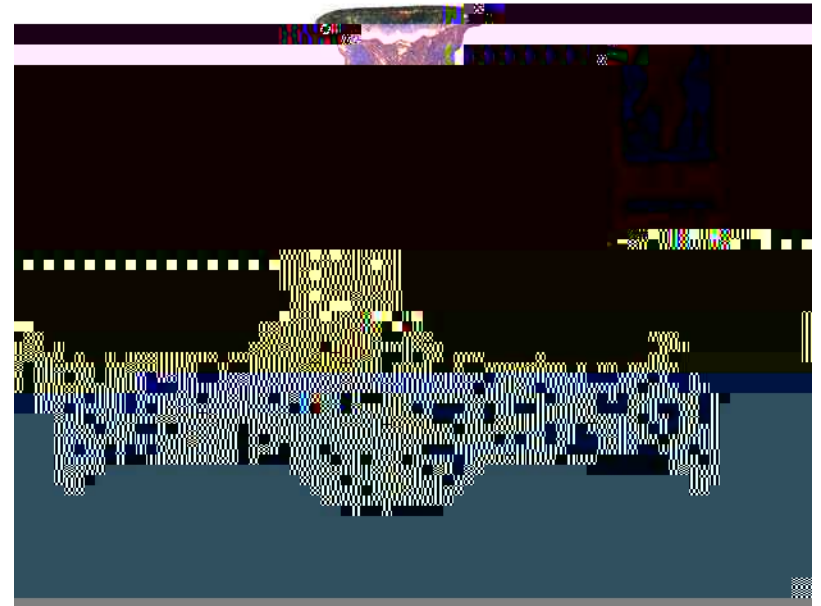
Purchased through the Hewlett-Mellon Fund
for Institutional Renewal

Although only fragments of this Limoges cross survive, the original splendor of the object's surface is apparent in the gilded lines that complement the vivid colors of the remaining enamel work. As is typical of crucifixion imagery, a halo frames Christ's inclined head, and the swell of his torso seems to pull his body from the cross. Round multicolored enamels punctuate the cross' terminals. Two inscriptions reside above the halo indicating the plaque placed above Christ's head at the crucifixion, traditionally understood as referencing the epithet "Jesus Christ King of Jews." At the very top of the composition, the hand of God descends from a cloud, extended in the sign of the benediction.!

!

Like the processional cross found in the center of the gallery, this Limoges cross was also used during the Christian liturgy. Despite its diminutive size, it was a powerful piece whose glossy enamel and shining gold aided the theatricality of the religious performance. The striking presence of this devotional object was conveyed through its fine materials, much like the reliquaries on display in this gallery.!

Kathryn Connors '18
Art History and History
Double Major



, probably French, c. 13th century

Gilt bronze, enamel

4 3/8 h x 8 1/8 w (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1985.034.03

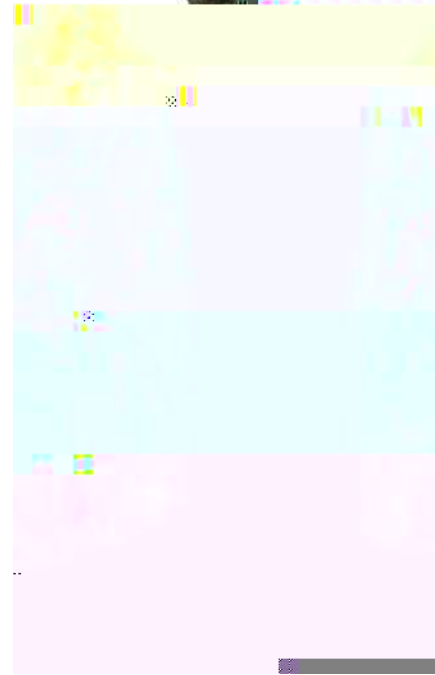
This enamel panel was likely part of a house-shaped reliquary crafted in the Limoges region of France, a district known for its tradition of metal work. It would have served as a side panel of the reliquary, covering a lock protecting the saintly relics inside. The familiar house shape of the reliquary reflects the foundation of the church and the community's religious devotion to particular saints enclosed within.

