

ICMA NEWSLETTER



THE INTERNATIONAL CENTER OF MEDIEVAL ART

Dorothy F. Glass, Editor

Fall 1992/2

ICMA NEWS

FROM THE EDITOR

The myriad ways in which we look at, think about and study medieval art seem to proliferate almost daily. This sort of diversity, stimulating and welcome though it is, has resulted in a breathtaking amount of information, exhibitions, endeavors and publications. No one of us can be fully informed. Hence, I hope that the ICMA Newsletter will become a community bulletin board for which all members, foreign and domestic, share responsibility. Although the ICMA office is on the standard mailing lists, further information on such matters as exhibitions, related societies and their newsletters, dissertations

completed and in progress, the opening and/or closing of monuments, museums and libraries, recent acquisitions and appointments will be welcomed. Your efforts will be appreciated by our entire community. Please send news to the Editor, ICMA Newsletter, The International Center of Medieval Art, The Cloisters, Fort Tryon Park, New York NY 10040. The telephone number is 212-928-1146. Deadlines for submission are 1 April for the Spring issue, 1 September for the Fall issue and 1 December for the Winter issue. I thank all of you for your interest and assistance.

ICMA SESSIONS AT KALAMAZOO 1993: CALL FOR PAPERS

The ICMA will sponsor sessions on **THE HEROIC AND ANTI-HEROIC BODY IN MEDIEVAL ART** at the Twenty-Eighth International Congress on Medieval Studies at Western Michigan University, Kalamazoo, May 1993. The sessions will be organized by Pamela Sheingorn and Diane Wolfthal. **Description:** Feminist approaches to art history have significantly reshaped our understanding of the Middle Ages, which we must now see as a period in which women as well as men played a wide range of cultural roles. We suggest that it is now time to use a feminist approach in the analysis of subjects that include both males and females. As a focused topic through which to explore gender roles as they are constructed in Medieval art, we propose to center our sessions on the body of the hero, along with its inversion, the anti-hero. Possible subjects for papers might include; the vulnerable and invulnerable body; the heroic ideal and its alternatives;

changing ideas of the male body; the female hero; the female as anti-hero; the construction of hero and anti-hero as opposites; issues of sexuality and androgyny. We do not subscribe to, nor do we expect papers in these sessions to employ, one particular methodology, but we suggest that whatever methodological approach is being employed be clearly articulated in the paper. Send abstracts to Pamela Sheingorn, Art Dept. Box 281, Baruch College, CUNY, 17 Lexington Avenue, New York NY 10010, or Diane Wolfthal, Dept. of Art History, Manhattanville College, 125 Purchase Street, Purchase NY 10577, by October 15 1992.

The call for papers for the 1993 Kalamazoo Conference incorrectly noted that ICMA is to sponsor a session entitled "Medieval Art Historians Look at 'The Gaze'" organized by Paula Gerson. That session is instead sponsored by the Feminist Medieval Art History Project.

THE CLOISTERS: STUDIES IN HONOR OF THE FIFTIETH ANNIVERSARY, edited by Elizabeth C. Parker with the assistance of Mary B. Shepard. The twenty-two studies in this commemorative volume include papers given at the symposium marking the Fiftieth Anniversary of The Cloisters held in 1988. The studies offered here include discussions of the Museum's history, as well as papers emphasizing new research on specific works of art in the collection and keynote papers by Ilene Forsyth and Willibald Sauerländer presenting

critical reviews of the present state of research on Romanesque and Gothic Art respectively. Published by the Metropolitan Museum of Art and the International Center of Medieval Art, this volume is listed at \$55.00. By special arrangement with the Metropolitan Museum of Art we are able to offer it to individual members at a discounted price of \$41.00 plus \$2.00 (\$43.00 total). You may place your order with Margaret Lubel, ICMA, The Cloisters, Fort Tryon Park, New York NY 10040. 484 pp., 459 illustrations including 8 colorplates.

ICMA COMPUTER: For the first time, the camera ready copy of the Newsletter was produced using ICMA's new computer equipment, a 386/25 MHz. Personal Computer with a Hewlett Packard Laser Jet IIIP printer. The Newsletter layout was designed using Microsoft Word for Windows 2.0. On behalf of

all the members, the editor would like to thank both Margaret Lubel, our energetic Administrative Assistant, for her quick mastery of the technical details and Bryan Lubel of Compaq Computer Corporation who has generously donated countless hours of free consulting to ICMA.

