

THE INTERNATIONAL CENTER OF MEDIEVAL ART

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ICMA NEWSLETTER, 1988/3

Jane Rosenthal, Editor

ANNOUNCEMENTS TO THE MEMBERS ANNUAL MEETING

The 1989 Annual Meeting of the ICMA will be held in San Francisco, California, on Friday evening, 17 February. We will meet for dinner at 7:30 at Celadon, a restaurant in Chinatown. The business meeting will follow dinner. Notice of the Meeting and a proxy for those unable to attend are being mailed to all members together with the 1989 renewal notice.

GESTA, XXIX/1, 1989, is at the printers and should be ready in the spring. It will include articles by W. Dynes, D. V. Johnson, P. Plagnieux, A. W. Carr, R. Randall, D. Kahn, L. Hunt, L. Hoey, X. Barral I Altet, a new acquisitions note by F. Joubert, and a necrology of Harry Bober by B. D. Boehm.

GESTA, XXIX/2, 1989, is in the final stages of preparation. It will include articles by, among others, M. N. Boyer, J. Bures, A. Derbes, Y. Kusaba, R. Stalley, J. Stubblebine and M. Thurlby.

GESTA, XXX, 1990. There is a relatively short backlog now and articles submitted soon stand a good chance of being included in these issues.

The new *Gesta Style Sheet* is now available from the ICMA office and should be requested in advance of preparation of the final draft of articles intended for GESTA so that time and effort can be saved over matters of form and style. Please note that the editor needs at least three copies, and preferably four, of every manuscript submitted to GESTA. As an option, you can submit one hard copy and a computer disk with your article formatted in Wordperfect (4.0, 4.1 or 4.2) for an IBM-compatible PC. All correspondence should be addressed to: Professor William W. Clark, editor, GESTA, Department of Art, Queens College, CUNY, Flushing, NY 11367 USA.

CAPITAL FUND CAMPAIGN

Since May 1986 the Finance Committee of the ICMA has been working steadily and diligently on the necessary steps to set in motion a Capital Fund Campaign with the goal of raising \$1.5 million over a period of 18 months. In July of this year the Center engaged the services of a fundraising consultant, Shula Brudner, and the Finance Committee has been working with her in preparing the literature for the campaign including a Case Statement of Purpose. This literature will soon be ready for publication and distribution.

At the same time the committee has been gathering the names of potential large donors, possible members of a Campaign Committee, and members of the ICMA who will serve as regional coordinators. Two meetings have already taken place with the director of the Challenge Grants division of the National Endowment for the Humanities, and we have been encouraged to prepare an application for funding, which will be written over the next few months. The ICMA will also apply to other divisions of the NEH as well as non-federal funding sources.

The Finance Committee will prepare a full report to the membership during the annual meeting in San Francisco, and, since the success of the Capital Fund Campaign depends upon the hard work and active participation of the members of the ICMA, Shula Brudner will be present to explain the basic techniques of fundraising and conduct workshops in which members may "role-play" their way through a fundraising solicitation, gaining practical experience on the best way to approach a prospective contributor.

THE BIRTH OF THE ICMA

W. Eugene Kleinbauer and Linda Papanicolaou

The following represents a preliminary attempt to reconstruct the first decade of the ICMA and is based on remarks made by W. Eugene Kleinbauer at the symposium celebrating the fiftieth anniversary of The Cloisters that was held at the Metropolitan Museum of Art on the 22 October of this year and on research undertaken by Linda Papanicolaou in connection with the upcoming Capital Fund Campaign of the ICMA.