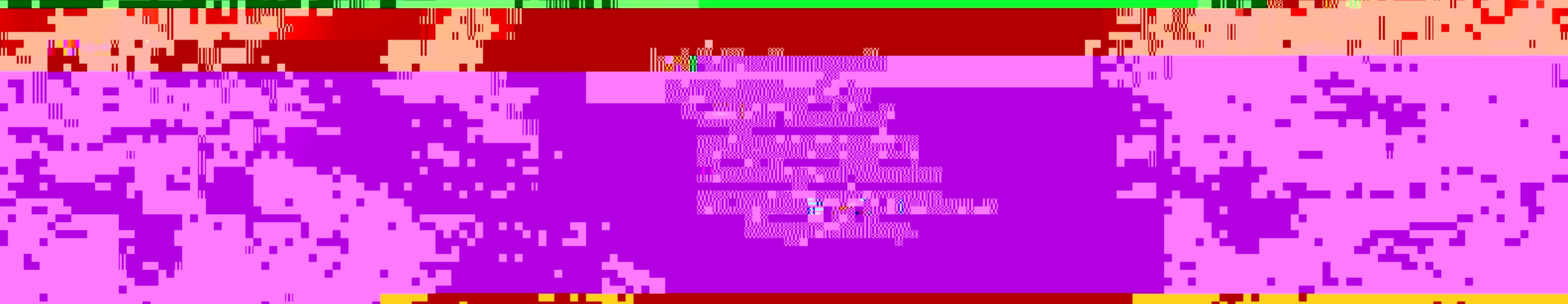
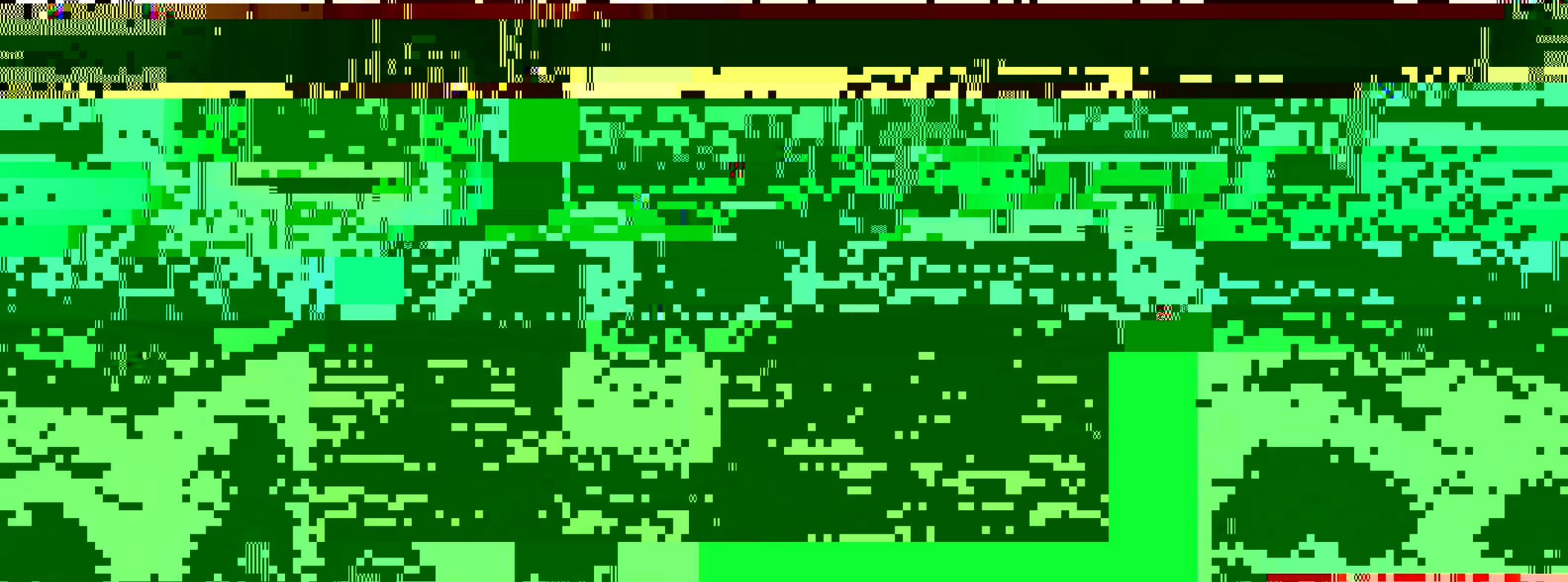
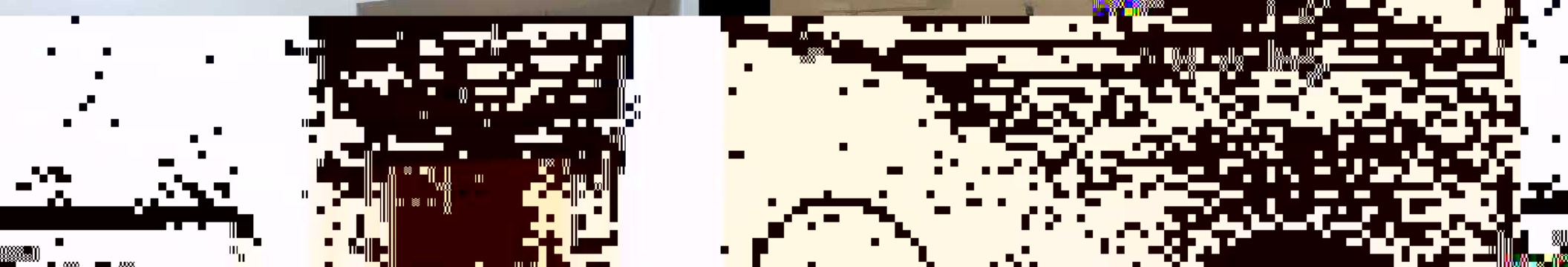
! Images of saints, angels, and other religious figures commonly decorated the reliquary, such as this one. Here, a dark blue field provides a background for swirling floral motifs that encompass two pale blue roundels. Within each circle two golden angels emerge from the incised metal. Bright gilding camouflages the copper alloy, creating glittering contrasts of color and light.