RESOURCES IN MEDIEVAL ART

Index of Christian Art

The Index of Christian Art, founded in 1917 at Princeton University, remains the premier institution for the study of medieval iconography anywhere in the world. With over 25,000 different subjects, alphabetically listed from Alpha & Omega to Zwentibold of Lorraine, recorded from countless thousands of works of medieval art and a photograph file with close to a quarter million images, the Index is an incomparable resource for the study of the Middle Ages. The Index research staff continues to add to the files and to assist the 300 users we attract every year. In addition to the mother house at Princeton, the Index can be consulted at the library of the Vatican in Rome, the library of the Faculty of Letters at the University of Utrecht in Holland, at Dumbarton Oaks in Washington D.C., and in the library of the art department at the University of California, Los Angeles.

Ironically, the wealth of information the Index now contains is also responsible for certain difficulties that have arisen in its use and maintenance. To ameliorate the situation it was decided to transfer the Index files into a computerized database. The project was begun in 1990 with funding from the Mellon Foundation and Princeton University. It was divided into two phases. At the beginning of the current pilot phase we solicited bids from computer companies to provide appropriate software. After a protracted search we awarded the contract to an Israeli company who markets software developed at the Hebrew University in Jerusalem that is used by the Index of Jewish Art. We then produced a model sufficiently elaborate to deal with the complexities of medieval art and iconography. The range of information we now collect is much wider than previously recorded on our file cards. Although the focus of our work remains the identification of subjects and the iconographic description of works of art, we have begun to document also the original locations for which works were made, the names of patrons who commissioned them, the texts to which they are related, the parts of the liturgy with which manuscript illustrations are associated, states of preservation, early provenances, and so on. The computerized version of the Index, besides allowing quicker access to the iconographic information, will also make possible more elaborate inquiries. Scholars wishing to have a list of those works of art that were commissioned by female patrons in Germany in the 13th and 14th centuries or wanting to know which illustrations usually accompany terce for the Hours of the Virgin in English and Bohemian Books of Hours or which altarpieces were produced for Dominican churches in Tuscany and Umbria between 1300

The Sumner McKnight Crosby Papers

The Library of The Cloisters has begun to process and describe the scholarly papers of the prominent medieval art historian Sumner McKnight Crosby (1909-1982). This research collection focuses on Crosby's life-long study of the Royal Abbey of Saint-Denis and includes manuscript drafts of his published and unpublished works, correspondence, photographs, negatives, films of excavations, and architectural drawings, prints, and teaching models. In 1990, the Crosby family presented these papers to The Cloisters Library for the use of Saint-Denis scholars. The Library will properly organize,

and 1350 will find the database has been modeled to answer these and questions of comparable complexity. However, mindful of the risk I run of unleashing on Princeton a stampede of eager scholars in search of this new philosopher's stone, I should warn potential visitors that until sufficient data is entered into the machine the results of such searches are likely to be disappointing.

What now remains to be done is to transfer the information on the 700,000 file cards that currently comprise the Index into the computer, having first raised the one million dollars that will be required to do this. Grant applications have already been submitted to the NEH and if successful the Index will be microfilmed and the microfilm shipped for keyboarding in the Antipodes. The resulting tape will be loaded into our database and the job of checking, correcting and updating will begin. In the not too distant future it is hoped a computerized Index will be a reality and that it can be made available to other institutions, possibly on CD ROM, as well as being searchable over one of the main networks like RLIN.

Although computerization has consumed (not quite sapped) much of our energy there have been other diversions. The promotion of the study of medieval art and iconography at the national and international level remains one of our principal aims. To this end we have begun a program of conferences, lectures and publications. The papers from the first two symposia, (on the Ruthwell Cross, December 1989, and Iconography at the Crossroads, March 1990), will be published this autumn as Index of Christian Art, Occasional Papers, I and II. Future conferences and publications will follow as time and funding allows.

In April 1992 the Index moved to larger premises in the same building in which it was formerly housed within the Department of Art & Archaeology. With more office space it is hoped that a fifth researcher can be added to the small staff. The intention is to establish short-term internships to the Index. Young scholars would be invited to come to Princeton for up to one year to engage on a project of their own devising. They would become members of the Index research staff with the purpose of supplementing our database with information we do not currently have on file. In this way gaps in our coverage of, say, East European and Scandinavian art, could be filled and the interns could consolidate their knowledge of their special field prior to applying for more permanent positions elsewhere. But, as ever, funding is required.

