

## Madeline Harrison Caviness

### Curriculum vitae

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#### University Degrees:

Harvard-Ph.D., Fine Arts 1970.  
Cambridge, (England) M.A. 1963, B.A. 1959.  
Bristol (England) honorary Doctor of Letters, 2000

#### Current Positions:

Mary Richardson Professor Emeritus (since 2007)  
Professeur Associé, Faculté des Lettres, Université Laval, Québec (honorary)

#### Former Positions:

Mary Richardson Professor (1987) and Professor (1981), Department of Art and the History of Art, Tufts University  
Robert Sterling Clark Visiting Professor, Williams College/Clark Art Institute, spring 1996.  
Benjamin Sonnenberg Visiting Professor, Institute of Fine Arts, New York University, fall, 1991.  
Chair, Fine Arts Department, 1975-1982, 1988-90  
Associate Professor, Fine Arts Department, Tufts University, 1976-1981; Assistant Professor, 1972-1975.  
Radcliffe Institute Fellow, Harvard University, 1970-1972.  
Instructor (Part time) Art Department, Wellesley College, 1970-71.  
Research Assistant, Paintings Department, Boston Museum of Fine Arts, June 1963-December 1963.  
Assistant to the Librarian, Harry Elkins Widener Rare Book Collection, Widener Library, Harvard University, 1962-63.  
Program Organizer, British Council (British Civil Service), London, 1959-60.

#### Courses Taught:

Early Christian, Byzantine, Early Medieval, Romanesque, and Gothic Art. Medieval Architecture. Women and Medieval Art, Gender and Medieval Art. Iconoclasm and Iconophobia (early Christian to modern). Historiography and Methods of Art History. Seminars on topics in western art, 1100-1400. Interdisciplinary Medieval Seminars. Western Art Survey (Egyptian through Medieval). Nineteenth Century Painting. Asian Indian Sculpture.

#### Other Teaching:

Doctoral dissertation advisor: Boston University; Brown University; Université Laval; Tufts University (Drama).  
Doctoral dissertation examiner: Cambridge University; Columbia University; Joannes Gutenberg-Universität, Mainz.  
North Carolina Institute for Independent Higher Education, seven lectures and class presentations at three colleges, March 1984.  
Scholar in Residence, NEH Seminar, "The Teaching of Western Medieval Civilization," Mount Holyoke College, Summers 1981 and 1983.

**Committees, Boards & Consulting (At large):**

Groupe d'Etudes et de Recherches sur les Mondialisations (GERM / Group for Study and Research on Globalisations), Scientific Committee, 2005-

International Council for Philosophy and Humanistic Studies (Conseil International de la Philosophie et des Sciences Humaines or CIPSH), an affiliate of UNESCO: Vice-President 1997-1998; President 2001-2004; Honorary President 2004 --; scientific committee for its journal Diogenè 2005-

Union Académique Internationale in Brussels: Delegate from the American Council of Learned Societies, 1984-present; Comité des affaires internes, 1991; Bureau 1992-95; Vice-President 1995-98; President 1998-2001; Honorary President 2001-

International Center of Medieval Art, Board of Directors, 1978-84; Vice President 1983-84; President 1984-87; Board 2002-2003; Nominating Committee 2003; Board 2003-2005.

Medieval Academy of America: Council, 1981-84; Vice President 1991-93; President 1993-94.

Medieval Academy Reprints for Teaching, Editorial Board, 1986-1999.

Corpus Vitrearum International Board, Vice President 1983-87; President, 1987-1995; Honorary President 2000-

Corpus Vitrearum Committee for the U.S.A., 1975-present; Chair of the Editorial Subcommittee, 1982- and treasurer 1986-present.

American Council of Learned Societies, Board, 1986-93 and fellowship sub-committee.

Research Council of Canada and Australian Research Council, reviewer, 1995-

The Canterbury Cathedral Glass Advisory Committee, 1971-present.

Getty Conservation Institute Advisory Committee on Leon Cathedral glass 1986-1987.

Millard Meiss Publication Fund Committee of the College Art Association of America, 1987-1990.

Editorial Boards, Journal of Glass Studies, Art New England, and Canadian Art Review; Advisory Committee Art Bulletin.

Census of American Stained Glass, Governing Board, 1980-82; Advisor 1982-present

New England Medieval Conference: Board of Directors, 1977-80, 1980-84; Vice President 1985; President 1986; Chairman, Steering Committee, Conference on the Civilization of Champagne and Burgundy, Tufts, October 1984.

Arts Council of Great Britain, Advisory Committee for Romanesque Art Exhibition, 1981-82.

International Congress on the History of Glass, Program Committee, 1982.

Rhodes Scholarship Selection Committee for Massachusetts, 1981.

Boston Museum of Fine Arts, Ad Hoc Trustee Committee on the School, 1978.

Radcliffe Institute Selection Committee, 1977-78.

Radcliffe Graduate Society Medal Committee, 1976-78, Chair, 1977-78.

**Committees (Tufts University):**

Tenure and Promotion, 2002-2004

Graduate School, Policy and Programs, 2001--2002

Women's Studies Board, 2001--; Spring 1992, Chair, 1990-91.

Ad Hoc Committee on Faculty Governance, Spring 1999

Graduate School, Executive Committee, and IDOC, 1998-2000

European Center Committee, 1996-2001

Interdisciplinary Doctorate Committee, 1990-99

Faculty Research Award Committee, 1981-82, 1990- 95, Chair 1994-95.

Faculty-Trustee Liaison Committee, 1985.

**Madeline H. Caviness**

Sub-Committee on the Arts Distribution Requirement, Chair, 1983-84.  
Tufts University Gallery 11 Committee, Chair, 1978-82.  
Tufts University Visual Arts Committee, Chair, 1978-83.  
Mellon Steering Committee, 1975-78.  
Museum School Dean Search Committee, spring 1976.  
Master of Fine Arts Self Study Committee, 1975-76.  
Fine Arts Department Chair Search Committee, 1973-74.  
Library Committee, 1973-75.

**Grants for Individual Research:**

Tufts University Faculty Research Grants-in-Aid (no leave): 2000, and 1997  
Tufts University Faculty Research award (1993) and Summer Grant (1994)  
Mellon Senior Fellow, Center for Advanced Visual Study, National Gallery of Art, 1993-94 (declined)  
Getty Foundation Grant and Meiss Fund Grant for publication of book by Princeton University Press, 1989.  
American Council of Learned Societies, Fellowship, 1986-87.  
Visiting Scholar, Institute for Advanced Study, Princeton, March 1987 (honorary)  
American Council of Learned Societies, travel to meetings, 1983.  
American Council of Learned Societies, grant-in-aid, spring semester, 1983.  
Whiting Foundation travel grant, summer 1982.  
American Council of Learned Societies, Fellowship, 1980.  
National Endowment for the Humanities, Summer Stipend 1979.  
American Council of Learned Societies, travel to meetings, 1977.  
Tufts University Faculty Research Awards 1973-74, 1978-79, 1980-81.  
British Academy, summers 1971, 1972, 1974, 1975.  
Radcliffe Instructor Fellowship, 1970-72.  
Mellon Foundation for Studies in British Art, 1967, 1971.

