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THE INTERNATIONAL CENTER OF MEDIEVAL ART

THE CLOISTERS • FORT TRYON PARK NEW YORK, NEW YORK 10040

ICMA NEWSLETTER 1986/1

Jane Rosenthal, Editor

ICMA ACTIVITIES

REPORT OF THE COMMITTEE ON THE STATE OF THE DISCIPLINE: RESPONSES TO THE QUESTIONNAIRE

We received 84 responses to the questionnaire, and thank each of you who returned one. The vast majority came from tenured academics, and this conditioned the character of the data they offered. We learned little about the casualty rate inflicted by negative tenure decisions, for instance, or about the fate of "gypsy scholars" in the field. On the other hand, the respondents clearly belong to that core of people who have assumed responsibility for the discipline on many other fronts, and who are conversant with their fields and departments and with developments in them. Thus they offer informed views of the issues addressed.

Statistical Data: Not all respondents answered all questions, so the sum of responses varies from question to question. Of our 84 responses, 73 came from people in academic positions, of whom 5 teach part-time and 68 full-time; of the latter, 45 (66%) are tenured. 10 responses came from people with positions in other areas, 4 of whom had sought academic posts and 5 had taught before.

The academic positions represented 68 departments of which 5 offer a BA degree, 14 a BFA in Art History, 27 an MA, and 23 a Ph.D. 21 of the 23 Ph.D. programs have tenured medievalists. Thus of the 33 Ph.D. programs in the country with tenured medievalists, 2/3s are represented in our survey. Departments vary in size: 46 of the 67 on which we received data have 10 or fewer members, and 24 have between 1 and 4 members. Medievalists constitute around 20% of their personnel. In 40 departments they comprise 11-20%, and in 13 they constitute 21-30%. 33 departments have just one medievalist (3 have 1 1/2). Of these, 30 have 10 or fewer members, and 20 have 4 or fewer, so that the lone medievalist with 1100 years of five or six different cultures to cover is largely--though not exclusively--a phenomenon of the small department.

Among the full-time medievalists, 2 devote all their teaching time to medieval subjects; 15, three-quarters or more of their time; 39 (59% of our respondents) half or less of their time; and 23 (34% of respondents) a quarter or less. 34 respondents spend up to 50% of their teaching time in other Art History courses, and 17 contribute up to half their time to general education courses. Thus medievalists are clearly engaged in a broad swath of the curriculum. Often, though

by no means always, the medievalists who can devote little teaching time to medieval subjects belong to small departments: 18 of the 23 who spend 25% or less of their teaching time on medieval material belong to departments of 8 members or fewer, and 12 belong to departments of 1 to 4. Thus the number of departments with a wide range of medieval offerings is small. On the other hand, 46 of the 66 institutions on which we received relevant data include medieval courses among the options for fulfilling undergraduate requirements in general education, and 31 have medieval studies programs. A medieval studies program may--but does not necessarily--indicate the presence of medievalists in many other disciplines on campus.

Information on the distribution of courses in specialized fields was not satisfactory, since respondents seldom indicated the subjects of seminars, and were not asked to list the frequency of offerings. The following pattern emerged from the courses listed:

Medieval Survey	22	Architecture:Survey	9
Early Christian	8	Other	15
Early Xian and Byz.	10	Sculpture: General	1
Byzantine	4	Other	4
Early Medieval	11	General	3
Carolingian	4	Other	3
Carol./Ottonian	3	Manuscripts: General	9
Romanesque	9	Other	1
R-esque/Gothic	7	Metalwork	1
Gothic	13	Stained Glass	1
Late Gothic	10	Iconography	3
Dugento	7		
Individ.Countries	8		

Perceptions of student enrollment were cautiously optimistic. Although there was overwhelming agreement that fewer students study medieval than other kinds of art, 30 of 47 respondents said that undergraduate enrollments had remained proportionally pretty constant over the years, and 12 of 27 said the same of graduate enrollment, with 9 of the 27 reporting a proportional increase over the years. Almost all respondents felt their students had fared well on the job market.