Brendan Cassidy, Director

store, and describe the materials; upon completion of the project, the collection will be opened to all qualified researchers.

The project began on June 1, 1992. Dr. Pamela Z. Blum, a colleague of Crosby's with extensive knowledge of his work on Saint-Denis, will be consulting on the project. Dr. Blum, an expert on the sculpture of Saint-Denis, edited and completed Crosby's final book posthumously, *The Royal Abbey of Saint-Denis, from Its Beginnings to the Death of Suger, 475-1151*, Yale University Press, 1987. Many manuscript and typeset drafts of this volume exist within the collection at The Cloisters and

represent the focus of Crosby's scholarly work in the field.

The Crosby Papers at The Cloisters Library are currently undergoing the initial processing stages; this includes the organization of materials into general series by format. All materials are transferred to acid-free folders, enclosures, and boxes and are stored in a climate-controlled environment. Once the papers are properly arranged and housed, records will be added to the RLIN computer system and a finding aid to the collection will be produced. The finding aid will include a biographical sketch of Crosby, a note on the scope and content of the collection, a description of the series arrangement, and a complete container listing for each box in the collection.

Through the generosity of Sumner McKnight Crosby, Jr. and his wife Susan, The Cloisters Library recently received a DECpc

320P notebook personal computer for the processing of the Crosby Papers. This gift will increase the rate of processing and enable the Archivist to compile a far more detailed finding aid. The Cloisters also thanks ICMA for its assistance.

The Cloisters Library is currently searching for funding to arrange and describe other important archival collections. These include the papers of medieval scholars Harry Bober and Stephen Gardner. The Library also houses the papers of George Grey Barnard, the collector of medieval art whose material forms the basis of the Cloisters' collection. Upon receipt of adequate funding, these archival collections will also be processed and opened to qualified researchers.

Elaine M. McCluskey
Associate Archivist, The Cloisters

Volume for Teaching the Medieval Liturgy

The Editorial Board of TEAMS (The Consortium for Teaching of the Middle Ages) is planning a volume for the teaching of the medieval liturgy. Authors interested in writing an essay for the volume, should submit an abstract of three-four double-spaced typewritten pages. Focusing on the social context of the liturgy, the volume will cover all major areas of the medieval liturgy.

INTERNSHIP

The Walters Art Gallery accepts interns in the Curatorial, Development and Education Departments. The deadline for application is October 15, 1992 for the January term, and November 1, 1992 for the Spring term. For applications and additional information write to the Coordinator of Interns, Education Division, The Walters Art Gallery, 600 North Charles Street, Baltimore MD 21201; telephone 301-547-9000 ext. 235.

GRANTS AND FELLOWSHIPS

THE AMERICAN ACADEMY IN ROME announces the 1993/94 Rome Prize fellowship competition in the fields of architecture, conservation, archaeology, classical studies and the history of art. The deadline for the competition is November 15, 1992. For information: Fellowships Coordinator, American Academy in Rome, 41 East 65th Street, New York NY 10021-6508, or call 212-517-4200.

AMERICAN ASSOCIATION OF UNIVERSITY WOMEN AMERICAN FELLOWSHIPS:

Dissertation Fellowships are for women who will complete the writing of their dissertations between July 1, 1993, and June 30, 1994. Stipend: \$13,500.

Applications available: August 1-November 1, 1992
Application postmark deadline: November 16, 1992

Postdoctoral Fellowships are for women in all fields of study who have received a doctorate by November 15, 1992. Stipend range: \$20,000-\$25,000.

American Fellowships for dissertation and postdoctoral work are available to women who are citizens or permanent residents of the United States. There are no restrictions as to place of study, field of study or age of the applicant. Stipend range: \$20,000-\$25,000.

INTERNATIONAL FELLOWSHIPS:

International Fellowships for full-time graduate or post-graduate study or research in the United States are awarded to

In the abstract, authors should consider questions of belief, politics, learning, and community. Abstracts should be sent to both editors by January 3, 1993: Thomas Heffernan, Dept. of English, University of Tennessee, Knoxville TN 37996-0430; Ann Matter, Dept. of Religious Studies, Box 36 CH, University of Pennsylvania, Philadelphia PA 19104-6303

women of outstanding academic ability who are not citizens or permanent residents of the U.S. Stipend: \$14,000.