**Grants Administered:**

National Endowment for the Humanities, Director of Basic Research Grant (Corpus Vitrearum): 1985-87, 1987-90, 1990-92.  
Getty Trust Grant Administrator (Corpus Vitrearum), 1987-90.  
Kress Foundation Grants for the Corpus Vitrearum, 1986-1990.  
National Endowment for the Humanities, Director of Project Grant, 1977-78.

**Honors:**

Fellow of the American Academy of Arts and Sciences, 2007.  
AAUW Founders Distinguished Senior Scholar Award, 2005.  
Tufts University, Distinguished Scholar Award, 2005.  
Tufts University, Seymour Simches Award for Distinguished Teaching and Advising, 2005.  
Named among 100 international scholars honored by the Group for Study and Research on Globalisations (GERM) for achievements in 2004.  
The Haskins Medal of the Medieval Academy, 1993.  
Fellow of the Medieval Academy of America (elected 1992).  
John Nicholas Brown Prize of the Medieval Academy, 1981.  
Fellow of the Society of Antiquaries of London (elected 1980).  
Honorary Phi Beta Kappa of Radcliffe College, 1977.

**PUBLICATIONS:**

**Books:**

The Early Stained Glass of Canterbury Cathedral, ca. 1175-1220, Princeton University Press, 1977, 190pp, 223 illus. (Brown Prize).

The Windows of Christ Church Cathedral, Canterbury (Corpus Vitrearum Medii Aevii, Great Britain II) London: Oxford University Press for the British Academy, 1981, 372pp, 930 illus. (Presented by the British Academy to Prince Charles and Lady Diana on their wedding)

Stained Glass before 1540: An Annotated Bibliography, Boston: G.K. Hall, 1983, 326pp, 1 illus.

Sumptuous Arts at the Royal Abbeys in Reims and Braine. Ornatus elegantiae, varietate stupendes, Princeton University Press, 1990, 416pp, 311 illus. (Haskins Medal)

Stained Glass Windows (Typologie des Sources du Moyen Age Occidental 76), Tournhout: Brepols, 1996, 86pp, 9 illus.

Paintings on Glass: Studies in Romanesque and Gothic Monumental Art, Aldershot, Hampshire: Variorum, 1997, reprint of 15 selected articles.

Medieval Art in the West and its Audience, Aldershot, Hampshire: Variorum, 2001, reprint of 14 selected articles.

Visualizing Women in the Middle Ages: Sight, Spectacle and Scopic Economy, Philadelphia: University of Pennsylvania Press, 2001, 231pp, 80 illus.

Japanese translation by Kumiko Tanaka, Tokyo: Arina Shobo, 2008.

Reframing Medieval Art: Difference, Margins, Boundaries, Tufts University electronic book, 2001: <http://nils.lib.tufts.edu/Caviness>

**In Preparation:**

(with Charles G. Nelson) Limited Protection under the Law: Women and Jews in Sachsenspiegel Text and Image.

**Articles:**

(as Harrison) "A Life of St. Edward the Confessor in early fourteenth-century stained glass at Fécamp in Normandy," Journal of the Warburg and Courtauld Institutes, XXVI (1963) 22-37.

"A panel of thirteenth-century stained glass from Canterbury in America," Antiquaries Journal, XLV (1965) 192-99.

"Three medallions of stained glass from the Sainte Chapelle of Paris," Philadelphia Museum of Art Bulletin, LXII, (1967), 245-259.

with Louis Grodecki, "Les vitraux de la Sainte Chapelle," Revue de L'Art, I (1968) 8-16.

"The fifteenth-century stained glass from Hampton Court, Herefordshire in the Boston Museum and elsewhere," Walpole Society Publications, 1970, 35-60.

"French thirteenth-century stained glass at Canterbury: A fragment from the Sainte Chapelle," Canterbury Cathedral Chronicle, LXVI (1971), 35-41

"Saving Canterbury's Medieval Glass," Country Life, September 28, 1972, 739-40.

"Canterbury Stained Glass in Richmond," Arts in Virginia, XIII (1973), 4-15.

"De convenientia et cohaerentia antiqui et novi operis: Medieval conservation, restoration, pastiche and forgery," Intuition, und Kunstwissenschaft: Festschrift für Hanns Swarzenski, ed. Tilmann Buddensieg, Berlin, 1973, 205-21.

"A Lost Cycle of Canterbury Paintings of 1220," The Antiquaries Journal LIV (1974). 60-74.

"The Canterbury Jesse Window," Metropolitan Museum of Art, The Year 1200, III, A symposium, New York, 1975, 373-98.

Ed. and introd. Medieval and Renaissance Stained Glass from New England Collections: Exhibition Catalogue, Medford: Fine Arts Department, Tufts University, 1978.

"Conflicts Between Regnum and Sacerdotium as Reflected in a Canterbury Psalter of ca. 1215," Art Bulletin LXI (1979), 38-58.

"Problems of Conservation and Restoration at Canterbury: A Review Former and Current Practices," Corpus Vitrearum News Letter, 29 (April 1979), 27-32.

with Virginia C. Raguin, "Another Dispersed Window from Soissons Cathedral," Gesta (Bober Festschrift number), XX (1981), 191-198.

"Some aspects of Nineteenth Century Stained Glass Restoration: Membra Disjecta et Collectanea," Crown in Glory: A Celebration of Craftsmanship--Studies in Stained Glass (Festschrift for Dennis King), ed. Peter Moore, Norwich, 1982, pp. 69-72.

"Canterbury Cathedral Clerestory: the Glazing Programme in Relation to the Campaigns of Construction," British Archaeological Association, Medieval Art and Architecture at Canterbury, London, 1982, p. 46-55.

"Images of Divine Order and the Third Mode of Seeing," Gesta XXII/2 (1983), 99-120.

with Elizabeth Pastan and Marilyn Beaven, "The Gothic Window from Soissons: A Reconsideration," Fenway Court, 1983, 6-25.

"Stained Glass" (introduction and catalogue entries), in Arts Council of Great Britain, English Romanesque Art, 1066-1200, exhibition catalogue ed. G. Zarnecki, London (Hayward Gallery). April-July, 1984, pp. 135-145.

"Saint-Yved of Braine: The Primary Sources for dating the Gothic Church," Speculum 59 (1984), 524-58.

"Rediscovered Glass of about 1200 from the Abbey of St.-Yved at Braine," Studies on Medieval Glass: Selected Papers from the XIth International Colloquium of the Corpus Vitrearum, New York, June 1-6, 1982 ed. M. H. Caviness & T. Husband, New York, 1985, pp. 34-47.

Introduction and entries for Corpus Vitrearum, United States: "Checklist of stained glass before 1700: I New England and New York," Studies in the History of Art, 15 (1985).

"Glass, Stained," Dictionary of the Middle Ages, ed. Joseph R. Strayer, under the auspices of the American Council of Learned Societies, vol. 5, New York, 1985, pp. 548-54.

"Hemmel, Peter" Dictionary of the Middle Ages, ed. Joseph R. Strayer, vol.6, New York, 1985, p 153.

"A Man with a Dragon from one of the Tribune Oculi of Mantes," Gesta, XXV/1, 1986, 127-134.

"Stained Glass: The State of Research," Abbot Suger and Saint-Denis: A Symposium, ed. Paula Gerson, New York, 1986, 257-272.

Introduction and entries for Corpus Vitrearum, United States: "Checklist of stained glass before 1700: II Mid Atlantic and South-Eastern Seaboard States," Studies in the History of Art 23 (1986).

