

THE INTERNATIONAL CENTER OF MEDIEVAL ART

THE CLOISTERS FORT TRYON PARK NEW YORK NY 10040

NEWSLETTER, 1991/1

Jane Rosenthal, Editor

ANNOUNCEMENTS TO MEMBERS NEW LEGAL COUNSEL

Jake Wein, who recently moved to California from the New York area, has retired as legal counsel to the ICMA. We are deeply grateful to him for his many years of service. He recommended as his replacement a colleague from the same law firm of Shearman and Sterling, George A. Spera, Jr., who has been a member of the ICMA for six years. Fortunately for the ICMA, Mr Spera has accepted the post. We welcome him as our new counsel.

CAPITAL FUND CAMPAIGN UPDATE

The Capital Fund Campaign continues to roll along with good momentum. A new application was sent to the NEH Challenge Grant Office on May 1. Several important revisions were made in the new application which we hope will bring us a favorable decision.

A meeting of regional campaign chairpersons was held in Washington during the CAA meetings, and a series of telephone solicitations was set up. Marilyn Stokstad and Jean Givens agreed to act as co-ordinators of the regional chairs.

To date we have collected \$186,991 as part of the \$247,376 pledged. For 1991 we must match the second \$75,000 from an anonymous donor, and all members are urged to make contributions and pledges not only toward this sum, but toward the total goal of the campaign, \$1,500,000.

GESTA UPDATE

Members of the ICMA will have noted the arrival of GESTA 1991/1 and should look forward to part 2 before the end of the year. Thus GESTA is back on schedule. The current editor, Lucy Freeman Sandler, welcomes studies in all areas of the history of medieval art including theoretical and methodological issues as well as studies of the visual arts by scholars in other disciplines. Please send articles to her at the Department of Fine Arts, College of Arts and Science, New York University, 303 Main Bldg, New York, NY 10003.

ICMA SESSIONS AT KALAMAZOO 1992: CALL FOR PAPERS

The ICMA will sponsor two sessions on REPRESENTATIONS AND CONCEPTS OF WAR AND PEACE IN THE MIDDLE AGES at the

Twenty-Seventh International Congress on Medieval Studies at Western Michigan University, Kalamazoo, May 1992. Carol Pendergast, organizer of the sessions, seeks papers which investigate the range of conceptual and visual vocabulary used to defend or denigrate War or to extoll Peace from the perspective of a variety of cultural and chronological vantage points. Are there visual icons which define either Peace or War, and how have these been modified over time, or for specific goals? Are there cultural anthitheses in the concretization of these concepts? How do religious precepts become adapted to secular arenas? Papers dealing with these issues from Western and non-Western perspectives are welcome. Send preliminary abstracts to Professor Pendergast, c/o The International Center of Medieval Art, The Cloisters, Fort Tryon Park, New York, NY 10040, by 15 October 1991.

CONFERENCES AND SYMPOSIA

15-18 July. MEDIEVAL ART AND ARCHITECTURE AT SALISBURY, Conference of the British Archaeological Association. The Cathedral will be the focus of the conference. Papers will be given on the liturgy, chapter organization, architecture, vault paintings, sculpture, window glass, tiles, woodwork, vestments, and the 'episcopal style.' For further information contact the Conference Secretary, Ms Ann Hilder, 7 The Shrubbery, Upminster, Essex RM14 3AH, England. Tel: 04022 21453 (evenings/ weekends).

8-14 August. THE XVIIIITH INTERNATIONAL CONGRESS OF BYZANTINE STUDIES, will meet on the campus of Moscow

CATHERINE BRISAC

With deep sadness we report the death of Catherine Brisac in Paris on 11 March 1991. Madame Brisac served as a Foriegn Advisor to the ICMA and was Chargée de la Documentation Vitrail at the Ministère de la Culture in Paris. Her expertise and enthusiasm will be greatly missed.

State University, Moscow. Plenary sessions will be devoted to eight major themes, among them, the Social and Political Factors in the Development of Byzantine Art. Fourteen round tables are planned, including (1) The Byzantine Way of Life and Ways of Thought and (2) Translations and Circulation of Books in Byzantium. Twenty-one sessions are scheduled for the reading of submitted papers. One is devoted to Art History, another to Paleography and Codicology, and a third to Archeology. For further details, write to Prof. John Barker, Secretary, USNCBS, Department of History, University of Wisconsin, Madison, WI 53706.