! The brilliant blue enamel seen here is characteristic of the Limoges *champlevé* technique achieved by carving cells into the metal, filling the chambers with ground glass, and then melting the enamel into the form. This luxurious medium encouraged medieval devotion through its vivid coloration, luminous gold work, and intricate design.

Caroline Click '18

Art History Major





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Medieval personal devotional objects translate the powerful presence of the heavenly court into a more intimate experience for the individual worshipper. Expensive materials such as ivory and gold leaf highlight the importance of these devotional tools and their patrons' desire to achieve physical closeness with the divine as these objects were worn, held, and touched during private prayer and in daily life. These materials also emphasize the sense of privilege surrounding personal devotion that speaks to both the wealth of the people who owned these objects and the deeply significant spiritual experiences of the medieval faithful.

Mackenzie Clark '19
Art History and English
Double Major

, Greek

c. 17th century

Tempera on wood

9 1/4 h x 7 w x 7/8 d (inches)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1983.002.19

The Virgin Hodegetria icon type developed in the tenth century and derived from a single miracle-working image said to have been painted by St. Luke at the time of the birth of Christ. Located at the Hodegon Monastery in Constantinople the original image was destroyed in 1453 during the sack of the city by the Ottomans. Because of its importance, it served as the model for all later versions of this type, including the work in this exhibition.

The word "Hodegetria" is often translated as "She who shows the way to God." In this panel we see the Virgin Mary holding the Christ Child in her left arm and gesturing to him with her right hand indicating the path to salvation. He, in turn, raises his right hand towards the viewer in blessing. The letters IC XC appear above Christ's head, identifying him as Jesus Christ. In the upper corners of the panel are the letters MHP OV meaning "Mother of God," a reference to the Virgin. The rich colors and the heavy use of gold symbolize the realm of heaven. This panel might have sat on a small altar table in a church or in a private home and would have been an object to inspire prayer. The role of the Virgin as an intercessor on behalf of humanity made her a popular subject for private devotional panels.

Ilaria Crum '19
Anthropology and Art History
Double Major



(), c. 6th century

Bronze

3 1/4 h x 1 7/8 w x 3/8 d (inches, closed)

University of Wisconsin-Milwaukee Art Collection

Gift of Charles Bolles Rogers 1985.034.08

Pectoral reliquary crosses were popular objects of personal devotion in the Byzantine empire. The hinges at the top and bottom of the cross open to reveal a hollow interior that would have housed a small relic. Scholars believe these pendants held relics of the true cross, such as small slivers of wood or pieces of cloth that had touched such a relic. This cross, like other objects in this exhibition, reflects an important aspect of the owner's personal worship and is a visible symbol of one's devotion.