"Erweiterung des 'Kunst'-Begriffs: Die Rezeption mittelalterlicher Werke im Kontext nachimpressionistischer Bewegungen," Oesterreichische Zeitschrift für Kunst und Denkmalpflege XL (1986), 204-215.

"Romanesque 'belles verrières' in Canterbury," in Romanesque & Gothic: Essays for George Zarnecki, ed. Neil Stratford, Woodbridge, 1987, pp. 35-38.

"Broadening the Definitions of 'Art': The Reception of Medieval Works in the Context of Post-impressionist Movements," in Hermeneutics and Medieval Culture, ed. P.J. Gallacher and H. Damico, State University of New York Press, Albany, 1989, pp. 259-282.

"Ein Spiel des Zusammensetzens: Rekonstruktion der Hochchorglasfenster in der Kathedrale von Soissons," in Bau und Bildkunst im Spiegel Internationaler Forschung (Festschrift für Edgar Lehmann), ed. Maria Flügge et al., Berlin, 1989, pp. 41-51.

Introduction and entries for Corpus Vitrearum, United States: "Checklist of stained glass before 1700: III Midwestern and Western States," Studies in the History of Art 28 (1989).

"Modular Assemblages: Reconstructing the Choir Clerestory Glazing of Soissons Cathedral," Journal of the Walters Art Gallery, 48 (1990) 57-68.

Entries and editing for Corpus Vitrearum, United States: "Checklist of stained glass before 1700: IV Silver Stained Roundels, and Addendum," Studies in the History of Art, 39 (1991).

"The Simple Perception of Matter' and the Representation of Narrative, ca. 1180-1280," Gesta, XXX/1 (1991) 48-64.

"Corpus Vitrearum Medii Aevi: Rapport" and "Le Vitrail comme sujet de recherches historiques," in Compte Rendu de la 65e session annuelle de l'Union Académique Internationale, Paris, June 1991, Brussels, 1992, pp. 41-43, 48-50.

"The Twelfth-Century Ornamental Windows of Saint-Remi in Reims," The Cloisters: Studies in Honor of the Fiftieth Anniversary, ed. E.C. Parker, New York, 1992, 178-193.

"Biblical Stories in Windows: Were They Bibles for the Poor?" in The Bible in the Middle Ages, ed., B.S. Levy (Medieval and Renaissance Texts & Studies), Binghamton, (NY), 1992, 103-147.

"Corpus Vitrearum - Tagung für Glasmalereiforschung 16. internationales Kolloquium," Kunstchronik 45 (1992), 288-296.

"(En)gendering Marginalia in Books made for Men and Women," Medieval Europe 1992: Art and Symbolism (pre-printed papers, 7) York, 1992, 97-102.

"Patron or Matron? A Capetian Bride and a Vade Mecum for her Marriage Bed, Speculum 68, 1993: 333-362; reprinted in Nancy F. Partner ed., Studying Medieval Women: Sex, Gender, Feminism, Cambridge, MA, 1993, 31-60, with annotated bibliography: 175-181.

"Introduction: The Corpus Vitrearum Project," in Stained Glass: Conservation of Monumental Stained and Painted Glass, ed., Ernst Bacher (International Scientific Committee 10th General Assembly) Colombo, (Sri Lanka), 1993, pp. 7-9.

with Charles G. Nelson, "Women in Medieval Art and Literature," Medieval Feminist Newsletter 15 (Spring 1993): 17-20.

"The politics of conservation and the role of the Corpus Vitrearum in the preservation of stained glass windows." XXVIII. Internationaler Kongress für Kunstgeschichte, Berlin, July 1992, Berlin, III, 1994, pp. 381-90.

"Learning from Forest Lawn," Speculum 69 (Oct. 1994): 963-992.

"Artistic Integration in Early Gothic Churches: A Postmodern Construct?" in V.C. Raguin K. Brush and P. Draper eds., Artistic Integration in Gothic Churches, Toronto: University of Toronto Press, 1995, pp. 249-261.

"A Feminist Reading of the Hours of Jeanne d'Evreux," Japan and Europe in Art History: Papers of the Colloquium of the Comité International d'Histoire de l'Art, Tokyo, 1991, ed. Shuji Takashina, Tokyo: Chuo-Koron Bijutsu Shuppan, 1995, pp. 481-536.

"Editorial," Revue de l'Art 107 (March 1995): 5-7.

"Anchoress, Abbess and Queen: Donors and Patrons or Intercessors and Matrons?" chapter in June Hall McCash ed., The Cultural Patronage of Medieval Women, ed. June Hall McCash, Athens: University of Georgia Press, 1996, pp. 105-153.

"Gender Symbolism and Text Image Relationships: Hildegard of Bingen's Scivias" in Jeanette Beer ed., Translation Theory and Practice in the Middle Ages, Kalamazoo: Medieval Institute Publications, 1997, pp. 71-111.

"Hildegard of Bingen: German author, illustrator, and musical composer, 1098-1179," in Dictionary of Women Artists ed. Delia Gaze, London: Fitzroy Dearborn, 1997, pp. 685-687.

"The Feminist Project: Pressuring the Medieval Object," Frauen Kunst Wissenschaft 24 (December 1997): 13-21.

"Obscenity and Alterity: Images that Shock and Offend Us/Them, Now/Then?" Obscenity: Social Control and Artistic Creation in the European Middle Ages, (Cultures, Beliefs and Traditions 4), ed. Jan M. Ziolkowski, Leiden: Brill, 1998, pp. 155-175.

"Hildegard as Designer of the Illustrations to her Works," in Hildegard of Bingen: The Context of her Thought and Art, ed. Charles Burnett and Peter Dronke, London: Warburg Institute, 1998, pp. 29-63.

"Artist: To see, Hear, and Know, All at Once," chapter in Voice of the Living Light: Hildegard of Bingen and her World, ed. Barbara Newman, Berkeley: University of California Press, 1998, pp. 110-124.

"The rationalization of sight and the authority of visions? A feminist (re)vision," in Miscellània en Homenatge a Joan Ainaud de Lasarte, vol. I, Barcelona: Museu Nacional d'Art de Catalunya, 1998, pp. 181-187.

"A Comtemplative Life in Washington," in Essays on Stained Glass in Honor of Jane Hayward (1918-1994), ed. Michael W. Cothren and Mary B. Shepard (Gesta 37/2, 1998), pp. 150-157.

"Beyond the Corpus Vitrearum: Stained Glass at the Crossroads," in Soixante-douzième session annuelle du Comité, Bruxelles, du 21 au 27 juin 1998: Compte Rendu, Brussels: Union Académique Internationale, pp. 15-39.

"Episcopal Cults and Relics: The Lives of Good Churchmen and Two Fragments of Stained Glass in Wilton," in Pierre, lumière, couleurs: Études d'histoire de l'art du Moyen Âge. Hommage à Anne Prache, ed. F. Joubert and D. Sandron, Paris: Presses de l'Université de Paris-Sorbonne, 1999, pp. 61-71.

"Stasis and Movement: Hagiographical Windows and the Liturgy," Corpus Vitrearum Medii Aevi, XIXth International Colloquium, Kraków, 1998, 14-16 May, ed. Lech Kalinowski, Helena Malkiewicz, Pawel Karaskiewicz, Cracow: Academy of Fine Arts, 1999, pp. 67-79.