Applications available: July 15-November 16, 1992

Application postmark deadline: December 1, 1992

For information: AAUW Educational Foundation, 1111 Sixteenth Street NW, Washington DC 20036-4873, or call 202-728-7603.

AMERICAN COUNCIL OF LEARNED SOCIETIES

FELLOWSHIPS/GRANTS IN AID are intended as salary replacement to enable scholars to devote two to twelve continuous months to full-time research.

Deadline: September 30, 1992

Amount: \$5,000 to \$20,000

Period: 2-12 months to be initiated between July 1, 1993 and February 1, 1994

College Faculty Fellowships in Humanities Curriculum Development aims at improving teaching of the humanities through development of curricular materials.

Deadline: January 15, 1993

Amount: \$45,000 maximum

Period: one academic year, 1993-94

GRANTS FOR EAST EUROPEAN STUDIES are offered for training in the social sciences and humanities relating to Albania, Bulgaria, Czechoslovakia, the eastern part of Germany, Hungary, Poland, Romania, and the former Yugoslavia.

Fellowships for Postdoctoral Research in East European Studies:

Deadline: December 1, 1992

Amount: \$30,000 maximum

Period: 6-12 months between July 1, 1993 and September 1, 1994
Fellowships for Advanced Graduate Training in East European Studies:

Deadline: December 1, 1992

Amount: \$15,000 maximum, plus expenses

Period: one year beginning June, 1993

Disertation Fellowships in East European Studies:

Deadline: December 1, 1992

Amount: \$15,000 maximum, plus expenses

Period: one year beginning June, 1993

Graduate Student East European Travel Grants:

Deadline: March 1, 1993

Amount: \$2,500

Period: Summer 1993

East European Language Training Grants:

Deadline: March 1, 1993

Amount: \$2,000-\$2,500

Period: Summer 1993

For information: Office of Fellowships and Grants, ACLS, 228 East 45th Street, New York NY 10017-3398.

THE CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

The Senior Fellowship Program awards approximately 6 Senior Fellowships and 12 Visiting Senior Fellowships for the study of art history, theory, and criticism of art, architecture and urbanism of any geographical area of any period. Applicants should have held a Ph.D for 5 years or more or possess a record of professional accomplishments. Deadlines: for Visiting Senior Fellowships and Associate appointments: March 21, 1993, for September 1, 1993 - February 28, 1994; September 21, 1993, for March 1-August 31, 1994. For Senior Fellowships and Associate appointments: October 1, 1992, for the academic year 1993-94.

Predoctoral Fellowships are available for scholarly work in the history of art, architecture, and urban form. The 10 fellowships, which vary in length from 1 to 3 years, are intended to support dissertation research. Applicants must have completed residence requirements and course work for the Ph.D as well as general or preliminary examinations before the date of application. Students must know 2 foreign languages related to the topic of the dissertation. Deadline: November 15, 1992.

For information: The Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC 20565. Telephone: 202-842-6480; Fax 202-408-8531.

INSTITUTE FOR ADVANCED STUDY

Application materials should be requested from Ms. Lucille Ailsen, School of Social Science, Institute for Advanced Study, Olden Lane, Princeton NJ 08540; 609-734-8250. Application deadline for the academic year 1993-94 is December 1, 1992.

THE METROPOLITAN MUSEUM OF ART

The Museum offers a wide range of pre- and post-doctoral fellowships for junior and senior scholars from both America and abroad. Fellowships begin on September 1, 1993. The application deadline is November 13, 1992. For information: Fellowship Program, Office of Academic Programs, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York NY 10028-0198.

NATIONAL ENDOWMENT FOR THE HUMANITIES

The Collaborative Projects Program of the NEH welcomes applications for projects that entail the collaboration of two or more scholars for periods of 1 to 3 years, and that cannot be accomplished through individual one-year fellowships. All topics in the humanities are eligible, and projects are expected to lead to significant scholarly publications. Awards usually range from \$10,000 to about \$150,000. The deadline is October

15, 1992, for projects beginning no earlier than July of the next year. For information: Collaborative/Interpretive Research Programs, Division of Research Programs, Room 318, 1100 Pennsylvania Avenue, NW, Washington DC 20506. Telephone: 202-786-0210.