In 1956 the International Center of Medieval Art was founded as the International Center of Romanesque Art under the tutelage of the Centre International d'Etudes Romanesques (CIER), which itself had been established four years earlier by a group of businessmen and scholars. The first honorary president of the CIER was Emile Mâle, while the presiding officer was Eugène Gentil, an international businessman who was administrator of the Compagnie de Saint-Gobain and president of the New York branch of the French Chamber of Commerce. Other founding members of the CIER included Paul Deschamps, Conservateur-en-Chef of the Musée des Monuments Français, Jean Verrier, Inspecteur General of the Monuments Historiques, Marcel Aubert, Louis Grodecki, Jean Vallery-Radot, and, in the United States, Sumner McKnight Crosby, who headed its American committee. For these founders the purpose of the CIER was to provide

a forum where amateurs and scholars devoted to Romanesque art (which was defined as ending in the year 1144) could meet and talk about their common artistic interests. These members took excursions to various sites in France and Spain, such as Roussillon, the Rhone and Loire valleys, and Compostela. From 1957 to 1962 the CIER published a bulletin which reported its activities and proceedings.

Eugène Gentil wanted to internationalize the CIER by establishing affiliates in other countries. While he was in New York in 1956 he converted the American committee of the CIER into the International Center of Romanesque Art (ICRA).

The original purpose of the new American center was cultural tourism. In its first year of operation the center was composed of some forty members who paid an annual dues of five dollars. It had two honorary chairmen, James Romner of The Cloisters and His Excellency Henri Bonnet. The Honorary Vice President was His Excellency Hervé Alphand. Like its parent organization, the ICRA comprised businessmen and scholars. Among them were David M. Freudenthal, a former administrator of the Marshall Plan at Rome and a patron of the Spoleto Festival; George Nebolsine, an attorney, businessman, and diplomat whose father had been an admiral in the Russian imperial navy; William S. Glazier, the well-known collector of manuscripts; H. J. Heinz II; and the scholar-academicians Sumner Crosby, Robert Branner, and Harry Bober. The first meeting of the ICRA took place in January 1956 at the Pierpont Morgan Library, where Adolf Katzenellenbogen and Joachim Gaehde, then a graduate student at the Institute of Fine Arts, presented papers. Soon thereafter the organization began to meet at The Cloisters. Already in the late 1950s it made a pilgrimage to Santiago, with the scholar-art historians providing expertise for the laymen.

In 1961 the ICRA decided to launch a census of Romanesque art in the United States, whose catalog was at first to concentrate on the so-

EDITOR'S NOTE

The next issue of the Newsletter will appear in May, 1989. Items for publication should be sent by 1 April to the editor, Jane Rosenthal, Department of Art History and Archaeology, Schermerhorn Hall, Columbia University, New York NY 10027.

called minor arts of the Middle Ages through the Romanesque period. This project was sponsored by James Romer, Meyer Schapiro, Robert Branner, François Bucher, and especially Harry Bober, and it was to be housed at the Institute of Fine Arts, ICRA headquarters until 1969. This census seems to have withered on the vine.

Two years later, in 1963, the ICRA launched the publication of *GESTA*, then defined as "deeds and tales," which was *not* to be primarily dedicated to original research but to general aspects of Romanesque art in the form of contributions from academicians and amateurs "addicted," as the journal put it, to Romanesque art and its way of life. As with the CIER, its range of interests ended abruptly at the year 1144.

When the third issue of *GESTA* appeared in 1965 (curiously as volume number 4), it received its international flavor, as well as its scholarly orientation, under the editorship of Professor François Bucher, then at Princeton University, with contributions from academic art historians in Germany, Poland, and this country. Princeton graduate students W. Eugene Kleinbauer and David Van Zanten also published in that issue, as did Thomas Hoving, a former Princetonian and later a curator at The Cloisters, whose paper dealt with a recently discovered gold pendant reliquary of Thomas Beckett in the Metropolitan Museum of Art. Mr. Hoving's article represented the first of many contributions to *GESTA* that were devoted to the study of objects owned or recently acquired by the Metropolitan Museum of Art and its medieval branch on the Hudson.

At the end of 1965 the ICMA decided to expand its interests to include Gothic as well as Romanesque art and therefore abandoned the terminal date of 1144, and in January 1966 the name of the organization was legally changed to the International Center of Medieval Art. This change finally cut the umbilical cord with the CIER, and the membership shifted to scholars as the number of businessmen involved rapidly diminished. *GESTA* began to appear twice a year, and its January 1966 issue contained the first paper on a Gothic topic--Summer Crosby's reconstruction of the choir of Abbot Suger's St. Denis. The same issue featured an increasing number of European contributors (viz. René Crozet, Marie Anselme Dimier, and Joeselita Raspi Serra). That issue established the present exclusively scholarly orientation of the journal by specialists on both sides of the Atlantic.