Both sides of this cross are engraved with the same saint who stands in a position of prayer with upturned palms. The two halves of the reliquary were cast in bronze and later engraved. The engravings above the figure's head most likely indicate who the depicted saint is; however, the translation is unknown. Detailed decorative patterns featured on his robes and around the edges of the cross are characteristic of Byzantine style engravings. The circular indentation in the center of the pendant and the five recesses on the reverse, are now empty but at one time held glass or stones.

Fiona Powell '19
Anthropology Major



. ' , British,
c. mid-15th century
2 3/8 h x 1 1/2 w x 1/8 d (inches)
Pewter
The College of Wooster Art Museum 2016.48
Purchased through the Hewlett-Mellon Fund
for Institutional Renewal

Pilgrimage was an integral part of medieval devotional practice. Pious Christians would undertake arduous journeys to visit shrines, relics, and holy places to demonstrate their faith and seek out miracles. Wearable badges—what many consider to be the “first souvenirs”—commemorated these journeys. The badges, which pilgrims would attach to hats or clothing, featured imagery specific to the saints and shrines that they honored.

A visitor to Canterbury Cathedral likely purchased this badge, which depicts the popular “rebel” Saint Thomas à Beckett, Archbishop of Canterbury. Murdered by a team of King Henry II’s knights inside his own cathedral in 1170 and canonized shortly thereafter, Beckett quickly became a symbol of the tension between Church and state. Here, Beckett stands in episcopal robes and a bishop’s mitre, possibly performing a blessing. The decorative scaffold he stands on bears a resemblance to the Gothic architecture of Canterbury Cathedral, rendering the saint inextricable from the place where he was martyred. This speaks to the centrality of holy space in the medieval institution of pilgrimage.



, origin unknown

c. 1550 1650

Ivory

3 1/3 h x 1 1/8 w x 1 1/2 d (inches)

Wright Museum of Art, Beloit College

The small size of this ivory Christ belies its spiritual power. On closer inspection, the spiritual weight of its form transcends its scale, which serves as an indication of its function as an object of personal devotion. The meticulous articulation of Christ's body creates the sunken quality of his flesh, emphasized by the protrusion of his bones. In this way, the portrayal of the body reminds the viewers of their shared suffering with Christ, as well as his humanity.

The owner of this object would have held the body of Christ in his or her hands, intimately feeling the smoothness of the ivory and its luxurious tactile quality. While this image of Christ may not bear the gruesome details seen in the Man of Sorrows prints in this exhibition, the intricate depiction of Christ's body serves a similar purpose as these images, using the physical drama of Christ's sacrifice to spiritually inspire viewers. The individual becomes Christ's counterpart in this relationship between object and viewer, invited to touch the very body of Christ as a gesture of intimate affection.

Helena Enders '18
Art History Major



Veronica's Veil, German

c. 15th century

Silver gilt, ivory, and mother-of-pearl



, c. 15th century

Vellum, tempera, gold, modern binding

4 3/4 h x 3 1/8 w x 1 d (inches, closed)

The College of Wooster Libraries, Special Collections

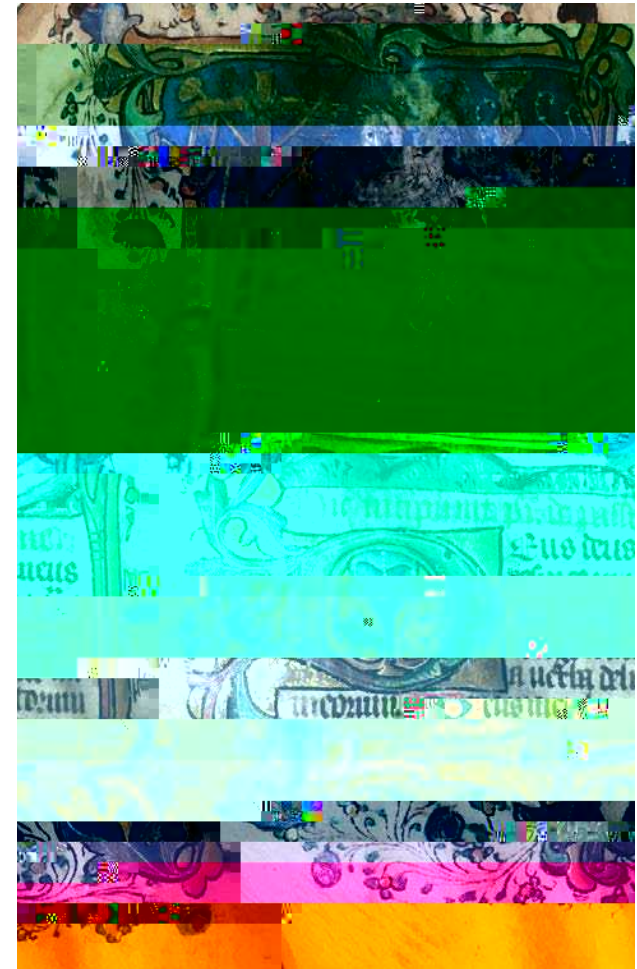
Humorously referred to as a medieval bestseller, Books of Hours or *livres d'heures*, were among the most popular and intricate of personal medieval devotional tools. Originally from the Sir Robert Cotton library, this Book of Hours now resides in the College of Wooster Libraries Special Collections.

