

Introduction

I do not expect a Festschrift on retirement in a few years; a study I began a few years ago and never completed indicated how few women are honored in that way Women do not need genealogies; we know who our mothers and children are.¹

A Festschrift is more than a genealogy; it paints a portrait of its honoree. A sense of the intellectual breadth of the scholar who inspired them emerges through the colleagues whose essays are assembled here, the kinds of subjects they address, and the approaches they take. Embedded in their texts are memories of the travels and conversations that have enhanced their professional and personal friendships with the art historian we honor in this volume, Dr Madeline Harrison Caviness. Numerous works by Caviness are cited throughout the thirty articles that follow, and many of these citations serve as key references on Canterbury, Saint-Remi of Reims, on the medium of stained glass, and in the field of gender studies.² Often her scholarship is the inspiration for the very nature of the inquiry pursued or for the theoretical issues explored. These explicit and implicit citations underscore many of the ways that Caviness has shaped the study and practice of medieval art history.

The title of this volume is borrowed from one of Madeline Caviness's most influential works, 'Images of Divine Order and the Third Mode of Seeing.'³ In this article, she questioned the validity of 'period style' through the examination of images made between the tenth and fourteenth centuries with attention to their underlying compositional similarities, rather than the stylistic differences traditionally used to classify these works as Early Medieval, Romanesque, or Gothic. In order to explore the perspective of a medieval beholder, she drew upon the writings of the twelfth-century cleric Richard of Saint-Victor (†1173), who saw vision as a four-fold process, analogous to the four increasingly complex levels of scriptural exegesis: literal, allegorical, tropological, and

¹ Madeline Caviness, 'Tacking and Veering through Three Careers,' *Medieval Feminist Forum* 30 (2000): 26.

² For a list of selected published writings by Madeline Caviness, see pp. 565–70.

³ Madeline Caviness, 'Images of Divine Order and the Third Mode of Seeing,' *Gesta* 22 (1983): 99–120.

eschatological. Caviness used Richard's conceptual armature to discuss how a medieval artist's and patron's understanding of a given subject may determine the way it should be depicted. She posited a first mode of artistic perception that corresponds to the actual appearances of things,⁴ as would be appropriate for images in an herbal. The second mode of seeing would combine the outward appearance of an object or person with its symbolic content, such as was frequently employed in typological representations. The third mode pertains to spiritual revelation; it often occurred in apocalyptic scenes and was expressed through diagrammatic compositions. The fourth mode is entirely spiritual; although this mode cannot be experienced by the physical eye, it may be described in words or approximated by purely abstract and non-representational forms.⁵ Scholars have turned again and again to this study, not only because it challenges us to rethink the canon but also because it invites us to engage anew with medieval objects and their reception. Since this study has continued to be an inspiration for many, we have chosen *The Four Modes of Seeing* as a fitting title for this volume.

As Madeline Caviness noted at the end of her discussion of Richard of Saint-Victor, 'the modes of seeing ... are in fact seldom isolated in art; the richest works ... might allow exegesis on all four levels.'⁶ Similarly, her own scholarship is rich in interpretive strategies and draws its inspiration across disciplinary lines. The essays that follow do the same, pulling together several threads of subject matter and approach that are woven into Caviness's scholarship, including stained glass and monumental painting, gender, the historiography of art history, and relations between text and image. They engage with Caviness's work, and thus with issues that are at the forefront of scholarly investigation.

The Material Object

The first essays in this volume focus primarily on the material object. Because the study of the physical properties of the art object was the starting point for Caviness's earliest scholarly activities with French glass experts Louis Grodecki

⁴ See Madeline Caviness, "'The Simple Perception of Matter" and the Representation of Narrative, ca. 1180–1280,' *Gesta* 30 (1991): 48–64. In this article, published as a pendant to 'Images of Divine Order,' she considers themes favoring a realistic mode of presentation.

⁵ For this reason, few authors employing the notion of modes of seeing, including the Parker, Kurmann-Schwarz, and Davis contributions to this volume, refer to a fourth mode. However, it is interesting to note that in her discussion of the aniconic colored ornamental windows, which surrounded the axial window of the Crucifixion in the tribune of Saint-Remi of Reims, Caviness is essentially discussing images that could pertain to the fourth mode. See Madeline H. Caviness, 'The Twelfth-Century Ornamental Windows of Saint-Remi in Reims,' in *The Cloisters, Studies in Honor of the Fiftieth Anniversary*, ed. Elizabeth C. Parker (New York, 1992), 186–91. She later proposed that the third and fourth modes were experienced by visionary women, especially Hildegard of Bingen. See Madeline H. Caviness, 'Artist: To See, Hear, and Know, All at Once,' in *Voice of the Living Light: Hildegard of Bingen and her World*, ed. Barbara Newman (Berkeley, 1998), 110–24.