26-31 August. WORKSHOP QUESTIONS, the XVIth International Colloquium of the *Corpus Viirearum*, in Berne, marking the 40th anniversary of the first colloquium held in Berne in 1951. Part of the colloquium will concentrate on the subject of HISTORICAL TECHNIQUES AND MATERIALS. Summaries of the talks will be published by Verlag Paul Haupt, Berne, and will be available at the time of the colloquium at an approximate price of SFr 15. Address inquiries to Prof. Dr. Ellen J. Beer, Kunsthistorisches Institut, Hodlerstrasse 8, CH - 3011, Berne, Switzerland. Tel: 031-65-47-44.

6-8 September. FIFTEENTH-CENTURY FLEMISH MANUSCRIPTS IN CAMBRIDGE COLLECTIONS, a conference sponsored by the Seminar in the History of the Book to 1500, to be held at Wolfson College, Cambridge, to discuss the problems involved in the study of late medieval Flemish book culture, focusing on the holdings of Cambridge libraries. Speakers include, B. Brinkmann, A. Van Buren, B. Cradon, C. Chavannes-Mazel, G. Dekesel, A. Derolex, N. Geimaert, N. Rogers, M. Smeyers, R. Van Uytven. For information, contact: Alain Arnould, Wolfson College, Cambridge, CB3 9BB, England. Fax: 0223/33 59 08.

11-12 October. THE XVIIIITH SAINT LOUIS CONFERENCE ON MANUSCRIPT STUDIES will meet in The Pius XII Memorial Library, Saint Louis University. The conference is devoted to reports of recent scholarship in codicology, paleography, illumination and texts. Send inquiries to the Conference Committee, Manuscripta, Pius XII Memorial Library, Saint Louis University, 3650 Lindell Blvd, Saint Louis, MO 63108.

7-10 November. **THE SEVENTEENTH ANNUAL BYZANTINE STUDIES CONFERENCE** will take place at Hellenic College, Brookline, MA. Sessions will include, "Byzantine Art and the Church"; Byzantine Art in North American Collections"; Byzantine Glass"; "Byzantine Papyrology"; "Papers in Memory of Kathleen Shelton"; "The Reception of Byzantium in the West"; "Women in Byzantium: Varieties of Evidence." Direct questions about local arrangements to N.M. Vaparis, 50 Goddard Ave., Brookline, MA 02146.

CALL FOR PAPERS

The Seminar in the History of the Book to 1500 is soliciting papers for its fourth conference, **THE MAKING OF THE MEDIEVAL BOOK**, scheduled for 10-12 July, 1992, in Oxford. Proposals for 40-minute papers are invited for sessions on parchment and paper; preparation (pricking and ruling); inks, pigments and writing implements; layout and design; script, scribes and letter-forms; techniques of decoration; special problems of printing; bindings and covers; use and storage. Send title plus one-page abstract and all inquiries to Dr R.G. Gameson, Trinity College, Oxford OX1 3BH, England.

CESCM SUMMER SESSION

The Centre d'Études Supérieures de Civilisation Médiévale of the University of Poitiers will hold its 38th summer session from 2-21 September. The series of courses include several devoted to art history and archeology: X. Barral I Altet, "The Evolution of the Sculptural Decoration of Palaces and Maisons: Public or Private Iconography?"; R. Cramp, "New Developments in English Archeology"; M. Herry, "The Earliest Irish Hermitages and Monasteries." The program is open to students of all nationalities and includes visits to monuments in Poitou and neighboring provinces. For application materials write to the Secretariat du C.E.S.C.M., 24, rue de La Chaîne, F 86022 Poitiers, France. Tel. 49-41-03-86.

NEW COURSE IN 15TH-CENTURY ENGLISH ART AND ARCHITECTURE

The History of Art Department of University College London, will be offering a one year M.A. course, beginning Autumn 1991, which will concentrate on a contextual history of English art and architecture of the 15th century. The course tutors will be Dr Christopher Wilson and Prof. Jonathan Alexander (who will be on half-year secondment from the Institute of Fine Arts, New York). The Department is centrally placed in Bloomsbury, five minutes walk from the British Museum, and a major emphasis of the course will be on visits to see art and architecture at first hand, using the rich resources of the London area. Anyone needing further information is asked to contact Prof. Alexander at the Institute of Fine Arts, 1 East 78th St, New York, NY 10021, Tel. 212-772-5800, or at the Department of the History of Art, University College London, Gower Street, London WC1E 6BT, Tel. 071-387-9594, Fax. 071-387-8057.

