

Curriculum Vitae  
**Ellen M Shortell**

Professor Emeritus, History of Art Department  
Massachusetts College of Art and Design

20 Hereford St. #1  
Boston, MA 02115

e-mail:eshortell@massart.edu

**Education:**

- Ph.D. 2000 **Columbia University**, New York. Department of Art History and Archaeology.  
Dissertation: "The Choir of Saint-Quentin;" Advisor Stephen Murray
- M.Phil. 1990 **Columbia University**, New York, Medieval and Northern Renaissance Art
- M.A. 1988 **Tufts University**, Medford, MA; Department of Art History. Thesis: "A 17th-Century Glazing Program with the Life of St. Norbert from the Cloister of the Premonstratensian Abbey of Parc;" Advisor Madeline H. Caviness
- A.B. 1977 **University of California**, Santa Cruz, Board of Studies in Art

**Professional service:**

*Corpus Vitrearum* US Committee Treasurer 2012-present; International Board, Vice President, 2016-present

*American Friends of Chartres* Advisor to the Board of Directors, 2018-present

*AVISTA* Board of Directors, 2000-2020; Chair, Publications committee, 2001-11

*Consultant* to the pre-restoration study for the stained glass of Park Abbey, Heverlee, Belgium, led by Aletta Rambaut, 2014-19.

**Selected Publications on Stained Glass**

**Current work in progress:**

With Elizabeth Carson Pastan, "Building and Construction," in *A Cultural History of Craft in the Medieval Age*, ed. Heidi Gearhart, Bloomsbury Academic Press, Cultural History series, submitted 2021.

"Further Beyond Villard: the Rose Window Design at Saint-Quentin," pp. 131-159 in *The Worlds of Villard*, ed. George Brooks and Maile Hutterer (Leiden: Brill), in press 2022.

"Stained Glass and the Latin Liturgy," in *Medieval Latin Liturgy: A Research Guide*, ed. Daniel DiCenso and Andrew J.M. Irving (Leiden: Brill), submitted 2021.

## Collections edited

With Evelyn Staudinger Lane and Elizabeth Carson Pastan, *The Four Modes of Seeing: Essays on Medieval Imagery in Honor of Madeline Harrison Caviness*, (Farnham: Ashgate) 2009

Robert Bork, ed., with S. Montgomery, C. Neuman de Vegvar, E. Shortell, and S. Walton, *De Re Metallica: The Uses of Metal in the Middle Ages*, AVISTA Studies in the History of Medieval Technology, Science, and Art 4, Aldershot: Ashgate 2005

## Articles and book chapters

“Blessed Oda’s (Un)severed Nose: Viewing Self-disfigurement in Stained Glass from Park Abbey,” *Different Visions* 8 (2022). <https://differentvisions.org/blessed-odas-unsevered-nose/>.

“Stained Glass and the Gothic Interior in the 12th and 13th Centuries,” in *Investigations in Medieval Stained Glass: Materials, Methods, and Expressions*, Brill series Reading Medieval Sources, ed. Elizabeth Carson Pastan and Brigitte Kurmann-Schwarz (Leiden: Brill) 2019.

“Stained Glass,” in *Oxford Bibliographies in Medieval Studies*, October 2017.  
[www.oxfordbibliographies.com](http://www.oxfordbibliographies.com).

“Stained Glass from the Corcoran Gallery to Return to Park Abbey,” *Vidimus* 93 feature. 2015  
<http://vidimus.org/issues/issue-93/feature/>

With Aletta Rambaut, Marc Vanderauwera, Sarah Jarron, and Katrien Mestdagh, “The Masterpiece of Jean de Caumont returns to Park Abbey (Heverlee-Leuven, BE): *Status Quaestionis* of research into the reconstruction/relocation of the stained glass in the cloister,” in *Stained-glass: how to take care of a fragile heritage? Acts of the Forum for the Conservation and Technology of Historic Stained Glass*, Paris 2015.

“Ambulatories, Arcade Screens, and Visual Experience from Saint-Remi to Saint-Quentin,” pp. 47-69 in *Arts of the Medieval Cathedrals: Studies on Architecture, Stained Glass and Sculpture in Memory of Anne Prache*, eds. Kathleen Nolan and Dany Sandron, Ashgate Press, 2015.

with Isabelle Lecocq, “Les vitraux de l’abbaye de Parc (Heverlee, Louvain) conservés à Bruxelles, témoins majeurs de l’art du vitrail du XVII<sup>e</sup> siècle dans les anciens Pays-Bas du Sud,” *Revue Belge d’archéologie et d’histoire de l’art / Belgisch Tijdschrift voor Oudheidkunde en Kunstgeschiedenis* LXXXIII (2014), pp. 115-150.

“Visionary Saints in the Gilded Age: The American Afterlife of the Park Abbey Glass,” pp. 239-253 in *Collections of Stained Glass and their Histories*, Transactions of the 25<sup>th</sup> International Colloquium of the Corpus Vitrearum in Saint Petersburg, The State Hermitage Museum, 2010, T. Ayres, B. Kurmann-Schwartz, C. Lautier, and H. Scholz, eds. (Bern: Peter Lang) 2012

“Erasures and Recoveries of Women’s Contributions to Gothic Architecture: The Case of Saint-Quentin, Local Nobility, and Eleanor of Vermandois,” pp. 129-174 in *Reassessing the Role of*

*Women as “Makers” of Medieval Art and Architecture*, ed. Therese Martin (Leiden: Brill) 2012

“The Widows’ Money and Artistic Integration in the Axial Chapel of St-Quentin,” pp. 217-36 in *The Four Modes of Seeing: Approaches to Medieval Imagery in Honor of Madeline Harrison Caviness*, E. Staudinger Lane, E. Carson Paston, E.M. Shortell, eds. (Farnham: Ashgate) 2009

“The Apostles of Picardy in the Context of Gothic Architecture: The Hemicycle Windows of Saint-Quentin,” pp. 241-260 in *Stained Glass as Monumental Painting (Proceedings of the XIXth International Colloquium of the Corpus Vitrearum Medii Aevi, Krakow, Poland, 14-16 May 1998)*, Krakow, 1999.