ICMA SESSIONS AT KALAMAZOO, 1989

The ICMA will sponsor five sessions on ITALIAN MEDIEVAL ART AND ARCHITECTURE, 1000-1300 at the Twenty-Fourth International Congress on Medieval Studies at Western Michigan University, Kalamazoo, Michigan, 4-7 May, 1989. Italian Medieval Art will also be the subject of the Plenary Address to be given by Beat Brenk and entitled "The Norman Art of Sicily and Its Dynastic Patronage." The speakers in the four ICMA sessions are as follows:

SESSION I, RENOVATIO ROMAE: PAPAL PATRONAGE AND POLITICS IN TWELFTH AND THIRTEENTH CENTURY ROME, chaired by D. Glass: I. Herklotz, "The Audience Chambers of Calixtus II and Their Frescoes in the Lateran Palace," P. Claussen, "*Renovatio Romae*: Reform and Triumph in Roman Church Architecture of the Twelfth Century," A. Priester, "Campanili and the Twelfth-Century Roman *Renovatio*," G. Radke, "Questions of Patronage in Thirteenth-Century Papal Palaces."

SESSION II, SOUTH ITALY: BETWEEN BYZANTIUM AND THE WEST, chaired by V. Pace: P. Belli D'Elia, "Proposte innovative e sperimentalismo nell'architettura dell'Italia Meridionale normanna alla fine dell'XI secolo," M. D'Onofrio, "Da Cluny II a Mileto fino a Monreale," T. Garton, "Church Furniture in Romanesque Apulia," E. Smith, "San Clemente a Casauria, the Abruzzi, and the Holy Land: a Reexamination of the Question."

SESSION III, ITALIAN MEDIEVAL ARCHITECTURE AND SCULPTURE: NEW QUESTIONS AND INTERPRETATIONS, chaired by C. Verzar: A. Peroni, "Architettura e scultura romanica, a Como, Milano e Pavia. Possibilità e limiti di ricognizione dei cantieri," F. Hirsch, "The Iconography of Regular Canons in the Cloister of Sant'Orso in Aosta," J. Friedman, "The Porta della Pescheria at Modena Cathedral," E. Parker, "Antelami's Descent from the Cross at Parma."

SESSION IV, ITALIAN MEDIEVAL PAINTING AND MANUSCRIPTS: NEW QUESTIONS AND INTERPRETATIONS, chaired by D. Verzar: L. Eleen, "Italian Romanesque Illumination: Why Does It Differ from That of Northern Europe?" T. Chasson, "Evangelist Portraits in the Earliest Illustrated Tuscan Bible," K. Maxwell, "The Prophet Zone of the Parma Baptistery Cupola: Preliminary Observations," G. Orofino, "*De cisterciis veteribus aquas novas*: Scientific Illuminated Manuscripts of the Suevian Age in Southern Italy."

SESSION V, MEDIEVAL ITALIAN SCULPTURE IN NORTH AMERICAN COLLECTIONS: 800-1400, chaired by Peter Barnet: J. Meredith, "The Duke Relief of Janus and the Political Imagery of Emperor Frederick II of Hohenstaufen," K. Arthur, "Oragna and Mid-Trecento Sculpture in American Museums," L. Castelnuovo-Tedesco, "Late Gothic Sculpture in Italy: The Savona Altarpiece."