⁶ Caviness, 'Images of Divine Order,' 21.

and Jean Lafond, these essays honor the foundations of her work.⁷ The approach to art through modes of vision was never intended to supplant traditional art historical tools, but rather to deepen the understanding of the complexities of artistic style. Indeed, her abiding curiosity about how things are made and how materials inform meaning are among her legacies in art history. Those of us who have known her as a teacher appreciate her commitment to instructing her students in the fundamentals of visual analysis. In a characteristic moment of self-critique, Caviness once noted that students who, prompted by her article on modes of seeing, approached style solely from the perspective of the mode of the subject matter, were unable to provide the date, provenance, or artistic comparanda for medieval objects. Caviness has demonstrated that a close study of objects often lays the groundwork for methodological approaches that seek new art historical ends. The results of such careful observation are exemplified here by the contributions of Renée K. Burnam, Michael W. Cothren, and Timothy Husband. Virginia Chieffo Raguin makes the case that materials are as important in the interpretation of medieval art as they are for contemporary art.

Documentary Reconstruction

The responsible reconstruction of lost or fragmented works has been one of the primary goals of Madeline Caviness's scholarship in the field of stained glass,⁸ and is the topic for the next grouping of papers. As she noted in her introduction to *Paintings on Glass: Studies in Romanesque and Gothic Monumental Art*, "The 'lost' parts have become indispensable to accounts of the originary whole."⁹ In this group of essays, Peter J. Fergusson, Richard Marks, Rüdiger Becksman, and Evelyn Staudinger Lane propose reconstructions of objects or programs through documentary evidence. Wary, like Caviness, of accepting the primacy of text over image,¹⁰ they interpret their documents and pursue their visual implications in rigorous and layered analyses.

Post-Disciplinary Approaches

One of the most frequently cited works in these papers, aside from Caviness's 'Images of Divine Order,' is the anthology *Artistic Integration in Gothic Buildings*.¹¹ In her own contribution to that volume, entitled, 'Artistic

⁷ Madeline Caviness, *Art in the Medieval West and its Audience* (Aldershot, 2001), xii.

⁸ Madeline H. Caviness, *Paintings on Glass: Studies in Romanesque and Gothic Monumental Art*, (Aldershot, 1997), vii–viii.

⁹ Caviness, *Paintings on Glass*, xi.

¹⁰ Caviness, *Paintings on Glass*, xi.

¹¹ Virginia Chieffo Raguin, Kathryn Brush, and Peter Draper, eds, *Artistic Integration in Gothic Buildings* (Toronto, 1995), particularly the contribution by Madeline H. Caviness, 'Artistic Integration in Gothic Buildings: A Post-Modern Construct?' 249–61.

Integration in Gothic Buildings: A Post-Modern Construct?’ Caviness decried the separation of modern scholarship into media-based specialties. The approach she took in her book, *Sumptuous Arts at the Royal Abbeys in Reims and Braine*, broke down the hierarchy that once placed stained glass in the category of minor arts by producing a study that drew on architecture, stained glass, floor mosaics, light fixtures, sculptures, patronage, workshop practice, liturgy, iconography, style, and politics. Throughout her career, she has called for engagement with painting on glass as an integral part of the fabric of the church, along with sculpture and sumptuous arts.¹² It is fitting, therefore, in a work that honors her to find essays on stained glass throughout this volume. This engagement across media is particularly true of the essays in this section by Anne Prache, Paul Crossley, Claudine Lautier, Michael T. Davis, and Ellen M. Shortell.

Multiple Readings

Other papers consider the levels of exegesis and the visual cues to ‘reading’ presented to the viewer through figural imagery, a topic taken up by Madeline Caviness in a number of her studies. The pages she devoted to Joseph cycles in another influential article, ‘Biblical Stories in Windows: Were They Bibles for the Poor?’¹³ pointed to multiple readings of the subject, made possible according to the individual viewer’s educational and experiential level. The articles of Dorothy Gillerman, Brigitte Kurmann-Schwarz, Elizabeth C. Parker, and Meredith Parsons Lillich are closely argued contextual analyses about the circumstances of creation, the communicative language of the work, the interpretive level of the viewer, and, in one instance, a later beholder who imposed his own vision on the original context.