"Louis Grodecki (1910-1982)" in Medieval Scholarship: Biographical Studies on the Formation of a Discipline, 3: Philosophy and the Arts, ed. Helen Damico, New York: Garland Publishing, 2000, pp. 307-321.

"Putting the Judge in his P(a)lace: Pictorial Authority in the Sachsenspiegel," Österreichische Zeitschrift für Kunst und Denkmalpflege [Festschrift für Ernst Bacher], 54 (2000): 308-20.

"Tacking and veering through three careers," Medieval Feminist Forum, 30 (Fall 2000): 23-7.

"Stained Glass Windows in Gothic Chapels, and the Feasts of the Saints," in Römisches Jahrbuch der Bibliotheca Hertziana: Kunst und Liturgie im Mittelalter, Munich: Hirmer Verlag, 2001, pp. 135-48.

“Review Article: Hildegard of Bingen: Some Recent Books,” Speculum 77 (2002): 113-20.

“No laughing matter: Imag(in)ing Chimeras and Freaks around 1300,” Magistro et Amico amici discipulique: Lechowi Kalinowskiemu w osiemdziesiolecie urodzin (Festschrift for Lech Kalinowski) Crakow: Jagiellonian University, 2002, pp. 87-100.

“Iconclasse et iconophobie: quatre études de cas historiques,” Diogène, no. 199 (juillet-Septembre2002): 119-34, published in English as:

“Iconoclasm and Iconophobia: Four Historical Case Studies,” Diogenes, no. 199 (2003): 99-114.

With Charles G. Nelson: “Silent Witnesses, Absent Women, and the Law Courts in Medieval Germany,” in Fama: The Politics of Talk and Reputation in Medieval Europe, ed. Thelma Fenster and Daniel L. Smail. Ithaca and London: Cornell University Press, 2003, pp. 47-72.

“Las Vidrearas Inglesas” in Vidreiras Medievales en Europa, ed. Xavier Barral I Altet, Barcelona: Lunwerg, 2003, pp. 65-91.

“The law (en)acted: Performative Space in the Town Hall of Lüneburg,” in Glas. Malerei. Forschung. Internationale Studien zu Ehren von Rüdiger Becksmann, ed. H. Scholz, I. Rauch, D. Hess, Berlin: Deutscher Verlag für Kunstwissenschaft, 2004, pp. 181-190.

“Tucks and Darts: Adjusting patterns to fit figures in stained glass windows around 1200,” in Medieval Fabrications ed. Jane Burns, London: Palgrave, 2004, pp. 105-119;  
web supplement: <http://www.tufts.edu/~mcavines/glassdesign.html>

“Sur la reproduction des oeuvres d’art conservées dans les musées. Qui paie ? Qui tire les profits ?” Diogène, issue 211 (Fall 2005), pp. 56-66 {English version “Reproducing Works of Art held in Museums: Who Pays, Who Profits?” Diogenes, 211 (Fall 2006), pp. 45-52}.

“Reception of Images by Medieval Viewers,” in A Companion to Medieval Art: Romanesque and Gothic in Northern Europe, ed. Conrad Rudolph, Oxford: Blackwell, 2006, pp. 65-85.

“A Son’s Gaze on Noah: Case or Cause of Viriliphobia?” in Comportamenti e Immaginario della Sessualità nell’alto Medioevo (Settimane di Studio della Fondazione Centro Italiano di Studi sull’Alto Medioevo LIII), Spoleto: La Sede della Fondazione, 2006, pp. 981-1024.

“(Ex)Changing Colors: Queens of Sheba and Black Madonnas,” in Architektur und Monumentalskulptur des 12.-14. Jahrhunderts: Produktion und Rezeption (Festschrift für Peter Kurmann zum 65. Geburtstag), ed. Tephany Gasser, Christian Freigang & Bruno Boerner, Bern: Peter Lang, 2006, pp. 553-570.

“Art, Representation of Women in,” “Body, Visual Representations of, Clothed and Naked”, and “Sheela Na Gigs”, in Women and Gender in Medieval Europe: An Encyclopedia, ed. Margaret Schaus, New York: Routledge, 2006, pp. 37-41, 82-85; 756-757.

“Are We Postcolonial Yet?” Letonikas Pirmais Kongress, (Proceedings of the First Congress on the Humanities), Riga: Academy of Sciences of Latvia and the Institute of Philosophy, Riga University, Riga: Latvijas Zinātņu Akadēmija, 2006, pp. 84-94.

"Unnatural Spectacles, Aristotelian Precepts, and the Construction of Gender around 1300," in L'Engle, Susan, and Gerald Guest. Tributes to Jonathan J.G. Alexander: Making and Meaning in the Middle Ages and the Renaissance. New York, NY: Harvey Miller Publishers, 2006, pp. 215-226.

"The Glazed *Oculus*, from Canterbury to Siena: Composition and Context," in Oculus Cordis: La Vetrata di Duccio. Stile, iconografia, indagini tecniche, restauro, Marilena Caciorgna, Roberto Guerrini, and Mario Lorenzoni, eds., Atti del Convegno internazionale di studi, Siena, Spedale di Santa Maria della Scala, Sala 'Santa Caterina', 29 settembre 2005, Siena: Opera della Metropolitana, 2007, pp. 119-139.

"The Good, the Bad, and the Ugly," Letonika: pirmais congress (Proceedings of the First Congress on the Humanities), Riga: Academy of Sciences of Latvia and the Institute of Philosophy, Riga University, 2007, pp. 179-191.

"From the Self-Invention of the Whiteman in the Thirteenth Century to The Good, The Bad, and The Ugly," Different Visions, A Journal of New Perspectives on Medieval Art 1, fall 2008 (<http://www.differentvisions.org/index.html>)

"Marginally Correct," in Tributes to Lucy Freeman Sandler: Studies in Illuminated Manuscripts ed. Kathryn A. Smith and Carol H. Krinsky, Turnhout: Harvey Miller/Brepols, 2007, pp. 141-156.

"Retomando la Iconografia vaginal / Revisiting Vaginal Iconography," Quintana: Revista do Departamento de Historia da Arte, Universidade de Santiago de Compostela 6 (2007) pp. 13-37.

"Iconoclasm," in the on-line Critical Dictionary of the Groupe d'Études et de Recherches sur les Mondialisations, at [http://www.mondialisations.org/php/public/liste\\_dic.php](http://www.mondialisations.org/php/public/liste_dic.php)

"The Politics of Taste: An Historiography of "Romanesque" Art in the 20<sup>th</sup> Century," in Colum P. Hourihane ed., Romanesque, Art and Thought in the Twelfth Century: Essays in Honor of Walter Cahn, Princeton: Index of Christian Art, 2008, 57-81.

**Exhibition and Web Site:**

With Charles G. Nelson, Exhibition "Women's Bodies, Women's Property: Limited Ownership under the Law," in the Slater Concourse of the Aidekman Arts Center, November 12 - December 15, 1998. Now: <http://dca.tufts.edu/features/law/index.html>

**Articles in press:**

Bayeux Embroidery revision

Noah reprint and Epilogue for Nudity collection

CV Kabinett

**Book Reviews:**

"James Rosser Johnson: The Radiance of Chartres," Speculum, XLI (1966), 338-41.

"Rüdiger Becksmann, Die Architektonische Rahmung des Hochgotischen Bildfensters," Art Bulletin LII, (1970), 432-34.