53 of 72 respondents (74%) believed that medievalists have as much support and opportunity for publication as colleagues in other areas of art history; 58 of 69 felt they had found adequate avenues for their publication.

Comments: Turning to non-statistical comments, which are in many ways the more interesting testimony, the questionnaires yielded a range of assessments of the health of the discipline, from those offering evidence of severe hardship to those expressing sanguine enthusiasm. The general tone was one of sober but determined optimism. Four observations seem to emerge particularly consistently from the comments.

a) There is a unanimous belief that the older positions in medieval art history are not being filled as they become open, or are not being filled in the same way. Thus the grand old programs in the scholarship of medieval art are not so strong as they once were.

b) Younger people believe that the demands made on them are of a kind very different from those made on their professors. They find that they survive by flexibility: by being able to teach a wide range of courses, by being trendier in their research, by participating in general education or survey courses, by cultivating extra-curricular activities like medieval banquets, or by drawing in particularly imaginative ways on non-medieval material--like one respondent who had students of medieval architecture make measured drawings and detailed studies of the Romanesque and Gothic revival buildings in the area. Many agreed that the difficulties facing medievalists are great. The American student is woefully ill equipped even for being aware of the medieval world: few places in the country have medieval objects that can be put on display, and fewer still have enough to stimulate the creation of a medieval section in the museum or library; high school curricula do not include medieval material; and nothing suggests a connection with the Middle Ages, especially as we become less religious. Yet respondents pointed out that basically, all pre-modern fields are alien to students, and that students induced into medieval courses often responded vividly to them. The material can be made exciting, and the calibre of those who are teaching medieval subjects is generally very high. Enrollment games imposed by university administrators all too eager to eliminate courses with small enrollments can make it difficult to keep the option of medieval courses available, however.

c) The comments indicated in many ways that there is a high and in some cases overwhelming degree of individual responsibility involved in maintaining medieval studies. Students come not

GESTA XXV/1, 1986, will be mailed the first week in May. Renew your membership by 1 May to receive this special 30th anniversary issue. Renewal form on page 3.

to the field but to the individual and his or her energy, out-goingness and reputation for liveliness.

d) Several respondents pointed out that our highly specialized Ph.D. programs prepare young scholars inadequately for this demand on their flexibility, showmanship and individual, service-oriented responsibility. At the same time there was a distinct pride in medievalists' ability to stand up to the challenge.

As to publishing opportunities, there was little sense that medievalists are worse off than other non-modernist humanists. But there was a general recognition that the situation of the non-modernist humanist is not rosy. Specific observations on publishing opportunities were cogent: a) the process takes too long, especially in American journals; b) the quality of reproductions has become lower in a number of leading journals; c) the opportunities for publishing long articles and books with many illustrations are meagre; d) medievalists have to be trendy to get attention in journals that cover the full range of art history.

67 respondents reported having received grants for research or travel during the last five years. Among sources of funding, the NEH, ACLS, American Philosophical Society and Kress Foundation were cited repeatedly. By far the most frequent source of support, however, was the institution at which the recipient was teaching.

Annemarie Weyl Carr,
Chairman

DISSERTATION CENSUS

Part V of the Census is being prepared for publication in a forthcoming issue of *GESTA*. Please send notice of newly completed dissertations, recently established topics and corrections of previously published Parts I - IV to the editor of the Census, William Clark, in care of the ICMA office, by 30 June.

VELATA OPERA REVELATA SINT

A number of colleagues have commented on the tendency for medieval art to disappear into storage during remodeling of museum galleries, sometimes for long periods of time. A warning-system for members planning study-tours can be developed in the Newsletter if curators or informed local faculty will send in information; foreign advisors would do us a great service if they could forewarn us of museum or monument closings.