Gender and Reception

Caviness’s interest in new approaches to art historical problems led her to study literary and critical theory at a time when these ideas were not widely used in the field. Her subsequent work has been grounded in her reading of deconstructionism, psychoanalysis, and gender theory in particular. One case in which Caviness proposed a different reading for a particular group of viewers pertains to the message conveyed through the Virgin and Child portal on the west façade of Chartres to mothers who visited the cathedral.¹⁴ For this audience she identified a message of hope for safe childbirth that complements

¹² Madeline H. Caviness, *Sumptuous Arts at the Royal Abbeys in Reims and Braine, Ornatus Elegantiae, Varietate Stupendas* (Princeton: 1990), xix.

¹³ Madeline H. Caviness, ‘Biblical Stories in Windows: Were They Bibles for the Poor?’ in *The Bible in the Middle Ages: its influence on literature and art*, ed. Bernard S. Levy (Binghamton, New York, 1992), 128–47.

¹⁴ Caviness, *Art in the Medieval West*, viii.

the theological interpretation of the central sculpture of the Virgin and Child as '*Sedes Sapientiae*.'¹⁵ Inspired by feminist criticism, Caviness has investigated the difficulties of becoming 'fully visible' in the sense of being truly taken into account, artistically and otherwise.¹⁶ A gender conscious approach appeared in her article for the *Speculum* issue of 1993 devoted to 'Studying Medieval Women'¹⁷ and was the subject of her seventh book, *Visualizing Women in the Middle Ages*. While her work on gender may be seen as a new departure in her scholarship, a number of her examples, such as the representation of Lot's Wife,¹⁸ draw from Canterbury stained glass, suggesting that a gendered gaze allowed her to revisit and explore the ramification of themes to which she had previously devoted more traditional iconographic analyses.

In fact, her scholarly studies dealing with gender have in some ways returned to the fundamental issue of one's perspective as a beholder. She has described her strategy as utilizing both traditional history and feminist criticism to 'pressure' the medieval object, like two levers of different lengths working from different angles.¹⁹ As she has remarked, 'herstory' and the traditional male-centered view of western society are not mutually exclusive visions, as 'either [view] presented alone involves a silencing of the other.'²⁰ In pursuing a gendered approach to the *Hours of Jeanne d'Evreux* in her 'Patron or Matron? A Capetian Bride and a Vade Mecum for Her Marriage Bed' article, Caviness also focused on issues of reception. Rather than subscribe to an essentializing notion of 'the female reader,' she imagined the effect on the particular young queen for whom the book was commissioned. Caviness demonstrated the ways that the so-called marginal imagery might have instructed the impressionable fourteen-year-old third wife on her marital obligations.²¹ Any study that treats the issue of reception, or what might be termed 'active beholding,' is acknowledging the communicative power of art not just to reflect important ideas, but indeed to shape them. For this reason, many inquiries that deal with gender are simultaneously also about reception, as is demonstrated in the contributions by Pamela Sheingorn, Martha Easton, and Joan A. Holladay.

¹⁵ Madeline Caviness, 'Obscenity and Alterity: Images that Shock and Offend Us/Them, Now/Then?' in *Obscenity: Social Control and Artistic Creation in the European Middle Ages*, ed. Jan M. Ziolkowski, Cultures, Beliefs and Traditions 4 (Leiden, 1998), 155–75.

¹⁶ Madeline H. Caviness, *Visualizing Women in the Middle Ages: Sight, Spectacle and Scopic Economy* (Philadelphia, 2001), 15.

¹⁷ Madeline H. Caviness, 'Patron or Matron? A Capetian Bride and a Vade Mecum for Her Marriage Bed,' *Speculum* 68 (1993): 333–62.

¹⁸ Madeline Harrison Caviness, *The Early Stained Glass of Canterbury Cathedral, ca. 1175–1220* (Princeton, 1977), 54, 125, and 132; Caviness, *Visualizing Women*, 22, 28–36, and 55–64.

¹⁹ Madeline Caviness, 'The Feminist Project: Pressuring the Medieval Object,' *Frauen Kunst Wissenschaft* 24 (Marburg, December 1997): 14–15.

²⁰ Madeline Caviness, 'The Rationalization of Sight and the Authority of Visions? A Feminist (Re)Vision,' *Miscellània en Homenatge à Joan Ainaud de Lasarte* 1 (Barcelona, 1998): 181–87.