- "Eva Frodl-Kraft, Die Mittelalterlichen Glasmalereien in Niederösterreich," I, Speculum 50 (1975), 13-16.
- "Giuseppe Marchini, Le Vetrate dell Umbria (Corpus Vitrearum Medii Aevi, Italia, I)," Art Bulletin, LVII (1976), 124-26.
- "Clifford Davison and David E. O'Connor, York Art: A subject list of extant and lost art including items relevant to early drama," Speculum LVI (1981), 114-16.
- "R. Becksmann. Die mittelalterlichen Glasmalereien in Baden und der Pfalz (CVMA Deutschland II/1, Berlin, 1979," Speculum 57 (1982): 857-59.
- "Knud Banning ed. A Catalogue of Wall-Paintings in the Churches of Medieval Denmark, 1100-1600. Scania, Halland, Blekinge, Copenhagen, 1976-28," Speculum 58 (1983): 142-45.
- "Louis Grodecki et al., CVMA France: Recensement, Vols I and II," Art Bulletin LXV/3 (1983): 505-506.
- "The Architectural History of Canterbury Cathedral, by Francis Woodman," Catholic Historical Review, 70 (1984): 149-150.
- with Lasse Antonsen, "Ulla Hasstrup ed., Kristus Fremstillinger," Speculum 58 (1983), 1045-47.
- "Virginia Raguin, Stained Glass in Thirteenth Century Burgundy," Speculum 60 (1985), 454-56.
- "Nigel Morgan, The Medieval Painted Glass of Lincoln Cathedral," Burlington Magazine, 127 (1985): 95-96.
- "Peter Fergusson. Architecture of Solitude: Cistercian Abbeys in Twelfth-Century England, Princeton University Press, 1984," Manuscripta 29 (1985), (122-123)
- "L. Grodecki and C. Brisac, Gothic Stained Glass, 1200-1300. Trans. Barbara Drake Boehm. Ithaca: 1985." Speculum 63 (1988): 669-671.
- V. Beyer, C. Wild-Block and F. Zschokke. "Les Vitraux de la Cathédrale Notre-Dame de Strasbourg (Corpus Vitrearum: France IX-1, Département du Bas-Rhin 1). Paris, 1986 and J. Taralon, A. Prache and N. Blondel. "Inventaire général des monuments et richesses artistiques de la France: Les Vitraux de Bourgogne, Franche Comté et Rhone-Alpes. (Corpus Vitrearum: France, série complémentaire, Recensement des vitraux anciens de la France, III). Paris, 1986." Burlington Magazine 131 (1989): 38-39.
- "R. Becksmann, with F. Herz, H. Wentzel and F. Werner. Die Mittelalterlichen Glasmalereien in Schwaben von 1350-1530 ohne Ulm. (Corpus Vitrearum Medii Aevi, Germany I, part 2.) Berlin, 1986: Speculum, 65 (1990): 118-119.
- "W. Kemp, Sermo Corporeus: Die Erzählung der mittelalterlichen Glasfenster, Munich, 1987; and J.P. Dremble and C. Manhes, Les vitraux légendaires de Chartres: Des récits en images, Paris, 1988," Speculum, 65 (1990) 972-975.

"Michael Camille, The Gothic Idol: Ideology and Image-Making in Medieval Art." Speculum 68 (1993): 120-122.

"Meredith Parsons Lillich, Rainbow Like and Emerald: Stained Glass in Lorraine in the Thirteenth and Early Fourteenth Centuries (Monographs on the Fine Arts XLVII), University Park and London: Pennsylvania State University Press for the College Art Association, 1991", Journal of the Society of Architectural Historians LII (1993): 232-233.

"Michael Camille, Image on the Edge, Cambridge" Harvard University Press, 1992," Studies in Iconography 15 (1993): 265-270.

"Richard Marks, Stained Glass in England during the Middle Ages, Buffalo, NY: University of Toronto Press, 1993," Catholic Historical Review April 1995, 259-60.

"Brigitte Buettner, Boccaccio's 'Des cleres et nobles femmes': Systems of Signification in an Illuminated Manuscript (College Art Association Monograph 53)," Medieval Feminist Newsletter 27 (Spring 1999): 37-39.

"Daniel H. Weiss, Art and Crusade in the Age of Saint Louis (New York: Cambridge University Press. 1998)," Catholic Historical Review .. (2000): ..

"Jeffrey F. Hamburger, The Visual and the Visionary: Art and Female Spirituality in Late Medieval Germany, New York: Zone Books, 1998," Aurora, I (2000): 138-46.

"Bernard J. Muir ed., Reading Texts and Images: Essays on Medieval and Renaissance Art and Patronage in honor of Margaret M. Manion, Exeter: University of Exeter Press, 2002," TMR online review, 2003.

"Anne Rudloff Stanton, The Queen Mary Psalter: A Study of Affect and Audience (Transactions of the American Philosophical Society 91) Philadelphia: American Philosophical Society, 2001," TMR online review, 2004.

"Saint-Jean-des-Vignes in Soissons: Approaches to its Architecture, Archaeology and History. Edited by Sheila Bonde and Clark Maines. (Bibliotheca Victoriana, Vol.XV), Turnhout: Brepols. 2003," Catholic Historical Review, 2005.

"Robert Mills, Suspended Animation: Pain, Pleasure and Punishment in Medieval Culture, London: Reaktion Books, 2005," Studies in Iconography 28 (2007): 294-297.

#### Short Notices:

"Louis Grodecki and the Corpus Vitrearum," Stained Glass 74 (1979): 137-138.

"Jo Ann Rothschild: Paintings and Drawings," Art New England, 3/7 (July-August 1982): 6.

"Necrology for Louis Grodecki, 1910-1982," Gesta XXI/2 (1982): 157-158.

"The Bibliographic Unity of Medieval Studies and Art History" in Preserving Libraries for Medieval Studies ed. S.K. Jordan, Notre Dame, 1991: 17-23.

"Jane Hayward," The Independent, Dec. 1994.

"Medieval Art as Nostalgia for the Future," Medieval Feminist Newsletter, No. 22 (Fall, 1996), 19-21.

"Special Report II: Electronic Book Publishing," ICMA Newsletter, (December 2005), p. 5.

**PAPERS GIVEN:**

"The Canterbury Jesse Window", The Year 1200 Symposium, Metropolitan Museum of Art, March 1970.

"Canterbury and Sens", International Colloquium of the Corpus Vitrearum Medii Aevi, Canterbury, September 1972 and Eighth International Congress on Medieval Studies, Kalamazoo, May 1973.

"The Methuselah Master of Canterbury and the twelfth century renaissance," Ninth International Congress on Medieval Studies, Kalamazoo, 1974.

"The Place of the Heraldic Shield in Late Gothic Church Decoration," Conference on the Late Medieval Nobility, Toronto University, February 14-15, 1975.

"Images in the Canterbury Windows," Holy Cross College, March, 1975.

"Kingship and a Canterbury Psalter 1215-1220," College Art Association, Chicago, January 1976.

"William of Sens and the Canterbury Sens designer of windows; relations between architecture and stained glass," Colloquium of the Corpus Vitrearum Medii Aevi, Stuttgart, May, 1977.

"Typological and Narrative Windows at Canterbury: 1175-1120," Martin Werner Distinguished Lectureship, Brandeis University, March, 1978.

Chairman of Symposium, Problems in Medieval Glass, Busch Reisinger Museum, April, 1978.