ICMA SESSIONS AT KALAMAZOO 1990: CALL FOR PAPERS

1990 is the nonacentenary of the birth of St. Bernard of Clairvaux. Among the commemorative events to be held internationally will be the ICMA sessions at Kalamazoo on the theme SAINT BERNARD AND THE ARTS. Sessions will consider bernardine aesthetics and the saint's influence on the arts as well as the developing iconography of the saint in the late middle ages. Topics of special interest are the artistic environment at Clairvaux and other abbeys during the saint's lifetime (d. 1153) and

the increasing importance of the saint and of bernardine spirituality as programmatic themes in the religious art of later centuries. The keynote speaker of the Kalamazoo conference will be Dom Jean Leclercq, the doyen of bernardine studies. For the ICMA sessions send a preliminary abstract to Prof. Meredith Lillich, Department of Fine Arts, 441 Hall of Languages, Syracuse University, Syracuse, NY 13244-1170.

CONFERENCES AND SYMPOSIA

7-9 April 1989. ARTISTIC INTEGRATION IN EARLY GOTHIC CHURCHES: ARCHITECTURE, SCULPTURE, STAINED GLASS, AND HISTORY, an international colloquium dealing with "wholistic" and integrative studies of the ensemble of all the arts in early Gothic churches, to be held at York University, Toronto. Speakers include Beat Brenk, "The Ste-Chapelle as a Capetian Political Program," P. Draper, "Architecture, Sculpture, Stained Glass, and Liturgy at Wells," E. Fernie, "Suger's 'Completion' of St Denis," A. Klukas, "Durham Cathedral in the Gothic Era: Liturgy, Design, Ornament," P. and B. Kurrmann, "Concerted Planning of Architecture, Glass, and Sculpture at Chartres," V. Raguin, "Wholistic Approach to Architecture and Glazing in Poitiers Cathedral," R. Schneider, "A Cathedral for Pastoral Reform: Integrative Artistic Design in 13th-century Bourges," M. Thurlby, "Roger of Pont l'Evêque's Planning at York Minster." Review and methodology papers will be given by K. Brush, M. Caviness, W. Clark, B. Abou El-Haj, B. McGinn, R. Reynolds, B. Bedos Rezak, W. Sauerlander, M. Sheehan. For details and pre-registration, write Prof. Richard Schneider, Dept. of History, York University, 4700 Keele Street, North York, Ontario, Canada, M3J 1P3.

8 April 1989. STORY AND IMAGE IN MEDIEVAL ART. Afternoon symposium sponsored by The Robert Branner Forum for Medieval Art at Columbia University. Papers will be presented by P. Binsly, R. Brilliant, R. Hanning, H. Kessler, M. Kupfer, M. Shepard, B. Stock. For further information write to The Robert Branner Forum for Medieval Art, 826 Schermerhorn Hall, Columbia University, New York, NY 10027.

4-7 May 1989. SESSIONS ON ART at the Twenty-Fourth International Congress on Medieval Studies at Western Michigan University, Kalamazoo, Michigan are as follows:

CAROLINGIAN ART IN ITALY, a session organized by G. Kornbluth, will include three papers: J. Osborne, "Greek and Latin manuscript production in Rome ca. 800," J. Emerick, "S. Prassede, Rome: Corinthian orders in Carolingian and pre-Carolingian Italian architecture," and G. Kornbluth, "The seal of Emperor Louis II." L. Nees will be the discussant.

SUTTON HOO: PAST, PRESENT, AND FUTURE, a Research Conference, organized by R. Farrell to mark the Fiftieth Anniversary of the opening of Mound One at Sutton Hoo, probably the most spectacular find from the early Middle Ages to have come to light in the present cen-

tury. The Conference will take place in conjunction with the Twenty-Fourth International Congress at Kalamazoo. For information write to R. Farrell, Dept. of English, Goldwin Smith Hall, Cornell University, Ithaca, NY 14853.

CALL FOR PAPERS

By 1 January 1989 for CONGRESS ON MEDIEVAL MANUSCRIPT ILLUMINATION IN THE NORTHERN NETHERLANDS, to be held at the University of Utrecht from 10-13 December 1989. The Congress will be organized simultaneously with a major exhibition of Dutch illuminated manuscripts in the Rijksmuseum 'Het Catharinconvent' in Utrecht. Themes to be discussed include Dutch manuscript illumination in relation to artistic developments in neighboring regions; stylistic and iconographical aspects; the social, cultural and historical background; relations to other arts and crafts; and the impact of codicological research on the study of Dutch illumination. Send one-page abstract of proposed 20-minute paper to The Secretary, Dr. K. van der Horst, University Library, Department of Manuscripts, Postbus 16007, 3500 DA Utrecht, The Netherlands. Notification of acceptance will be mailed approximately four weeks after the receipt of the individual abstract.