NEW RESEARCH PROJECT

Thanks to the generous support of the Research Council of the Catholic University in Louvain, the Center for the Study of Netherlandish Manuscripts began a major new project in October 1990: **PRE-EYCKIAN REALISM; FLEMISH PAINTING AND MANUSCRIPT ILLU-MINATION**, c.1350-c.1420. A corpus of manuscripts and other works of around 1400 has been assembled for detailed and thorough examination. The manuscripts will be studied in terms of codicology, content, iconography and style, as well as grouped according to place of origin and atelier. Research will also seek to explain the "realism" within a social context and to document art production from an economic standpoint, in order to obtain a clear image of the export of Flemish art at this time. The social dimension of art manufacture and the use of books will also be considered. The development of a data bank devoted to Flemish manuscripts from c. 1400 will be a by-product. The conclusion of the project will be marked by an exhibition in 1993 which will consist of the most important Flemish manuscript from around 1400. The exhibition will be accompanied by a colloquium, **FLANDERS IN A EUROPEAN PERSPECTIVE. MANUSCRIPT ILLU-MINATION AROUND 1400 IN FLANDERS AND ABROAD**, which is intended to bring together an international group of scholars as participants and audience.

CONSORTIUM OF SCHOLARS OF ART AND ARCHITECTURAL HISTORY

The imminent formation of a consortium of scholarly associations and independent scholars of the history of art and architecture has been announced by Marilyn Lavin. The purpose of the consortium will be twofold: to meet periodically to exchange and discuss scholarly material and to prepare scholars in the field for the use of computers for electronic communication, both verbal and visual. Computer telecommunication will make inexpensive "publication" possible. Most universities are already members of major networks. Papers can be relayed and distributed by E-Mail and an electronic Bulletin Board will be maintained to broadcast pertinent news items and other matters. If you are interested in participating in the consortium, please send your name, address and/or node number to the Consortium of Art and Architectural Historians (CAAH), 56 Maxwell Lane, Princeton, NJ 08540. 0755629@PUCC.Prince

The **HAGIOGRAPHY SOCIETY** has been founded to promote communication among scholars in different disciplines whose research involves the study of early Christian or medieval saints' legends. The Society published its first newsletter in February 1991 as well as a Directory of Researchers in Medieval Hagiography with a list of works in progress. For further information write Sherry Reames, Dept. of English, Univ. of Wisconsin, 600 North Park St, Madison, WI 53706.

MUSEUM AND LIBRARY INFORMATION

THE JEWISH MUSEUM, New York City, has relocated temporarily at The New-York Historical Society, 170 Central Park West, while its Fifth Avenue Building is being renovated. The Museum's exhibitions, education programs, and a book and gift shop are all installed in its temporary quarters. The new telephone number is 212-399-3344. The museum will return to its renovated home in late 1992.

PIERPONT MORGAN LIBRARY SUMMER SCHEDULE

The Reading Room of the Pierpont Morgan Library, New York City, will be closed from 5 August through 2 September. The Exhibition Galleries will also close on 5 August and reopen 1 October.

EXHIBITIONS

DIE SALIER UND IHR REICH, scheduled for 13 March - 17 June, in Speyer, was cancelled at the last minute. The exhibition was apparently a victim of the Gulf war. Scholarly publications issued in connection with the theme by the Jan Thorbecke Verlag, Postfach 546, 7480 Sigmaringen, are in the bookstores, but the catalogue has not appeared.

LE TRÉSOR DES SAINT-DENIS, 15 March - 17 June, exhibition at the Louvre. with a catalogue priced at 290F.

THE CELTS: THE FIRST EUROPEANS, 15 March - 1 December, at the Palazzo Grassi, Venice, a major international exhibition devoted to the art and culture of the Celts from all areas of Europe. Some 2,000 objects in all media are on display including sculpture and metalwork. A monumental catalogue, reproducing all the works and with articles contributed by a number of scholars in the field, is available from the Palazzo Grassi.