"Images of Divine Order and the Third Mode of Seeing," Colloquium to honor Professor Ernst Kitzinger, Harvard, March, 1979.

"The Clerestory Figures of Canterbury and Monumental Glass Painting," Annual Conference, British Archaeological Association, Canterbury, April 1979.

"The West Window of Canterbury Cathedral," Fourteenth International Congress on Medieval Studies, Kalamazoo, May 1979.

"Stained Glass in New England Collections," The Devens Lecture, Boston Museum of Fine Arts, January, 1980.

"Stained Glass: The State of Research," Abbot Suger and Saint Denis: An International Symposium, New York, April, 1981.

Chairman of ICMA Sessions on "British Art and Architecture 1100-1450" at the Sixteenth International Congress of Medieval Studies, Kalamazoo, May, 1981.

**Madeline H. Caviness**

"Art around 1200: Gothic Style or Narrative Mode?" Event and Image, Barnard College, Medieval Studies Program, November, 1981.

"Anchoress, Abbess and Queen: Women Patrons of the Arts in the twelfth Century," Women in the Twelfth Century, Wellesley College, February, 1982.

"Glass from St.-Yved of Braine," ICMA Session on Medieval Art in North American Collections, Seventeenth International Congress on Medieval Studies, Kalamazoo, May, 1982.

"Rediscovered glass of about 1200 from the Abbey of Saint-Yved at Braine," Stained Glass from the Collection of Raymond Pitcairn Metropolitan Museum of Art, New York, June, 1982.

Chairman of historical sessions, International Colloquium of the Corpus Vitrearum Medii Aevi, The Cloisters, New York, June, 1982.

"English Romanesque Stained Glass," University of London, Department of Extra-Mural Studies and the Courtauld Institute of Art, lecture series on The Normans and the Arts, January, 1983.

"The Glazing of the Choir of St.-Remi de Reims;" College Art Association Annual Meeting, Philadelphia, February, 1983.

"The Stained Glass of Saint-Remi de Reims: Problems of Dating and Chronology," International Colloquium of the Corpus Vitrearum Medii Aevi, Vienna. September, 1983.

"Some Christian Monuments and Mediterranean Traditions," Sardinia in the Mediterranean, Tufts University, September, 1983.

Lecture tour of North Carolina colleges for the Carolina Center for Independent Higher Education, March 1984.

"From the Material to the Immaterial: the Arts of the Orders of the Twelfth Century," Delaware Valley Medieval Association, March, 1985.

"Peter of Celle: An Essay in Visual Biography," Session on Medieval Culture and Cognition, Twentieth International Congress on Medieval Studies, Kalamazoo, May, 1985.

"Biblical Stories in Windows; Were they Bibles for the Poor?," The Bible in the Middle Ages: Its Influence on Literature and Art, Nineteenth Annual Medieval Conference, State University of New York at Binghamton, October, 1985.

"The House of Dreux as Patron of the Arts. c. 1140-1240," One Hundredth Annual Meeting, American Historical Association, New York, December, 1985.

"In the Aftermath of Peter of Celle: The Glazing of the 'Archimonastere' of Saint-Remi in Reims," Institute of Fine Arts, New York University, January, 1986.

"Broadening the Definitions of 'Art': The Reception of Medieval Works in the Context of Post-Impressionist Movements," Annual Meeting of the Medieval Academy of America, Albuquerque, April, 1986 (also given as a working paper in the Robert Branner Forum for Medieval Art, Columbia University, December, 1985).

**Madeline H. Caviness**

"Affective Aspects of Medieval Art," chair of session, College Art Association, of America, 75th Annual Meeting, Boston, February, 1987.

"A Contemplative Life In Washington," Twenty-second International Congress on Medieval Studies, Kalamazoo, May, 1987 (annotated paper included in a Festbundel presented to Jane Hayward).

"The Problem of Mosan Influence in Stained Glass of the Twelfth and Thirteenth Centuries," International Colloquium of the Corpus Vitrearum Medii Aevi, Amsterdam, May, 1987.

"Heroes, Healers, and Icons: Images in Gothic Stained Glass," in The Gothic Cathedral (Special Saturday Program), Boston Museum of Fine Arts Nov. 14, 1987.

"Collecting Medieval Glass" in Medieval Mania: Perceptions of the Middle Ages In and Out of Context, Emory University, Atlanta, Dec. 4-6, 1987.

"The (re)telling of tales in glass: The uses of narrative in English and continental windows of the 13th century," in Age of Chivalry: Art in Plantagenet England 1200-1400 (Academic Symposia, Royal Academy of Arts), London, Feb. 1988. (Also presented at the University of North Carolina, Chapel Hill December 1988.)

"The (re)telling of tales in glass: narrative window at Chartres," Baldwin Lecture, Oberlin College, November, 1988.

"The Artist as Humble and Quiet Man, working silently in the name of the Lord," and "Regnum et sacerdotium in the Archimonasterium and Coronation Cathedral of Reims," Twenty-third International Congress on Medieval Studies, Kalamazoo, May, 1988.

"A Diachronical Approach to Medieval Art," symposium on the historical synthesis of medieval art, organized by O. K. Werkmeister, Northwestern University, May 1988.

"The Windows of Saint-Remi, Reims, and Celestial Liturgy," NEH Summer Seminar on Liturgy and Hagiography, The Catholic University of America, Washington, June 28, 1988.

"Milan Cathedral Stained Glass in Massachusetts Institute of technology," and opening address (in Italian), Laboratori vetrari Lombardi sotto il Dominio dei Visconti e degli Sforza, Milan, September 7-10, 1988.

"Learning from Forest Lawn," Inaugural Lecture as Mary Richardson Professor, Tufts University, October 13, 1988.

"The Twelfth-Century Ornamental Windows of Saint-Remi in Reims," Medieval Art in the Last Half Century: A symposium on Romanesque and Gothic Art to Celebrate the Fiftieth Anniversary of the Cloisters, New York, October 21, 1988.

"The Sumpuous Arts at the Royal Abbeys of Reims and Braine: Results and Methods of Research," Department of Art History and Archeology, Princeton University, January 16, 1989.

"Transformations in the Architecture and 'Decoration' of the Abbey Church of Saint-Remi ca 1050-1500," session on The Middle Ages and the Renaissance in Northern Europe: The Physical Context, College Art Association of America 77th Annual Meeting, San Francisco, February, 1989.

**Madeline H. Caviness**

"Stanford White as a Collector of Stained Glass," Twenty-fourth International Congress on Medieval Studies, Kalamazoo, May, 1989.

"The Future of the Corpus Vitrearum" (Presidential Address, in German) and six impromptu speeches of welcome/thanks, at the 15th International Colloquium of the Corpus Vitrearum Medii, Erfurt, September, 1989.

"Unseen Works of Art," Robert Branner Forum for Medieval Arts, Columbia University, New York, October, 1989.

"Agnes of Baine as Patron of the Arts around 1200," The Medieval Aristocracy (conference organized by the Committee for Medieval Studies, Princeton University), October 13, 1990 (also given at the New England Medieval Conference, Storrs, CT, November, 1990).

"Objectivity, Alterity, and the (Re)construction of the past," The Future of History in Medieval and Renaissance Studies, Twelfth Barnard Medieval and Renaissance Conference, New York, December 1, 1990.

"Constructing and Construing Stories in Glass," College Art Association of America: Annual Meeting, Washington, D.C., February 21, 1991.