THE NATIONAL HUMANITIES CENTER offers 35-40 residential fellowships for advanced study in history, philosophy, languages and literature, classics, religion, and the history of art, among others. Scholars from any nation are eligible. Applicants must hold a doctorate or have equivalent professional accomplishments. The center awards fellowships to senior scholars, who should be no more than 10 years beyond the completion of graduate study and should be engaged in research beyond revision of their dissertations. For information: Fellowship Program, National Humanities Center, PO Box 12256, Research Triangle Park, NC 27709-2256. Deadline: October 15, 1992, for academic year 1993-94.

THE WOODROW WILSON INTERNATIONAL CENTER FOR SCHOLARS offers fellowships for advanced research in the humanities and social sciences for 1993-94. Applicants from any country and from a wide variety of backgrounds and professions as well as academe may apply. Applicants must hold a doctorate or have equivalent professional accomplishments. For Information: Fellowships Office, Woodrow Wilson Center, Washington DC 20560. Telephone: 202-357-2841. Deadline: October, 1 1992.

CONFERENCES AND SYMPOSIA

Nineteenth Saint Louis Conference on Manuscript Studies will be held October 9-10, 1992 at Saint Louis University. For further information write to the Conference Committee, Manuscripta, Pius XII Memorial Library, St. Louis University, 3650 Lindell Blvd., St. Louis Missouri 63108.

Celebrating American Collectors of Rare Manuscripts: A Symposium in Honor of Franklin D. Murphy. October 15-17, 1992. For information contact Erin Duncan, The Getty Center for the History of Art and the Humanities, 401 Wilshire Blvd., Santa Monica CA 90401-1455. Registration deadline is September 18, 1992.

The Fourth Conference on the History of Illuminated Manuscripts, "Ill codice miniato laico: rapporto fra testo e immagine" will be held at the Palazzo Casali in Cortona, November 13-15, 1992. For further information contact Maria Cristina Castelli, via del Salvatore, 1, 52044 Cortona. Telephone: 0575-603768 or Melania Ceccanti, via A. Stoppani, 38, 50131 Firenze. Telephone: 055-572173

Flanders in a European Perspective. Manuscript Illumination around 1400 in Flanders and Abroad, a colloquium sponsored by The Center for the Study of the Illuminated Manuscript in the Low Countries will be held September 8-10, 1993. A major exhibition of manuscripts is planned in conjunction with the colloquium. For information: Conference Secretariat, International Colloquium: Flanders in a European Perspective, c/o Timschel Conference Service, J.B. Monsstraat 4, B-3000 Leuven (Belgium). Telephone 32-16-29.00.10; Fax 32-16-29.05.10.

Public Structures: Shaping the World in the Middle Ages and the Renaissance, the Thirteenth Barnard Medieval and Renaissance Conference, will be held on December 5, 1992.

Plenary speakers are: Sabine McCormack, Mary Carruthers and Peter Stallybrass. For information: Beth C. Kneller, Medieval and Renaissance Conference, 3009 Broadway, New York NY 10027-6598. Telephone: 212-854-7489.

CONCERTS AT THE CLOISTERS

November 1, 1992, 3 p.m. The Cappella Pratenis, a ten-voice a cappella choir from the Netherlands will perform works by Johannes Ockeghen (1420?-1497) and Josquin Desprez (ca. 1440-1521). Tickets \$12.00

December 6, 13, 20, 1992, 3 p.m. The Waverly Consort will perform music for the Christmas season from France, Spain and England. Tickets \$28.00.

Reservations: By mail: send check payable to The Metropolitan Museum of Art with a self-addressed, stamped envelope to: Concerts at The Cloisters, Fort Tryon Park, New York NY 10040. By telephone: 212-923-3700 (weekdays 11:00-4:00); American Express, Visa, Mastercard.

CALL FOR PAPERS

The Twentieth Annual Sewanee Medieval Colloquium, April 2-3, 1993. The theme is "Saints and their Cults in the Middle Ages." Principal lecturers are Patrick Geary, University of Florida, and Siegfried Wenzel, University of Pennsylvania. **Call for Papers:** Two copies of the paper (which should be no more than ten double-spaced typewritten pages), notes and vita should be forwarded by January 10, 1993 to Sewanee Medieval Colloquium, The University of the South, 735 University Avenue, Sewanee TN 37375-1000.