Good news from New England is that the Worcester Museum has completed the reinstallation of its medieval galleries, most recently one for ivories and metalwork, but continuing trouble-spots in Massachusetts include:

Boston, Museum of Fine Arts. Santa Maria de Mur frescoes: closed all summer, will reopen with the new Evan's wing. The galleries containing the San Miguel de Uncastillo portal, St.-Pons-de-

The next issue of the ICMA Newsletter will appear in October, 1986. For items to be included, they should be sent by 1 September to the editor, Jane Rosenthal, Department of Art History and Archeology, Schermethorn Hall, Columbia University, New York, NY 10027.

Thomieres capitals, Hampton Court window, etc., are being used indefinitely to store paintings. Contact the Department of European Decorative Arts and Sculpture in advance to have small groups of students visit these areas.

Cambridge, Fogg Museum. Saint-Pons and Notre-Dame-des-Doms capitals, "Saint-Denis" head, Santiago columnar support, and Canterbury stained glass were put in storage during the recent museum expansion for an indefinite period; can be seen by appointment through Ada Bartoluzzi, (617) 495-3902.

ICMA SESSIONS AT KALAMAZOO, 1987

The ICMA will sponsor sessions on the **FORMATION OF SPANISH ROMANESQUE ART**, chaired by John Williams (Univ. of Pittsburgh), and **STAINED GLASS BEFORE 1700 IN AMERICAN COLLECTIONS**, chaired by Jane Hayward (The Cloisters), at the Twenty-Second International Congress on Medieval Studies, to be held at Kalamazoo, 7-10 May, 1987.

Proposals for 20-minute papers dealing with the influences which helped shape Spanish Romanesque art in the media of architecture, painting (including manuscripts), sculpture and the arts of the altar, should be sent by 1 September to John Williams, Dept. of Fine Arts, University of Pittsburgh, PA 15260.

Papers for the Stained Glass session will be 10-15 minutes in length. Please send a 1-page abstract together with the estimated length of the paper no later than 1 June to Jane Hayward, The Cloisters, Fort Tryon Park, New York, NY 10040.

CONFERENCES AND SYMPOSIA

2-3 May. **GOthic AND RENAISSANCE ART IN NUREMBERG**, a symposium sponsored by the Department of Medieval Art and The Cloisters at the Metropolitan Museum of Art, New York, NY.

8-11 May. **SESSIONS ON MEDIEVAL ART** at the Twenty-First International Congress on Medieval Studies at Western Michigan University, Kalamazoo: **BIBLE ILLUSTRATION IN THE TWELFTH AND THIRTEENTH CENTURIES**, organized and chaired by Adelaide Bennett and Nigel Morgan of the Index of Christian Art, Princeton University, with the following speakers: T. Chasson, "King Moses in the Pantheon Bible (Vat. lat. 1295)"; J. Sheppard, "Evidence of Thematic Content in the Illustrated Initials of a Romanesque Bible," P. Binski, "The Iconography of the Old Testament Scenes in the Painted Chamber, Westminster Palace," E. McLachlan, "The Tree of Jesse on Morgan MS 724v and Early Models at Twelfth-Century Canterbury," G. Henderson, "Abraham genuit Isaac . . ." R. Corrie, "Observations on the Formation of the Iconography of the One-Volume Bible in Northern Italy."

THE DETACHED ILLUMINATED FOLIO IN SEARCH OF A MANUSCRIPT, chaired by Robert Calkins (Cornell Univ.) and presented by J. Friedman, "Biblical Typology and Carmelite Propaganda in a 15th-century gradual leaf at the University of Illinois, Urbana-Champaign," J. Testa, "Detached Miniatures by Simon Benings," M. Orth, "The Master's *Triumph of Force* miniature from Detroit," S. Hindman, "Reunions and

Gatherings: Some Single Leaves in the Lehman Collection," D. Royce-Roll, "A Reconstruction of Fragments from a Manuscript Attributed to the Master of the Grimani Breviary," H. Szepe, "Exhibited Fragments: Revealing Manuscript Production to the Public."

8-18 June. **BYZANTIUM AND SCANDINAVIA**, a symposium with lectures by Scandinavian scholars, to be held in Uppsala, Sweden. Open to all scholars and students. Further information: Martin Blindheim, University Museum of National Antiquities, Frederiks Gate 2, 0164 Oslo, 1, Norway.