By 5 March 1989 for the FIFTEENTH ANNUAL BYZANTINE STUDIES CONFERENCE to be held at the University of Massachusetts in Amherst, MA, from 26-29 October, 1989. The conference is an annual forum for the presentation and discussion of papers on every aspect of Byzantine history and culture and is open to all, regardless of nationality or academic status. Several sessions will be devoted to Byzantine Art. Send abstracts to the Program Committee Chair: George Dennis, History Department, Catholic University, Washington DC 20064. Tel: (202) 635-5484.

By 15 September 1989 for sessions sponsored by the Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science, and Art, to be held at the Twenty-Fifth International Congress on Medieval Studies at Kalamazoo, Michigan, from 3-6 May 1990. Papers are invited on the topic TRANSPORTATION AS DEPICTED IN MEDIEVAL ART AND LITERATURE as well as on the following sub-topics: the credibility of artistic depictions; transport-logistics in military and naval campaigns--the interpretation of chronicle evidence; frequent flyers--miraculous journeys or the *translation* of holy relics; travel on the pilgrimage routes; delivering the goods--merchants and merchandise. Send one-page abstracts for 20 minute talks, indicating audio-visual needs, to Dr. Barbara M. Kreutz, 238 North Ithan Avenue, Villanova, PA 19085. Tel: (215) 527-2564.

SUMMER SEMINARS

Among the SUMMER SEMINARS FOR COLLEGE TEACHERS being offered by the National Endowment for the Humanities in 1989 are two of interest to medievalists:

PALEOGRAPHY AND CODICOLOGY:

MANUSCRIPT BOOKS IN THE MIDDLE AGES AND RENAISSANCE, to be given 12 June to 4 August, 1989, by Robert Babcock and Barbara Shailor, at the Beinecke Rare Book and Manuscript Library, Yale University. The purpose of the seminar is to prepare participants to engage in original research on manuscript books in the Middle Ages and the Renaissance and to understand the role of these primary source materials in their historical context. The seminar will study the paleography, codicology, and texts of original manuscripts first hand. Participants will study as well the history of the disciplines of paleography and codicology and their roles in the interpretation of literature from the classical age through the Renaissance. Teachers and scholars of medieval and Renaissance history, literature, languages, philosophy, and theology are welcome to apply.

GOTHIC IN THE ILE-DE-FRANCE, to be given 19 June to 11 August, 1989, by Professor Stephen Murray, at Reid Hall, Paris, France. The seminar will explore the dynamic connection between the construction of enormously expensive cathedrals and the new wealth and insecurity of the clergy. Through intensive examination of monuments of medieval art and architecture, participants will explore the complexities of buildings that embody campaigns of construction completed over an extended period of time. Attention will be paid to problems of methodology in the field of medieval art history and archaeology and to the relationships between the forms of Gothic buildings and the requirements and concerns of their patrons. The monuments to be analyzed include Notre-Dame of Paris, the Louvre, the Cluny Museum, Chateau Gaillard, Gisors, Chartres, Reims, Ste. Chapelle, Beauvais, and Troyes. The seminar is intended for teachers and scholars in the fields of medieval history, religion, and the history of art and architecture.

Participants in the 8-week seminars receive a stipend of \$3,500 to help cover travel to and from the seminar site, books, research and living expenses. Deadline for applications is 1 March 1989. For further information write Summer Seminars for College Teachers, Room 316, Division of Fellowships and Seminars, National Endowment for the Humanities, 1100 Pennsylvania Avenue, Washington DC 20506.