Women and the Book in the Middle Ages, to be held August 27-28, 1993. The interdisciplinary colloquium will be offered as part of the St. Hilda's College centenary celebrations and will focus on all aspects of women and books in the Middle Ages. Abstracts and inquiries should be forwarded to Dr. Jane Taylor, St. Hilda's College, Oxford, OX1 3JA, or Dr. Lesley Smith, Liacre College, Oxford, OX1 3JA by December 1, 1992.

Indiana University Art History Association Graduate Symposium, Fourth Annual Graduate Symposium seeks proposals for twenty minute papers on any topic that expands or challenges the current discourse in art history, criticism or theory, as well as those that employ an interdisciplinary approach. A two-page proposal accompanied by a cover letter should be postmarked by November 1, 1992. Semi-finalists will receive notification by November 15, 1992, and will be expected to submit a full-length paper for consideration by January 1, 1993. For information: Nanette Thrush, Symposium Chairperson, Indiana University, Fine Arts Department, Bloomington IN 47405. Telephone: 812-334-1940.

The Rutgers Art Review, The Journal of Graduate Research in Art History, is soliciting papers from graduate students for publication in the next issue. Write to: Editor, Volume 14, Rutgers Art Review, Department of Art History, Voorhees Hall, Rutgers University, New Brunswick NJ 08903. Telephone: 908-932-7041.

The University of Arizona Art History Graduate Student Association's Fourth Annual Graduate Student Symposium, to be held in early March 1993, invites submissions for twenty

minute papers which take alternative or multi-disciplinary approaches to the study of art history. A one-page abstract and statement of methodology, postmarked no later than November 22, 1992, should be sent to Genevieve Shiffar, Art History Graduate Student Symposium, University of Arizona, Department of Art, Tucson AZ 85721.

EXHIBITIONS

From January until May, 1993, the Palazzo Reale in Milan will host an exhibition entitled **Milano e la Lombardia Comunale (11th - 13th Centuries)**.

Gates of Mystery: The Art of Holy Russia. The most important exhibition of medieval Russian art to travel to the West in more than sixty years has been organized by InterCultura and The Walters Art Gallery in Baltimore. After opening its international tour at The Walters (August 23-October 18, 1992), **Gates of Mystery** will travel to the Princeton University Art Museum (November 15, 1992-February 7, 1993), the Dallas Museum of Art (March 3-May 3, 1993), the Art Institute of Chicago (July 1-September 1, 1993), the Victoria and Albert Museum in London, and the State Russian Museum in St. Petersburg (dates to be announced).

Comprising nearly 100 works considered to be among the finest surviving examples of Russian medieval art, **Gates of Mystery** will include the full range of media employed by medieval Russian artists: panel paintings, textiles, illuminated manuscripts, gilt and silver liturgical vessels, wooden sculpture, carved icons in stone and ivory. A full-color catalogue, the collaborative efforts of both Western and Russian scholars, will accompany the exhibition and serve as a handbook of medieval Russian art and ritual.

The Twenty-Second Council of Europe Exhibition **From Viking to Crusader**, which originated at the Grand Palais in Paris, will be exhibited at the Altes Museum in Berlin from September 1, 1992-November 15, 1992 and then at the National Museum of Denmark from December 26, 1992-March 14, 1993.

At The Pierpont Morgan Library:

Opening on December 9, 1992 is an exhibition of the **Bernard H. Breslauer Collection of Manuscript Illuminations**, an important collection of single leaves dating from the 12th - 16th centuries.

Treasures From the Permanent Collections (September 11-November 29) The lavishly illuminated "Livres de la Chasse", the Middle Ages' most popular and influential hunting treatise, is among the selections from the Library's permanent collection on display.

RECENT PUBLICATIONS

Dan Hofstadter, "Annals of the Antiquities Trade (The Kanakaria Mosaics Case)," *The New Yorker*, July 13, 1992 (36-65) and July 20, 1992 (38-65).