5-6 July. **THE SEMINAR IN THE HISTORY OF THE BOOK TO 1500**, at St. Edmund Hall, Oxford. The seminar, which seeks to bring together scholars experienced in art history, paleography, incunabula, conservation, library service and design, will focus on problems of terminology. Among those offering papers are Lillian Armstrong, Julian Brown, Michael Gullich, Albinia de la Mare, and Kathleen Scott. For information: M. M. Smith, 18 St. John Street, Oxford OX1 2LQ.

13-17 July. **SYMPOSIUM ON FIFTEENTH-CENTURY ENGLISH STUDIES** at Harlaxton College, Grantham, Lincolnshire, England. An interdisciplinary program of papers covering various aspects of English history, art, architecture, literature and society. Among the papers devoted to art are those by J.J.G. Alexander, "Imagery in 15th-century Manuscripts and Painting," J. Backhouse, "The Founders of the Royal Library in late 15th-Century England," P. Lindley, "Sculpture at Winchester in the 15th Century," J. Stratford, "The Manuscripts of the Duke of Bedford," P. Tudor-Craig, "The Hours of Edward V." For information: The Symposium Secretary, Harlaxton College, Grantham, Lincolnshire NG32 1AG, England.

3-8 August. **17th INTERNATIONAL BYZANTINE CONGRESS**, meeting in Healy Hall, Georgetown University, Washington, DC. Among the papers devoted to art are: J. Engemann, "Christianization of Late Antique Art," V. Korac, "The Architecture in Slavic Lands and its Byzantine Sources," P. Mijakovic-Pepek, "L'architecture chrétienne chez les Slaves en Macedoine depuis le IXe siècle," R. Cormack, "Patronage and New Programs of Byzantine Iconography," V. Pace, "Regional Manifestations of a Pan-Mediterranean Art," N. Drandakis, "Peintures murales du 13e siècle au Magne." For information: Secretariat: Details, Inc., 1100 17th Street NW, Suite 330, Washington, DC 20036.

10-16 August. **WORLD ART: THEMES OF UNITY IN DIVERSITY**, the XXVth International Congress of the History of Art, to be held in Washington, DC, under the sponsorship of the Comité International d'Histoire de l'Art. The few papers in medieval art include: A. Epstein, "Art and Hegemony in Byzantium, 9th-12th centuries," A. Gristin, "Constantinople and Cappadocia in the 11th century," M. Camille, "The Devil's Writing: Diabolic Literacy in Medieval Art," J. Polzer, "The Role of the Written Word in the Early Frescos in the Campo Santo, Pisa," N. Kenaan-Kedar, "Unnoticed Self-representations of Romanesque Sculptors in 12th-century France." For further information: Harriet Mayor, Executive Secretary, XXVth CIHA Congress, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC 20565. Tel: (202) 842-6502.

MINUTES OF THE ANNUAL MEETING OF THE INTERNATIONAL CENTER OF MEDIEVAL ART, INC., convened at the Hilton Hotel, New York, on 13 February 1986.

Business began with the approval of the minutes of the last Annual Meeting, held at the Biltmore Hotel, Los Angeles, on 14 February 1985. The minutes were accepted in the form in which they appeared in the Spring issue of the Newsletter, 1985.

PRESIDENT'S REPORT

Caviness reported that the Center had continued to thrive during the past year with 959 members in 27 countries. Despite some rises in printing costs, and more markedly in postage, the size and quality of the regular issues of GESTA were maintained, and annual dues in 1986 will remain at the same level as the previous two years.

One change in personnel since the last Annual Meeting was noted: following Mervin Rosenman's resignation, the Board appointed as Counsel, Jake Milgram Wien of Shearman and Sterling, New York City. Caviness thanked him for his volunteered time given to revising publishers' contracts and the by-laws.