“Dismembering Saint Quentin: Gothic Architecture and the Display of Relics,” *Gesta* XXXVI/1 (1997), 32-47; published in translation as: *Le démembrement de Saint Quentin: architecture gothique et la monstration des reliques*, Direction de la Culture et de l’Animation de la Ville de Saint-Quentin. Bibliothèque Municipale Guy de Maupassant, Saint-Quentin, France, September, 1999

“Premonstratensian Holy Women in 17th-century Stained Glass from Parc Abbey,” *Actes officiels du 17ème colloque du Centre d’Etudes et de Recherches Prémontrés (Prieuré du Béarn, Valmont, 1991): Les femmes dans l’ordre de Prémontré; Les abbayes de Gascogne*, Laon, 1992, pp. 49-67

“An Image of the Abbey Church of Prémontré under Construction”, *Gesta* XXIX/2 (1990), pp. 234-238

### **Selected Lectures and Conference Presentations:**

“Interior Architecture: changed perceptions,” panel discussion on the restoration of Chartres Cathedral, Institute of Fine Arts, New York University, April 18, 2019. Co-sponsored by the American Friends of Chartres.

“The Life of Saint Norbert in the Park Abbey Cloister, Revisited: Revelations of recent research,” 29<sup>th</sup> International Colloquium of the Corpus Vitrearum, Antwerp, July 2018.

"Seeing Past and Present in the Glazed Cloister of Park Abbey (1635-1644)," York University, Department of the History of Art speaker series, January 19, 2018.

“Revelations for the History of Gothic Architecture.” Discussion panel following a screening of *Chartres: Lumière retrouvée* (Kanari Films 2016), Museum of Fine Arts, Boston, November 1, 2017; National Gallery of Art, Washington, DC, November 25, 2018.

“Saint Norbert and the Wolves of Prémontré,” 52<sup>nd</sup> International Congress on Medieval Studies, The Medieval Institute, Kalamazoo, 2017.

“Adaptation and Invention in the Cloister Glass of Park Abbey,” Renaissance Society of

America, March 2017

“The View Across the Transepts: Visual Harmonies and Dissonances at Soissons and Saint-Quentin,” Session on architecture in memory of Carl F. Barnes, Jr., 49<sup>th</sup> International Congress on Medieval Studies, The Medieval Institute, Kalamazoo, 2014.

“Dispersed Stained Glass Windows: The Case of the Park Abbey Cloister,” Institut royal du Patrimoine Artistique/Koninklijk Instituut voor het Kunstpatrimonium, Brussels, 14<sup>th</sup> Seminar in the History of Art, “Art Historians Look at the Study of Monumental Stained Glass in Belgium,” December 3, 2013.

“Visionary Saints in the Gilded Age: The American Afterlife of the Park Abbey Glass,” 25<sup>th</sup> International Colloquium of the Corpus Vitrearum, The State Hermitage Museum, St. Petersburg, Russia, July 2010.

“Eleanor of Vermandois and the Widows of Saint-Quentin as Architectural Patrons,” Reassessing the Role of Women as “Makers” of Medieval Art and Architecture, organized by Therese Martin, Instituto de Historia, CCHS, Consejo Superior de Investigaciones Científicas, Madrid, June 2010.

“Eleanor of Vermandois and the Widows of St-Quentin: Female Patronage of Gothic Architecture,” University of Connecticut, lecture co-sponsored by the Department of Art History and the Women’s Studies Program, November 7, 2002.

“Prayers in Glass: History and Divine Grace in the Cloister Glazing of Parc Abbey,” College Art Association, Chicago, March 2, 2001. Session: “Images of Public and Private Prayer: The Pictorial Representation of Religious Devotion in the Sixteenth and Seventeenth Centuries,” organized by Walter Melion, Johns Hopkins University, and Lynette Bosch, SUNY College at Geneseo.

“*The Widows’ Money*: Remembrance of Secular Donors in Image, Text, and Liturgical Space at Saint-Quentin around 1200,” 34<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, MI, May, 1999. Session: “Experiencing Stained Glass in the Middle Ages: Interdisciplinary Approaches to the Medium,” sponsored by the University of Chicago Medieval Workshop; organized by Anne F. Harris, DePauw University.

“The Apostles of Picardy in the Context of Gothic Architecture: The Hemicycle Windows of Saint-Quentin,” presented at the XIX<sup>th</sup> International Colloquium of the Corpus Vitrearum Medii Aevi in Krakow, Poland, May 1998.

“Dismembering Saint Quentin: Gothic Architecture and the Display of Relics,” College Art Association, San Antonio, Texas, January 26, 1995. Session: “Body Parts and Body Part Reliquaries”; Chairs: Paula Gerson, International Center of Medieval Art and Caroline Bynum, Columbia University. “Architecture and Theory at Saint-Quentin,” Harvard University Department of Fine Arts, February 8, 1996.