VOR DEM JAHR 1000. ABENDLÄNDISCHE BUCHKUNST ZUR ZEIT DER KAISERIN THEOPHANU, 11 April - 16 June, at the Schnütgen Museum, Cologne. The exhibition accompanies the publication of a two volume work on Theophanu and the art of the time entitled *Kaiserin Theophanu. Begegnung des Ostens und Westens um die Wende des ersten Jahrtausends*. Copies may be ordered from the Verwaltung der Museen, St.-Apern-Strasse 17-21, 5000 Köln 1, Germany.

WILGELMO E MATILDA DI CANOSSA, 1 June - 30 September, at the Palazzo Te in Mantua. The exhibition explores the art and culture of North Italy in the 11th and 12th century within its European context and under Byzantine influence. Both Italian and Byzantine works are on display including sculpture, mosaics, frescos, goldsmith's work, manuscripts and textiles.

MASTERPIECES OF THE MORGAN LIBRARY, 1 October 1991 - 5 January 1992, the most comprehensive exhibition of the Morgan

Library's collections ever presented, organized in celebration of the completion of the Library's expansion and renovation program. Sixty of the Library's most magnificent manuscripts will be shown, including the Lindau Gospels, the Life and Miracles of St Edmund, the Old Testament Miniatures, the Lincoln Bestiary, the Fouquet and Bourdichon Hours, and the 15th century set of Taro cards.

PUBLICATIONS INFORMATION

The first volume in a new series entitled *American Early Medieval Studies* appeared in May 1991. The volume, *Studies in Insular Art and Archaeology*, contains papers by Robert Farrell and Catherine Karkov, among others. Copies are available from the publishers: American Early Medieval Studies, Miami University, Department of Art, 124 Art Building, Oxford, Ohio 45056, @ \$27.00 post free throughout the world.

A new bi-monthly periodical, *Medieval World—the Magazine of the Middle Ages*, will publish its first issue this summer. The magazine is devoted to the period AD 500-1500, with focus mainly on Europe, but Byzantine, Islamic, Chinese and other contemporary civilizations will also be covered, and all aspects of the age will be considered: society, politics, art, architecture, religion, literature, philosophy. The editors would be pleased to have scholarly articles, 1,500 to 4,000 words in length, on recent work in medieval art and architecture. The magazine, which will be supported by advertising, will have a strong review section on books

and exhibitions and information about access and travel to the medieval sites in all parts of the world. Send material and inquiries to Ingrid Andersen, Medieval World, 38B Lichfield Grove, Finchley, London N3 2JP. Tel: 081-346-6348.

Art Newspaper has been recommended by Charles Little as a valuable source of information about current events in the arts including medieval art. The paper covers exhibitions, sales, the latest archeological finds, thefts, etc., and costs \$40 per year for 10 issues. Subscription address: P.O.Box 7, Rouses Point, NY 12979.

Columbia University Libraries published the inaugural volume of its new series, *Rare Book and Manuscript Occasional Publications*, in March 1991. The volume, *Medieval and Renaissance Manuscripts at Columbia University*, edited by B. Terrien-Somerville, contains articles by R. Somerville, J. Magee, M. Gatch, and J. Rosenthal. Copies @ \$25.00 are obtainable from the Columbia University Press, Order Department, 136 South Broadway, Irvington, NY 10533.

The Brunner Collection of Medieval Art has been published by Duke University Press, Crowell Building, Duke University, Durham NC 27708. Copies cost \$65.00. ICMA hopes to arrange a discount for its members.

The association, "Les Amis de la Charité," has just published the *Histoire chronologique du prieuré de la Charité sur Loyre, ordre de Cluny*, which covers the history of La Charité from the 11th to the 17th century. Copies can be ordered

from "Les Amis de la Charité", La Porterie, 2, cour du chateau, 58400 La Charité-sur-Loire. Tel: 86-70-18-32; 86-70-39-55.

PUBLICATIONS RECEIVED

Arte Medievale II Serie, Anno IV, n. 1&2 1990
Bulletin, The J. Paul Getty Trust, Vol. 5 n. 2, 1990

Cadernos de Arte e Iconografía, Madrid, Tomo I. n. 2, 1988

Discurso Y Realidad Vol. V, n. 1,2, 1990

Jerrilyn Dodds, *Architecture and Ideology in Early Medieval Spain* (University Park: Pennsylvania State University Press, 1990)

Gazette du Livre Médiéval n. 17, Fall 1990
Humanities Vol. 12, n.1, 1991

Beatriz Mariño López, *Contribución a la iconografía del trabajo urbano en el arte medieval hispanico (siglos XI-XIII)* (Barcelona: Servicio de Publicaciones e Intercambio Científico, 1991)