At the opening of the current year, which marks the Center's thirtieth anniversary, several projects are in course. The Census of Romanesque sculpture in American collections, which began publication in GESTA nearly twenty years ago, in 1967, is nearing completion with the inventory of the Metropolitan Museum of Art now in progress. Reports on recent acquisitions of medieval art will continue to keep this Census up to date. The Census of Gothic sculpture in American Collections, which is too extensive to appear in GESTA, continues to grow under the direction of Dorothy Gillerman, and data is available from her. Research on medieval objects in American collections is also fostered by biennial special sessions at Kalamazoo. Last year the session was dedicated to Gothic sculpture from Burgundy; next year, with the completion of the *Corpus Vitrearum* inventory under the direction of Jane Hayward, the topic will be Stained Glass.

This year the Director of the Medieval Institute at Kalamazoo has invited Ilene Forsyth to expand "Current Studies on Cluny" to six sessions as one of the highlights of the 21st International Congress in May. The sessions will be supplemented by an exhibition of photographs arranged by Neil Stratford.

Two years ago many members returned a questionnaire concerning their needs to have textbooks reprinted for teaching. The results have been extremely worthwhile—inquiries from the Toronto Press who handled the Medieval Academy Reprints for Teaching immediately prodded Dutton to reprint Robert Calkins' *Monuments of Medieval Art*, and this spring MART will reproduce two volumes of the *Sources and Documents in the History of Art* series edited by Horst Janson; C. Davis-Weyer's *Early Medieval Art* and C. Mango's *Art of the Byzantine Empire*. The ICMA has been approached to do another survey to identify more needed titles.

The papers from the interdisciplinary symposium on Abbot Suger and Saint-Denis organized by Paula Gerson under ICMA sponsorship in 1981 will be published later this year by the Metropolitan Museum of Art. The ICMA has just signed a contract with Garland publishers for a bibliographical guide to medieval art with Wayne Dynes as editor.

Caviness thanked the curators and staff of the Medieval Department of the Metropolitan Museum and the Cloisters, who would be hosting a reception at the Cloisters on Saturday, 15 February, and the Secretary of the Center for handling the details. She also apologized to Kathleen Shelton and the speakers in her CAA session on "Patrons, Artists, and Iconographic Innovation in the Arts of Late Antiquity" held on the same afternoon as the ICMA reception, for the inadvertent and unfortunate overlap in the scheduling of the two events.

In closing, she announced a gala birthday celebration to take place at the Cloisters on the evening of May 1st to mark the 30th anniversary of the Center in proper style, with dinner and entertainments—that date being the eve of the symposium planned for the Nuremberg show at the Metropolitan Museum.

1986 MEMBERSHIP RENEWAL GESTA, XXV/1, XXV/2 AND ICMA NEWSLETTER

MEMBERSHIP RATES

_____ Active (members outside the US add \$5.00 postage) \$30.00
_____ Institutions (all countries) \$50.00

SECRETARY'S REPORT

The office computer continues to be useful in keeping membership records, customizing mailing labels, and, for the first time in 1985, printing institutional membership invoices. Membership in 1985 totaled 959, with the following breakdown of categories: 537 Individuals; 31 Active members (US); 86 Active members (Foreign); 95 Student members (US); 10 Student members (Foreign); 1 Sustaining member; 1 Life Member; 2 Exchange members. 422 Institutions: 214 Institutional category members (US); 176 Institutional (Foreign); 13 Contributing members; 19 Exchange members.

TREASURER'S REPORT

For the second year in a row the Center's income (\$44,534) has exceeded expenses (\$33,763). This was due primarily to the continuing collection of back dues and to the sales of our publications. The sum remaining (\$10,771) has been placed in our endowment fund which stands at approximately \$80,000.

EDITOR OF GESTA'S REPORT

Eisenbraun has assured us that in the future he will make every effort to avoid the delays that occurred in the publication of GESTA XXIV/2.

This is an excellent year to be a member of ICMA and to urge others to join: GESTA XXV/1, 1986, scheduled for early May, will be a somewhat larger issue in honor of the 30th anniversary of the founding of ICMA: GESTA XXV/2 will have extra pages funded by the Metropolitan Museum to provide photographic coverage of the Cuxa cloister sculpture in the fourth segment of the Metropolitan Museum in "Romanesque Sculpture in North American Collections." This will also mean that we can probably have at least 88 pages in the issues for 1987.