²¹ Caviness, 'Patron or Matron?'

Performativity

Related to the notion of reception is a consideration of the ways that works of art perform, a perspective that has long occupied Caviness. She chaired a groundbreaking session at the meeting of the College Art Association in Boston in 1987 entitled, 'Affective Aspects of Medieval Art,' where one of the studies in this volume had its debut.²² In recent publications she has interrogated one of the ways that stained glass had always been assumed to perform, as illustration for the liturgy. Observing that the Matins service in which the office was first recited took place soon after midnight when the windows were dark, she effectively dislodged appealing notions about their presumed function.²³ This insight in turn pointed to the more complex medieval performance of the glass where spoken word, image, and ceremony might cohere through contemplation and recollection. Corine Schleif and Agostino Paravicini Bagliani demonstrate that the medieval dynamic, as suggested by Caviness's work, is often considerably more complex than has been assumed. Caviness has also worked collaboratively with Charles G. Nelson, a scholar of medieval German literature, on the interrelationships of text and image in illustrated German law books. Nelson presents here an analysis of the *Sachsenspiegel* manuscripts through the lens of speech act theory, which complements Caviness's work on gesture.²⁴

Text and Image

Text and image play reciprocal roles in the creation and reception of the work as a whole in illuminated manuscripts like the *Sachsenspiegel*. In another instance, close examination of textual and visual material together led Caviness to argue that Hildegard of Bingen herself created the illuminations in the

²² Corine Schleif, 'Saint Hedwig's Personal Ivory Madonna: Women's Agency and the Powers of Possessing Portable Figures,' unpublished paper, College Art Association, 1986.

²³ Madeline Caviness, 'Stasis and Movement: Hagiographical Windows and the Liturgy,' in *Corpus Vitrearum Medii Aevi, XIXth. International Colloquium, Kraków, 1998, 14–16 May*, ed. Lech Kalinowski, Helena Malkiewicz, and Pawel Karaskiewicz, (Cracow, 1999), 67–79; and its pendant, Madeline Caviness, 'Stained Glass Windows in Gothic Chapels, and the Feasts of the Saints,' in *Römisches Jahrbuch der Bibliotheca Hertziana: Kunst und Liturgie im Mittelalter*, ed. Nicolas Bock, Sible de Blaauw, Christoph Luitpold Frommel, and Herbert Kessler, *Akten des internationalen Kongresses der Bibliotheca Hertziana und des Nederlands Instituut te Rome, Rom, 28–30 September 1997*, (Munich, 2000), 135–48, esp. 140–43.

²⁴ In Caviness's collaboration with Charles G. Nelson on the texts and images of the manuscripts of the *Sachsenspiegel*, many of her analyses hinge on the gestures of figures in the illustrations of the law texts. See, for example, 'Women's Bodies, Women's Property: Limited Ownership under the Law,' an electronic exhibition in the Slater Concourse of the Aidekman Arts Center, Tufts University, November 18–December 15, 1998, University Archives, Tisch Library, Tufts University, <http://dca.tufts.edu/features/law>; and also, Madeline Caviness 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, New York, 2003), 47–72.

original twelfth-century manuscript of her *Scivias*. Her verbal descriptions and images complement one another to communicate the multiple sensory aspects of her visions.²⁵ In a longer contribution, Elizabeth A. R. Brown also examines the dynamics of text and image in the *Vie de Saint Denis* manuscript.

Collecting and Consumption

Working with the great range of displaced glass in American collections for the Corpus Vitrearum,²⁶ Caviness became acutely aware of the vicissitudes of taste and the role of collectors in forming public taste, in encouraging the study of works of art from particular periods, and in reinforcing political positions. Also crucial to the collecting history of stained glass are the conservation policies of modern institutions, which have often served national political agendas. In France, both Alexandre Lenoir and Viollet-le-Duc were intimately involved in creating an awareness of French medieval monuments.²⁷ Their choices of works to collect, display, or restore contributed to establishing the so-called canon of medieval art. The dynamics of collecting have intrigued Caviness in two quite different ways: as a key to provenance and therefore important in reconstructing and preserving lost monuments;²⁸ and, in her 'Learning from Forest Lawn' article, as an aspect of the consumption of works of art, when the original resonance of the work is replaced by something which might be more personal, dramatic, or even commercial.²⁹ The 'lessons' of Forest Lawn that she articulated were as unsparring as they were perceptive: how to turn the static object into performance art (a process she characterizes as a medieval one), how the better-than-real copies of works of art change our perception of the

²⁵ Madeline Caviness, 'Anchoress, Abbess and Queen: Donors and Patrons or Intercessors and Matrons?' in *The Cultural Patronage of Medieval Women*, ed. June Hall McCash (Athens, Georgia, 1996), 115–17; Madeline Caviness, 'Gender Symbolism and Text-Image Relationships: Hildegard of Bingen's *Scivias*,' in *Translation Theory and Practice in the Middle Ages*, ed. Jeanette Beer, (Kalamazoo, 1997), 71–111; and Madeline Caviness, '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 Dronek, (London, 1998), 29–63.