Organized and chaired session on "Art for the Literate," Annual Meeting of the Medieval Academy of America, Princeton, March 1991.

"The Hours of Jeanne d'Evreux: A Medieval Discourse of Sexuality?" The feminist project, 26th International Congress of Medieval Studies, Kalamazoo, Michigan, May 1991. Variants of the same material presented by invitation at:

--The Courtauld Institute of Art, London, May 1991

--Japan and Europe in Art History: Papers of the Colloquium of the Comité International d'Histoire de l'Art, Tokyo, September 1991 (also gave presidential report of CVMA, in French)

--University of Arizona, Tucson, October 1991

--University of New York, Courtland, October 1991

--Medieval Club of New York, December 1991

--Benjamin West Lecture, Swarthmore College, April 1992

"Corpus Vitrearum Medii Aevi: Rapport" and "Le Vitrail comme sujet de recherches historiques," 65e session annuelle de l'Union Académique Internationale, Paris, June 1991

Presidential addresses (opening and closing) in French and English XVIe Colloque international de Corpus Vitrearum Bern, August 1991.

Phi Beta Kappa Address, Harvard University, 1992.

"The politics of conservation and the role of the Corups Vitrearum in the Preservation of Stained Glass Windows," XXVIIIth International Congress of the History of Art, Berlin, July 1992.

"(En)gendering marginalia in books for men and women," International Conference of Medieval Archaeology 1992, York, England, September, 1992.

"Gender Symbolism and Text Image Relationships: Hildegard of Bingen's Scivias" session on Medieval Translation Theory and Practice, 27th International Congress of Medieval Studies, Kalamazoo, 1993.

**Madeline H. Caviness**

“Lot’s Wife and Daughters, or Why was Incest Better than Sodomy?” On the Margins: Twenty-Seventh Annual Conference of the Center for Medieval and Early Renaissance Studies, Binghamton University, October, 1993. (also given at Mount Holyoke College)

"The Genesis of the Images in the Lost Rupertsberg Manuscript of Hildegard's Scivias, " Hildegard of Bingen: A Symposium, Yale Divinity School, February 1994

Medieval Academy Presidential Address, "Learning from Forest Lawn," April 1994

"Lot's Wife and the Gaze," Holy Cross College, November 1994

"Obscenity and Alterity: Images that Shock and Offend Us/Them, Now/Then?" Harvard Medieval Studies Conference on Obscenity: Social Control and Artistic Creation in the European Middle Ages, Harvard University, May 1995

"Holy Women, Healers, Icons: Images of Women in Gothic Stained Glass," in Age of Cathedrals: Soaring Stone and the Quest for Light, Humanities West Seminar, San Francisco, May 1995

"The illustrations to Hildegard's works," in Hildegard of Bingen: The Context of her Thought and Art, Warburg Institute Conference, November 1995

"The Female Body Relicized and Re-Membered" Medieval and Renaissance Studies Group, New York University, December 1995

"The Soissons Stained Glass: A Struggle for Survival," George L. Stout Memorial Conservation Lecture, Gardner Museum, Boston, March 1996

"The Bayeux Embroidery: Anglo-Saxon Women, Norman Knights, and the Third Sex," Clark Lecture, Clark Art Institute, Williamstown, April 1996; also given at Hollins College, Spring 1997

"Brilliant Collectibles: Medieval and Renaissance Stained Glass in the US," Charles Connick Memorial Lecture, Boston Public Library, November, 1996

Discussant, session on “Negating Works of Art: Iconoclasm, Vandalism, Censorship,” Annual Meeting of the College Art Association of America, New York, February, 1997.

With Charles Nelson, “Limited Ownership: Women’s Rights to Dispose of Goods in the Landrecht,” Special Session on Women’s Property Rights in Medieval Europe, International Congress of Medieval Studies, Kalamazoo, May, 1997.

“The Bayeux ‘Tapestry’ Reconsidered; Norman Knights, Anglo-Saxon Women, and the Third Sex,” International Medieval Congress, University of Leeds, July, 1997; also at Bucknell University, October 30, 1997, and Swarthmore College, October, 1999.

“Stained Glass Windows in Gothic Chapels, and the Feasts of the Saints,” Kunst und Liturgie im Mittelalter (Congress papers, 1997), Rome: Bibliotheca Hertziana.

**Madeline H. Caviness**

“The Well-Hung Campus or, What’s Wrong with Mary?” Lecture given in conjunction with the exhibit “The ‘Dainty’ Hand, Work by Women Artists in the Tufts Permanent Collection and Female Faculty of the School of the Museum of Fine Arts, Tufts University Gallery, October 9-November 16, 1997 (published on gallery web site).

“Stasis and Movement: Hagiographical Windows and the Liturgy,” XIXth. International Colloquium of the Corpus Vitrearum, Cracov, June 1998.

“Au-delà du Corpus Vitrearum: Le Vitrail à la croisée des disciplines,” Plenary Address, Union Académique Internationale, Brussels, June, 1998; and at the Tenth Anniversary celebration of the Centre pour la recherche sur le Vitrail, Romont (Switzerland), October, 1998.

“La Broderie de Bayeux: Les chevaliers normands, les anglo-saxonnes, et le troisième sexe,” medieval art history seminar of the University of Fribourg, October, 1998.

“Constructing Hildegard: The Reception of Hildegard’s Visual Images under Weimar and the Third Reich,” Constructing Hildegard: Reception and Identity 1098-1998, Medieval Studies Symposium, Rice University, TX, November 1998.

“Stolen Good(s): How the idea of “rayonnant” was conferred on Paris,” Ausstattung und Architektur in der Bauzeit des gotischen Kölner Domes (Kolloquium zu Ehren von Arnold Wolff, Cologne, January 1999.

With Charles Nelson, “Legal and Illegal Violence: Order and Riot in the Sachsenspiegel,” International Congress of Medieval Studies, Kalamazoo, May, 1999.

Commentator, session on “Women’s Space, Women’s Place in the Middle Ages,” International Congress of Medieval Studies, Kalamazoo, May, 1999.

“Visualizing Medieval Women: Lot’s Wife and Daughters and the Gaze,” Institute of Fine Arts, New York University, September 1999.

“Artist: To See, Hear and Know All at Once,” The 1999 Hildegard Colloquium Series, Wellesley College, October, 1999.

Organizer, chair and discussant of a session: “New Perspectives On Marginal Imagery,” Medieval Academy of America Annual Meeting, Austin TX, March, 2000.

International Congress of Medieval Studies, Kalamazoo, May, 2000:

With Charles G. Nelson, “Natural Law or Law for the Saxons? Tensions Between Frame and Center, Text and Image in the Sachsenspiegel,”

and

Discussant for the session on “Gothic Visuality: Toward a New Formalism,” organized by Gerry Guest,

“Collecting German Glass in the U.S.A Question of Taste or Politics?” Getty Museum Conference “Painting on Light,” September 15-16 2000.

With Charles G. Nelson: “Silent Witnesses, Absent women, and the Law Courts in Medieval Germany,” Fama: The Politics of Talk and Reputation in Medieval Europe, Center for Medieval Studies, Fordham University, September 27-28, 2000.