Once again, I would like to thank the many colleagues who have so conscientiously given their time and their knowledge to the reading of articles submitted to GESTA. Their help is invaluable to maintaining the quality which we seek for this journal.

ELECTIONS — OFFICERS

On 2 November 1985, the Board of Directors nominated for one-year terms the following slate of Officers: President, Madeline H. Caviness (Tufts); Vice-President W. Eugene Kleinbauer (Indiana); Secretary, Linda M. Papanicolaou (*Corpus Vitrearum*); Treasurer, Paula Gerson (New York). It was moved, seconded, and unanimously voted to elect the above named candidates.

ELECTIONS — DIRECTORS

The Nominating Committee presented the following group to serve as Directors until the Annual Meeting 1989: Christine Bornstein (Ohio State); Slobodan Curcic (Princeton), Anne Wharton Epstein (Duke), Harry Titus (Wake Forest), Michael Ward (New York). It was moved, seconded, and unanimously voted to elect these Directors to a three-year term.

ELECTIONS — NOMINATING COMMITTEE

It was moved, seconded, and unanimously voted to elect the following candidates for the Nominating Committee, approved by the Board of Directors on 2 November 1985. The Committee will present a slate of Officers (one-year terms) and Directors (three-year terms) at the time of the 1987 Annual Meeting: Jaroslav Folda (N. Carolina), chair; Larry Ayres (Univ. California, Santa Barbara); Michael Cothren (Swarthmore); Meredith Lillich (Syracuse); Linda Neagley (Michigan); Amy Vandersall (Colorado).

At the close of the business meeting, there was a brief panel discussion on "Medieval Art in the United States," with presentations by Francois Bucher, Madeline Cavness, Wayne Dynes, Charles Little and Annemarie Weyl Carr.

Respectfully submitted,
Linda M. Papanicolaou
Secretary

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CALL FOR PAPERS

By 25 May for the SEVENTH ANNUAL CANADIAN CONFERENCE OF MEDIEVAL ART HISTORIANS, to be held 20-21 March 1987 at York University, North York, Ontario. Please send a one-page abstract for a 25-minute paper on any aspect of medieval art and architecture or medievalism in art and architecture to: Prof. Malcolm Thurlby, Dept. of Visual Arts, York University, 4700 Keele St., North York, Ontario M3J 1P3. Tel: (416) 667-3410. Abstracts must be received by 25 May in order to apply for conference funding; but revisions to abstracts may be made until 31 December 1986.

By 1 June for the THIRTEENTH ANNUAL SAINT LOUIS CONFERENCE ON MANUSCRIPT STUDIES, to be held at St. Louis University, 10-11 October. Send 200-word abstracts for 20 minute papers dealing with codicology, illumination, paleography or texts to the Conference Committee, Manuscripts, Pius XII Memorial Library, 3655 West Pine, St. Louis, MO 63108.

CALL FOR ARTICLES

Volume V of STUDIES IN CISTERCIAN ART AND ARCHITECTURE, to be published in 1990, will celebrate the Birth of St. Bernard. The editor, Meredith Lillich, has issued a call for submissions on appropriate Bernadine subjects. Inquiries should be addressed to Meredith Lillich, Department of Fine Arts, 441 Hall of Languages, Syracuse University, Syracuse, NY 13210. Tel: (315) 423-4184.

The International Center of Medieval Art The Cloisters Fort Tryon Park New York, New York 10040

EXHIBITIONS-

GOTHIC AND RENAISSANCE ART IN NUREMBERG, 8 April - 22 June, the Metropolitan Museum of Art, New York. An exhibition of about 300 objects, selected from major museum collections in Europe and the United States which focuses on the period from the 14th through the first half of the 16th century. Catalogue available.