²⁶ Madeline H. Caviness et al., *Stained Glass before 1700 in American Collections*, Corpus Vitrearum (Checklists I-IV) National Gallery of Art, *Studies in the History of Art*, volumes 15, 23, 28, and 39 (Washington, D.C., 1985–91). In overseeing the efforts to catalogue stained glass in American collections, Caviness obtained and administered the following grants: National Endowment for the Humanities, Project Grant, 1977–78; National Endowment for the Humanities, Basic Research Grant, 1985–87, 1987–90, and 1990–92; Kress Foundation Grants for the Corpus Vitrearum, 1986–90; and the Getty Trust Grant, 1987–90.

²⁷ Madeline Harrison Caviness, with the assistance of Evelyn Ruth Staudinger, *Stained Glass before 1540: An Annotated Bibliography*, Reference Publications in Art History (Boston, 1983), 1, 3, and 129. A fundamental reference tool, this volume gathered together glass bibliography for the first time in an English language publication.

²⁸ Jane Hayward and Madeline H. Caviness, 'Introduction,' to *Stained Glass before 1700 in American Collections: New England and New York*, Corpus Vitrearum Checklist I, *Studies in the History of Art*, 15 (Washington, D.C., 1985), 13–17.

²⁹ Madeline H. Caviness, 'Learning from Forest Lawn,' *Speculum* 69 (October 1994): 970–72.

originals, and how this fetishization ultimately devalues the art. In this section, the consumption of medieval art by later beholders is very much at stake as Carl F. Barnes Jr. probes the little-known engagement of Viollet-le-Duc (1814–79) in the reception and interpretation of Villard d’Honnecourt’s manuscript. Marilyn M. Beaven analyzes the activities of Grosvenor Thomas (1837–1923), who would become the premier dealer of stained glass in America, while Mary B. Shepard investigates the role stained glass played in the installations of Alexander Lenoir (1761–1839), founder and director of the Musée des monuments français.

Politics and Ideology

Caviness characteristically marshaled the ‘lessons’ of Forest Lawn into a call for political action when she enunciated them in her presidential address to the Medieval Academy in 1994 and advocated a program devoted to the physical rehabilitation of works of art.³⁰ Reflecting on the uncertain future of the humanities and social sciences in the year 2000, Caviness, then president of the Union Académique Internationale, suggested that we stand at a moment of ‘extraordinary opportunity to use the past as a laboratory for the exploration of human behaviors and conditions.’³¹ She had come to appreciate the connections between her interest in the history of human culture and her passionate engagement with contemporary politics, especially with regard to women’s rights and to censorship. The silencing of a woman such as Hildegard of Bingen in the annals of history, for example, took place not so much in the twelfth century as in more modern times and in places of strong masculinism, such as Nazi Germany. Hildegard’s recent resurgence in popularity no doubt has its roots in late twentieth-century feminism.³²

Caviness’s perspective on the art world thus has a political aspect, not only in her scholarship, but also in her activism as president of the Medieval Academy (1993–94), the Union Académique Internationale (UAI) (1998–2001), the International Center of Medieval Art (1984–87), the International Corpus Vitrearum (1987–95), and the Conseil International de la Philosophie et les Sciences Humaines (an organization closely allied with UNESCO) (2001–4).³³

She served on the UAI with her distinguished colleague and friend, the late Ernst Bacher, former delegate from the Austrian Academy and founding member and former director of the International Committee for the Conservation of Stained Glass, as well as a former vice president of the International Board of the Corpus Vitrearum. Professor Bacher worked tirelessly after his retirement for the Austrian Commission for the Restitution of Works of Art. Caviness

³⁰ Caviness, ‘Learning from Forest Lawn,’ 991–92.

³¹ Caviness, *Art in the Medieval West*, xxiv–xxv.

³² Caviness, *Art in the Medieval West*, xvii–xxii.