Colloquium: Social Sciences and the Humanities: Prospects for the 21<sup>st</sup> Century, sponsored by the Chinese Academy of Social Sciences, Beijing, Nov. 2-4, 2000:

“The Humanities and Social Sciences at the Second Millennium: Will they Survive?” Introductory address as President of the Union Académique Internationale,  
and:

“Unfinished business: The impact of Feminism on the Humanities and Social Sciences,”

“Les patrons pour le vitrail: transmission et utilisation à plusieurs reprises autour de 1200,”

Colloque: Le Vitrail au XIII<sup>e</sup> siècle dans la Bourgogne royale et le contexte européen,  
Auxerre, Centre d’Etudes Médiévales, December 1-3 2000

With Charles G. Nelson: “Judges A-Judging in the Sachsenspiegel,” in a session on *Visual Rhetorics of Judgment* Medieval Academy of America Annual Meeting, Tempe, March 2001.

“Iconoclasm and Iconophobia: Three Historical Case Studies” in a Round Table on *Religion and Culture: The Modes and Driving Forces of their Interaction*, UNESCO, Paris, December 14 2001, chaired by the Iranian Ambassador (slides, arranged in pairs as for the talk, are online at: <http://artifact.tufts.edu:81/caviness/lecture/> )

Also contributed a report on “Fair Use in the USA” to a Round Table on Copyright, December 13

“Visual Representation of Punishments in the Fourteenth-Century Law Books of Soest and Zwickau” Session on *Memory and Images of Punishment in Medieval Germany*, Association of Law, Culture, and the Humanities, Fifth Annual Conference, University of Pennsylvania, March 8<sup>th</sup>-10<sup>th</sup> 2002.

“Between Ordeal and Torture: Memory and the Mortification of the Flesh in the Fourteenth Century,” Keynote lecture for graduate art history symposium, Boston University, March 22 ,2002

With Charles G. Nelson, “Images in German Law Books: Legitimizing Violent Punishments in Pre-Colonial Europe,” Session: *Postcolonial Framings of Medieval Visual Culture*, Thirty-Seventh International Medieval Conference on Medieval Studies, Kalamazoo, May 2002

Opening address (as President of the International Council for Philosophy and Humanistic Studies), *Pathways for the 21<sup>st</sup> Century*, CIPSH/UNESCO conference, Republic of Bénin, October 2002.

“Iconoclast or Iconodule? The collector of Medieval art in the US,” Branner Forum, Graduate Studies, Columbia University, October 2002.

“Bits and Pieces of European Medieval Buildings in US Collections,” Ena Diskant Lecture, Philadelphia Museum of Art, November, 2002

“Difference, Essential and Otherwise,” Opening address as President of the International Council for Philosophy and Humanistic Studies), *The Future of the Humanities*, CIPSH/UNESCO conference, Seoul, Korea, December 2002.

Discussant for the session on Medievalism and the Monsters of Modernity in memory of Michael Camille, Thirty-Eighth International Medieval Conference on Medieval Studies, Kalamazoo, May 2003.

“Noah’s sons in narrative trouble,” Symposium in Honor of Suzanne Lewis, Stanford University, April 2003; also give as the Distinguished Visiting Lecturer to the Center for Medieval and Renaissance Studies, University of Arizona at Tempe, fall 2003.

**Madeline H. Caviness**

“A Feminist Deconstruction of Authority in a German Law Book” lecture given at the Institute of Fine Arts, New York University, spring 2003; as a Robert Lehman Art Lecture at Emory University, Spring 2004, and: Plenary Lecture, Sewanee Medieval Conference on "Medieval Perceptions of Women and Womanhood," April 17 2004.

With Charles G. Nelson, “The Law (En)Acted: Performative Space in the Town Hall of Lüneburg,” in The Discourse of Law and Justice in Medieval Europe, Fordham Center for Medieval Studies Conference, May 2004

“Reproducing works of art held in museums: who pays, who profits?” session on “Intellectual Property and Rights” in the Joint General Assemblies of the International Councils for Philosophy and Humanistic Studies, and for the Social Sciences, Beijing, November, 2004.

“Multiculturalism and the Mining Law of Novo Brdo,” Symposium in Memory of Ernst Kitzinger, Washington, Dumbarton Oaks, March 2005.

“Revisiting Vaginal Iconography,” Illuminations: Theoretical Reflections on the Middle Ages and Modernity, a symposium organized by Francisco Prado-Vilar, Princeton University Society of Fellows in the Liberal Arts, April 2005.

“Noah’s Sons in Narrative Trouble: A Case of Viriliphobia?” LIII Settimani di studio, Centro Italiano di Studi sull’alto Medioevo, Spoleto, March-April 2005.

“Legal Definitions of Young and Old: Representations in the Saxon Mirror,” and leader of a round-table on gesture in medieval art and literature, International Medieval Congress, Leeds, July 2005.

“The Glazed Oculus, from Canterbury to Siena: Composition and context,” La Vetrata di Duccio: Stile, Iconografia, Indagini Tecniche, Restauro: Convegno internazionale di studi, Opera della Metropolitana di Siena, September 2005.

Plenary closing address: “Are we postcolonial yet?” and “The Good, the Bad, and the Ugly,” First International Congress on the Humanities, Riga, Oct. 2005.

“Picturing emotion and just punishments: contrition or martyrdom?” International Medieval Congress, Leeds, July 2006.

“The Good, the Bad and the Ugly” [version 2], Plenary lecture sponsored by the Medieval Academy of America, International Congress, Kalamazoo, May 2006.

Also given for the Medieval and Renaissance studies group, at the University of Pittsburgh, October 13 2006, and the University of Syracuse, November 2006.

“The creation of a Catalan visual language in the first third of the 20th century: A strategy for cultural survival.” Interregional Conference “Regions and cultural diversity : European and global dynamics” organized by the Rhône-Alpes Region, 28 – 29 September 2006 in Lyons, France. Text available at: <http://www.mondialisations.org/php/public/art.php?id=24823&lan=EN>

“Immunity of person and property accorded to Jews in the Sachsenspiegel picture books: Compensation and Recuperation,” session on Constructing Meaning from the Primary Sources, Medieval Academy of America Annual Meeting, April 2007; with Charles G. Nelson, “---“ 3<sup>rd</sup> Lavy Colloquium: Judaism and Christian Art, The Johns Hopkins University, October 11-12, 2007.

Response to sessions on The Meanings of Nudity in Medieval Art, International Congress, Kalamazoo, May 2007.

**Madeline H. Caviness**

“Jesus and Mary, or Jesus and John?” panel on the Da Vinci Code (film version), Kalmazoo 2008.

“Kabinettscheiben: Singles or series?” Colloquium of the Corpus Vitrearum, Zurich, 2008.

“The *Sachsenspiegel* Law Books working to put Women and Jews in ‘their’ Place,” ICMA Lectures, London, Courtauld Institute, and Glasgow Center for Medieval and Renaissance Studies, November 2008.

**Recent Meetings organized:**

Organizer and Chair of session “Trend setters” Medieval Academy of America Annual meeting, Boston, March 2006.

Organizer, with Daniel Smail of Fordham/Harvard History Dept. of a strand of 30 sessions on “Emotion and Gesture” International Medieval Congress, Leeds, July 2006

**CURRENT WRITING AND RESEARCH (books):**

The Representation of Women and Jews in the Sachsenspiegel (illustrated German law books). 6 chapters drafted from papers given at conferences and introduction completed 2007, with Charles G. Nelson (d.2008).

Stained Glass in New England Collections (two Corpus Vitrearum volumes).