PEN, BRUSH AND FOLIO: THE ART OF THE MEDIEVAL BOOK, 11 April - 1 June, at the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York. A catalogue of approximately 40 pages will be available.

CANADA COLLECTS THE MIDDLE AGES/LE MOYEN ÂGE AU TRAVERS DES COLLECTIONS CANADIENNES, 2 May - 15 June, The Art Gallery of Greater Victoria, Victoria, British Columbia. The first exhibition of medieval art assembled from public and private collections throughout Canada. The 96 objects on view include sculpture, stained glass, metalwork, ceramics and coins. A fully illustrated catalogue with entries by scholars such as Sheila Campbell, William Clark, Marie Farquahr-Montpetit, Dorothy Gillerman, Thomas Lyman, Ann McNairn, John Osborne, and Phillips Verdier, will be published. The exhibition will move to the Norman MacKenzie Art Gallery, Regina, Saskatchewan from 5 September - 26 October, and then to Toronto in April 1987 at the time of the Medieval Academy Meeting there.

BYZANTIUM AT PRINCETON, 1 August - 26 October, The Firestone Library, Princeton University. An exhibition of manuscripts and objects from the Princeton University Library and the Arts Museum, with a scholarly catalogue to be published in time for the International Congress for Byzantine Studies in early August.

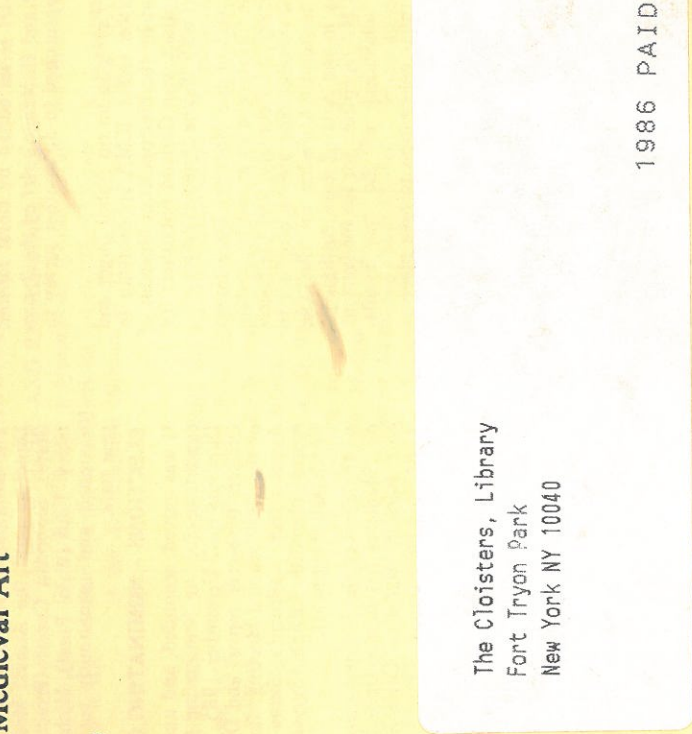
PUBLICATIONS INFORMATION

A collection of 35 articles by Louis Grodecki has recently appeared under the title **LE MOYEN ÂGE RETROUVE**, with an introduction by A. Chastel and W. Sauerlander, Paris, 1986.

A new textbook, **MEDIEVAL ART**, written by Marilyn Stokstad, has just been published by Harper and Row, NY.

A catalogue of the manuscripts in the Boston University Mugar Memorial Library entitled **MANUSCRIPTS SACRED AND SECULAR**, compiled by Judith Oliver and published in 1985, is obtainable only from Boston University Special Collections, Mugar Memorial Library, 771 Commonwealth Avenue, Boston, MA 02215.

Volume III of **STUDIES IN CISTERCIAN ART AND ARCHITECTURE**, devoted chiefly to manuscripts, will appear in May, 1986. The editor of the series, Meredith Lillich, is preparing volume IV which will contain articles on tiles, stained glass, sculpture and frescos. Volume V, scheduled for 1990, will celebrate the 900th anniversary of the birth of Saint Bernard. See Call for Articles in this Newsletter.



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