³³ For other committees and boards on which Madeline Caviness has served, see Appendix.

remembered him with special fondness: 'When I spent time with him in Vienna after the last [Corpus Vitrearum] colloquium, he spoke with great enthusiasm and delight about contacting descendants of Jewish owners to tell them of the works of art his team had traced.' We will always treasure his contributions, not just to art history but also to the way he applied his art historical training to provenance research.

In fact, Professor Bacher had begun a contribution for this volume on his work in the Austrian Commission on Provenance Research for the Restitution of Works of Art.³⁴ He stressed the importance of the art historian's role as one that "can serve highly topical socio-political issues." As his synopsis explains:

The Provenance Research project was founded in 1986 to address ambiguities in existing restitution laws. Systematic research into the background of artworks in museums and collections is necessary to winnow out remaining stolen art. In the 1998 law governing the return of stolen works, the Republic of Austria committed to undertake the examination of its museums and collections regarding the possibility of any questionable circumstances connected with all acquisitions made after 1938.

Since 1998, 2,659 artworks from state museums and collections in Austria have been returned to their previous owners or their legal heirs as a result of intensive research on individual artworks of 'dubious acquisition,' and on the archival and historical documentation connected with this topic. The Provenance Research project has made clear that the ownership histories are not only an issue to be questioned by museums and collections in Austria, but all over the world. No one is immune from acquiring stolen art, even unwittingly. Moreover, critical confrontation with the theme of art stolen during the Nazi regime and the restitution activities in the post-War era did not begin until the 1990's with the generation that was not itself directly involved in the events and was thus not personally affected by the War's shock wave. From this perspective, the traditional preoccupation with the background and pedigree of artworks has recently attained particular topicality as provenance research in carrying out a mission for contemporary history.

In this section, Sarah Stanbury compares the ideologies inherent in 15th-century devotional practice and in Mel Gibson's contemporary film, both focused on the Passion of Christ. Elizabeth Pastan explores the politics of the counts of Champagne through the lens of their artistic patronage, while Alyce

³⁴ For the history of art stolen by the Nazi regime in Germany and Austria, and of efforts at its restitution, see Evelyn Adunka, *Der Raub der Bücher: Plünderung in der NS-Zeit und Restitution nach 1945* (Vienna, 2002); Theodore Brückler, ed., *Kunstraub, Kunstbergung und Restitution in Österreich 1938 bis heute. Studien zu Denkmalschutz und Denkmalpflege*, 19 (Vienna, 1999); Cay Friemuth, ed., *Die geraubte Kunst: der dramatische Wettlauf um die Rettung der Kulturschätze nach dem Zweiten Weltkrieg: Entführung, Bergung und Restitution europäischen Kulturgutes 1939–1948* (Braunschweig, 1989); Eva Frodl-Kraft, *Gefährdetes Erbe. Österreichs Denkmalschutz und Denkmalpflege 1918–1945 im Prisma der Zeitgeschichte. Studien zu Denkmalschutz und Denkmalpflege*, 16 (Vienna, 1997); Sophie Lillie, *Was Einmal War. Handbuch der entzogenen Kunstsammlungen Wiens. Bibliothek des Raubes*, 18 (Vienna, 2003); and Birgit Schwarz, *Hitlers Museum. Die Fotoalben Gemäldgalerie Linz: Dokumente zum Führermuseum*, (Vienna, 2004); Discussion of a number of related issues was published in volumes 10, 17, 21, and 22 of *Veröffentlichungen der Österreichischen Historikerkommission. Vermögensentzug während der NS-Zeit sowie Rückstellung und Entschädigungen seit 1945 in Österreich* (Vienna, 2004).

Jordan offers a political reading of images of the cult of Thomas Becket in the stained glass of Sens Cathedral.

The topics around which this volume of essays is organized—the Material Object, Documentary Reconstruction, Post-Disciplinary Approaches, Multiple Readings, Gender and Reception, Performativity, Text and Image, Collecting and Consumption, and Politics and Ideology—are themes that Madeline Caviness has pursued vigorously and creatively throughout her career. It is our hope that this gathering of original scholarly contributions will paint a large picture of someone who once described herself as having ‘a numerically small direct legacy.’³⁵ In fact, many scholars who graciously contributed to other aspects of this volume could also have produced wonderful studies, if space permitted. As this brief overview suggests, Madeline Caviness’s legacy is tremendous, and continuing.

³⁵ Caviness, ‘Tacking and Veering,’ 26.