Like many Books of Hours, this parchment manuscript is lavishly decorated with calendars, illuminations, marginal page decorations, and miniatures. Its calendar leaf—featured on the iPad—is elaborately decorated with a large initial and spindly vegetal designs. Unlike most modern calendars, this example is oriented vertically and denotes feast days. Within this codex are several miniatures, or small paintings, including St. John the Baptist and St. Catherine of Alexandria—both also shown on the iPad. John the Baptist is depicted clothed in an animal skin symbolizing his hermitic lifestyle. St. Catherine of Alexandria stands in front of a wheel, one of her attributes representing her torture and eventual death at the hands of the scorned Emperor Maxentius.

This Book of Hours is opened to an illumination of the Man of Sorrows. Christ stands resurrected in a sarcophagus surrounded by instruments of the Passion as golden light radiates from his body. Like the saintly miniatures, the illumination of Christ promises the miracle of salvation for the devoted faithful. Notice how the face of Christ is worn away, suggesting that patrons either rubbed or kissed his face in acts of loving devotion.

Adria Woodruff '20

Art History Major



Martin Schongauer (German, 1440–1491)

. , c. 1480-90

Engraving; ink on paper

3 15/16 h x 2 1/4 w (inches)

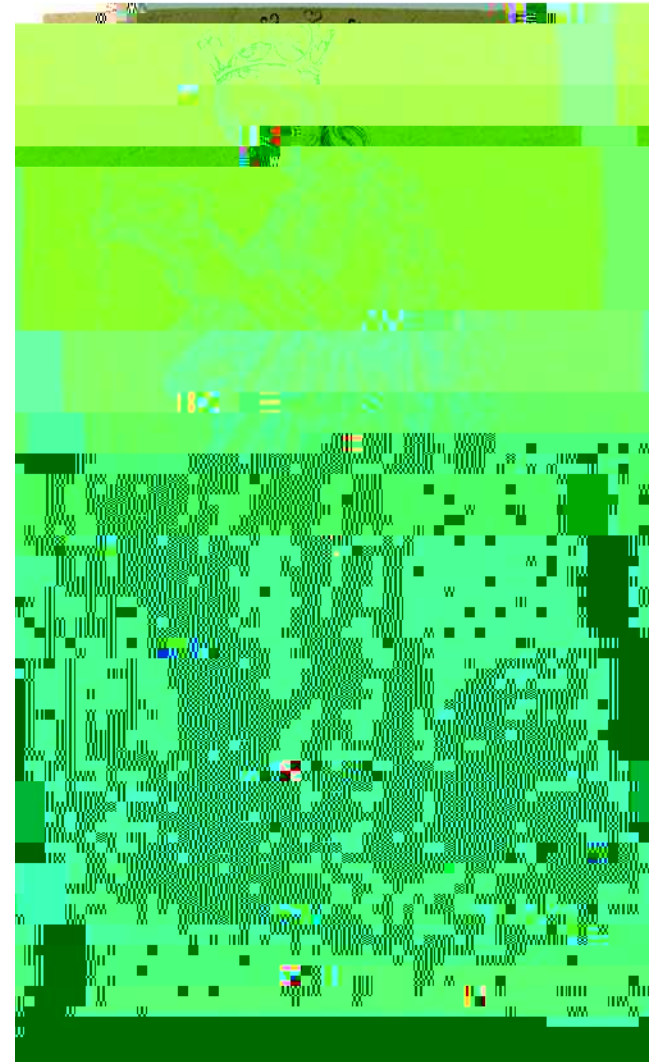
The College of Wooster Art Museum 1968.1828

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

St. Barbara stands in front of her tower, the attribute that symbolizes her cloistered life and virginal purity. Though her life and martyrdom took place in the late Roman era, she is depicted here as an aristocratic maiden of the late fifteenth-century. Her crown of martyrdom on her head, she holds a Book of Hours in her hands, becoming a model of feminine piety for the medieval devout.