A summer seminar, THE INSPIRATION OF GOTHIC ARCHITECTURE 1220-1920, will be given under the auspices of the Wessex Fine Arts Summer Study Course in Southampton, England. For a brochure with further information write J. E. Sweetman, Senior Lecturer in Fine Art & History of Art, The University, Southampton SO9 5NH, England.

EXHIBITIONS

PAINTING IN RENAISSANCE SIENA, 20 December 1988-18 March 1989, Metropolitan Museum of Art, New York City. The exhibition, organized in honor of John Pope Hennessy, is the first comprehensive survey ever

held of Sieneese Painting in its greatest period. More than 100 paintings and manuscript illuminations will be shown including a number of well-known narrative cycles reassembled here for the first time since they were dispersed in the 18th century. A fully illustrated catalogue will be available.

DECADENT DECADES: THE MEDIEVAL CLOTHES HORSE, 10 January -9 April 1989, The Western Manuscript Gallery of the Walters Art Gallery, Baltimore, Maryland. The evolution of styles in men's and women's clothing is traced over a period of 175 years from the revolution which rocked Western Europe ca. 1340 when medieval dress suddenly became tight, flamboyant, and shockingly short for the male, through the early decades of the 16th century.

HEBREW MANUSCRIPTS AND BOOKS FROM THE VALMADONNA TRUST, 15 February-7 May 1989, The Pierpont Morgan Library, New York City. Fifty manuscripts and early printed books from the 11th through the 16th centuries will be shown, including the Prague Haggadah of 1526, a masterpiece of 16th century printing. This is the first public exhibition outside London of works from the Valmadonna Trust, the finest private collection of Hebrew manuscripts and early printed books in the world.

PUBLICATIONS INFORMATION

Glossarium Artis, edited by Rudolf Huber and Renate Rieth, is a series of nine self-contained volumes published under the auspices of the Comité International d'Histoire de l'Art. Each volume contains approximately 3,000 German vocabulary terms with English, French, Latin or Greek equivalents. Supporting illustrations represent characteristic details which are labeled in all three languages. Thematic subjects of the volumes include castles and fortified palaces before the introduction of firearms, arches and arcades, liturgical objects, parchment and liturgical books, staircases, military architecture after the introduction of firearms, vaults, terminology connected with the protection and preservation of historic monuments, and town planning. Volumes are priced DM 68-128. For further information write K.G.Saur Verlag, Postfach 711009, 8000 Munich 71, W.Germany.

Gebr. Mann Verlag announces the publication of Achim Arbeiter's, *Alt-St. Peter in Geschichte und Wissenschaft: Abfolge der Bauten—Rekonstruktion—Architekturprogramm*. This 272 page volume contains 145 illustrations and three fold-out drawings and costs DM 128. Write Gebr. Mann Verlag, Lindenstrasse 76, 1000 Berlin 61, W.Germany.

PUBLICATIONS RECEIVED

Arte medievale 2nd.set, vol. 2, no. 2 (1988)

Lynne V. Cheney, *Humanities in America* (Washington: NEH, 1988)

Guide to American Art Schools, John D. Wertenko, ed. (New York: Penguin, 1988)

Anne Hollander, *Seeing Through Clothes* (New York: Penguin, 1988)

Humanities 9, nos. 5,6 (1988)

Jaarboek 1983-84, Stad Brugge Stedelijke Musea (Bruges, 1985)

Manuscripta 32, no. 2 (July, 1988)

Monumental Brasses, The Portfolio Plates of the Monumental Brass Society 1894-1984 (London: Boydell & Brewer, 1988)

Umění 36, nos. 3,4 (1988)

John Unrau, *Ruskin and St. Mark's* (New York: Thames & Hudson, 1984)

Margarita Vila Da Vila, "Repoblación y Estructura Urbana de Avila en la Edad Media," *La Ciudad y el mundo urbano en la historia de Galicia*, Ramon Villares Paz, ed. (Santiago de Compostela, 1988)

Alfons Zettler, *Die frühen Klosterbauten der Reichenaau* (Sigmaringen: Thorbecke, 1988)

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