Manuscripta, November 1990

Newsletter of the American Academy in Rome, Fall 1990

Kathleen Morand, *Claus Slüter: Artist at the Court of Burgundy*, (Austin: University of Texas Press, 1991)

Umění 38/5, 1990

Margarita Vila da Vila, *La escultura romanica en Avila: talleres de filiación hispano-ladociana* (Barcelona: Servicio de Publicaciones e Intercambio Científico, 1991)

ISSUES

The veil of press censorship draped by all concerned over the events of the war in the Persian Gulf has been much discussed for its distancing and numbing effect. It had the effect, among other things, of helping us to forget the horrors of war to the people of Iraq—and, I would argue, of distancing us from that country's precious cultural heritage.

It is now known that no archeologist or art historian was consulted during our entire air campaign in Iraq, until after the cessation of bombings. What is disturbing of course is not a latent fear that our military might have been targeting archeological sites, but the total lack of urgency among those in power even to address the issue of the preservation and protection of the precious Near Eastern and Islamic sites harbored in modern Iraq.

During World War II in particular, art historians worked together with various American military forces to save as many precious cultural sites as possible from the devastations of the war. Frederick Haart, Sumner Crosby and James Rorimer were among the most active participants in a work of preservation and recuperation seen as benefiting to all: for the great cathedrals and museums of Europe were rightly seen as part of the fabric of each American's heritage. Yet, though distinguished archeologists like Maguire Gibson were

alerting public and official agencies alike of the importance of the Iraqi artistic and monumental heritage as early as last September, it would seem that these sites did not merit, in the eyes of our government, a similar concern.

There can be no doubt that the primary questions asked and assurances given should concern the preservation of innocent lives. Nevertheless the silence maintained concerning even a strategy of avoidance of architectural and archeological sites as well as museums is disconcerting because we know those sites in particular to have been in peril: in Baghdad itself, several reports have suggested either a direct hit or ancillary damage to the Iraq Museum, the repository not only of the masterpieces of both Mesopotamian and Islamic civilization, but also the artifacts and records of past and ongoing excavations. Mosul was bombed, the site of important Islamic monuments and ancient Nineveh as well; in addition the great arch of Taq-i-Kisra—ancient Ctesiphon—is believed by some to be so delicate that it might very soon fall as the result of vibrations from the bombing, or (and reports are conflicting) it might have fallen already. Ur with its ziggurat is on an air base, Babylon houses a presidential palace, and the great Abbasid site of Samarra is listed on most of the maps that appeared on our television screens as the site of a factory for chemical weapons. Though the bombings have

stopped, news of these precious bits of cultural heritage have been miserably rationed, and we must still wait.

My point is not to suggest who is responsible for putting these monuments in peril. It is a call for their recognition, for an acknowledgement of their significance and importance to art history professionals, demonstrating that we will not participate in undervaluing a cultural heritage because it is different from our own. We must participate in the establishment of a mechanism for the preservation of world monuments in times of war, one which will supersede the kind of cultural myopia which not only favors a Cathedral over a Ziggurat, but seems to draw strength from the American public's distance, their alienation from the culture and society of Middle Eastern countries.

Are arts of Ancient Mesopotamia and Islam, as distinct from monuments of European tradition in World War II, considered by the American military to be less precious for their geographical and cultural remoteness to the American public? If the latter is the case, we have an important task ahead of us as educators. For as each report of the tens of thousands of "sorties" obscures, in its cool and controlled discourse, the lives those bombs encountered, it muffles a persistent truth concerning Iraqi historical culture: that the remains of Ur, or the breathtaking minaret of the Great Mosque of Samarra—Middle Eastern monuments—like Middle Eastern lives, must be as precious to us as art historians and their counterparts in Europe. The International Center of Medieval Art recently reaffirmed its commitment to the study of the Medieval arts of the Middle East; this war gives us the opportunity to defend the equal value of the diverse cultures that enrich our discipline.

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EDITOR'S NOTE

The deadlines for the submission of materials to the Newsletter are 1 April for the Spring issue, 1 September for the Fall issue and 1 December for the Winter issue. Please send materials to the editor, Jane Rosenthal, Department of Art History and Archaeology, Schermerhorn Hall, Columbia University, New York NY 10027.

FIRST CLASS DATED MATERIAL - DO NOT DELAY