—KM



Martin Schongauer (German, 1440–1491)

(), c. mid-15th century

Engraving, ink on paper

8 3/4 h x 6 1/2 w (inches)

Loyola University Museum of Art, 1982-10

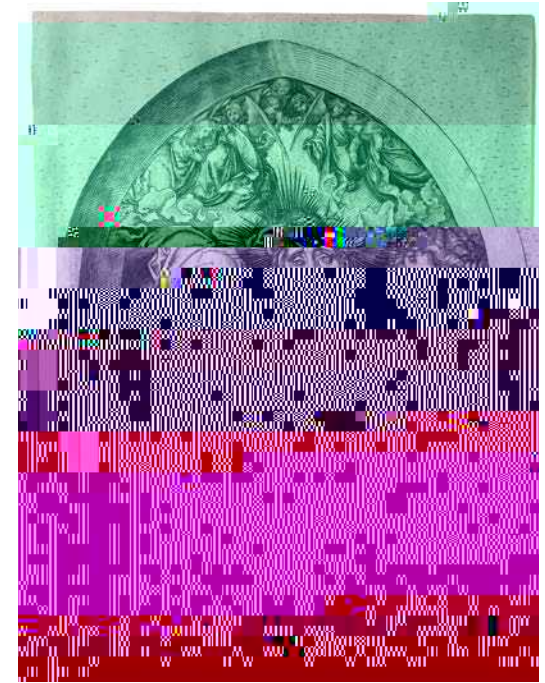
Gift of Mr. Max Falk

Martin D'Arcy, S.J. Collection

This print displays the suffering Christ flanked by the Virgin Mary and St. John. Above the pointed arched window, angels bear witness in a celestial realm. Wearing the crown of thorns, Christ presents his wounds in the center of the composition so that the viewer connects with the savior's suffering for human kind. The surrounding figures mourn his death, showing the viewer how to react to Christ's torment.

The Virgin Mary's downcast eyes direct our attention to the horizontal wound marring her son's chest. Her hand, subtly placed behind Christ's arm, emerges so as to gently touch the wound, drawing the viewer's attention to the savior's blood. St. John's gaze focuses on the wounds on Christ's hands. The saint's delicate touch on Christ's elbow encourages the viewer's eyes to follow Christ's arm back to the stigmata and finally to the Virgin Mary's eyes once again. The intimacy of touch, along with the mournful glances, compel the faithful viewer to a heightened state of devotion.

Produced by the engraving process, this image was used in personal devotion during prayer and meditation. Prints such as this one—and the
by Albrecht Dürer—circulated among all levels of society, aiding the devotional needs of late medieval faithful.



Laurén Kozlowski '20
Archaeology and Art History
Double Major

Albrecht Dürer, (German, 1471–1528)

, 1507

Engraving; ink on paper

4 1/2 h x 2 3/4 w (inches)

The College of Wooster Art Museum 1968.4202

John Taylor Arms Print Collection

Gift of Ward M. and Mariam C. Canaday

Prints such as Albrecht Dürer's *Man of Sorrows* were used for private devotion. Interactions between viewers and these works were charged with energy and the possibility for spiritual transformation. Psychological and emotional investment were prerequisites for achieving salvation. The body language seen here in Dürer's *Man of Sorrows* demonstrates this interaction. Christ stands in a dramatic pose with an expression of anguish on his face, inspiring viewers to translate his pain into their own lives. Additionally, viewers are encouraged to reflect on the ways in which they have themselves perpetuated suffering in the lives of others.

As is typical of all Man of Sorrows imagery, Christ's wounds are on full display. His arms span the composition horizontally and mimic the intersecting beam of the cross. This gesture leaves his torso exposed, and his lance-inflicted wound leaks rivulets of blood. His feet and hands—with their palms turned toward the viewer—blatantly present the stigmata. Through the representation of an active, suffering Man of Sorrows, dynamic interaction was encouraged as medieval viewers confronted the humanity and sacrifice of Christ.



Myra Praml '19
Anthropology Major