An important though too little publicized exhibition was held at La Citadella in Sarzana from March 1 - May 3, 1992. Entitled **Niveo de marmore. L'uso artistico del marmo di Carrara dall'XI al XV secolo**, the nucleus of the exhibition consisted of works from Pisa, Genoa and the surrounding area. A profusely illustrated catalogue edited by Enrico Castelnuovo and

containing approximately fifty short essays is available under the same title as the exhibition itself, ISBN 88-85989-04-7.

Ronald Lightbown, Mediaeval European Jewellery, (Victoria and Albert Museum, London, 1992; ISBN 0-948107-87-1). 592pp., 360 color and 180 b&w illustrations; 80 £.

Oxford University Press has sent the following list of new publications:

Julian Gardner, The Tomb and the Tiara: Curial Tomb Sculpture in Rome and Avignon in the Later Middle Ages, (Clarendon Studies in the History of Art) 1992. 320 pp.; 232 illus. \$145.00.

Kathryn Horste, Cloister Design and Monastic Reform in Toulouse: The Romanesque Sculpture of La Daurade (Clarendon Studies in the History of Art) 1992. 416 pp.; 238 illus. \$155.00.

Henry Mayr-Harting, Ottoman Book Illumination: An Historical Study Part I: Themes; Part II: Books (A Harvey Miller Publication) 1992. 328 pp.; 280 illus. \$85.00 each volume.

SOCIETIES

The Medieval Dress and Textile Society was founded in May, 1991. For further details write to Kay Stanland, Secretary, The Museum of London, 150 London Wall EC2Y 5HN.

SITES, MONUMENTS, MUSEUMS

A well-preserved thirteenth century patterned tiled floor has been rediscovered under matting in the octagonal library above the Chapter House at Lichfield Cathedral. It will be published by Dr. Warwick Rodwell and Paul Drury in their forthcoming book on the art and archaeology of the Cathedral.

The Banca Toscana will sponsor the restoration of Cimabue's Maestà made for Santa Trinità in Florence and now in the Uffizi.

Devotees of medieval ivories will be happy to know that, after being closed for more than a decade, the Museo Diocesano in Salerno has reopened. Located in the Seminario Arcivescovile near the cathedral, it also houses a thirteenth-century Exultet Roll.

About fifteen years ago, Hans Peter Autenrieth discovered the remains of an extensive cycle of frescoes in the cathedral of Aosta (Piedmont). Now restored, the frescoes show a Moses in Egypt cycle on one wall and on the other about a dozen scenes from the life of Saint Eustace, as well as busts of saints and bishops. The frescoes date from 1030-40; one of the painters also worked at Sant'Orso in Aosta. Last May, the frescoes were the subject of a two-day conference coordinated by James Beck. Among the art historians speaking were: Carlo Bertelli (University of Lausanne), Adriano Peroni (University of Pisa), Herbert L. Kessler (The Johns Hopkins University), Paula Leveto-Jabr (Georgia State University), Marie-Thérèse Camus (Poitiers), Joachim Yarza (University of Barcelona) and Beat Brenk (University of Basel).

There is controversy concerning plans to build an extension of the Lycée Sainte-Colette on part of the site of the famed Carolingian abbey complex at Corbie, for it is feared that

significant archaeological evidence will be destroyed. To protect and preserve this vital site, the Amis du Vieux Corbie has been founded and numbers many eminent art historians among its members. An active campaign is also necessary to prevent further incursions on the site. Enrollment as a benefactor is 1000 F and regular membership is available in two categories, 100 F and 250 F. Checks should be made out to Amis du Vieux Corbie - Comité de Soutien and sent to the treasurer, Monsieur Daniel Rosiau, 4, rue Léon Curé, 80800 Corbie.

The International Association for Sicilian Monuments has undertaken the restoration of the Gothic crucifix given to the cathedral of Palermo by Manfredino Chiaromonte in 1311.

OBITUARY: Thomas W. Lyman

Tom Lyman, who died February 6 at his home in Atlanta from complications following cancer surgery, was a special presence in the ICMA community. This premature conclusion ended a career especially focussed on, but by no means exclusively dedicated to, a reconstruction of the monuments and impulses behind the opening stages of Romanesque art and architecture.

Just of an age to catch the end of World War II in naval service, he belonged to the generation that caught the flood tide of an expanding world of university education and the opportunities it offered to unite vocation and avocation. It may have been easier for that generation to escape the exclusive professionalism that inevitably set in as this world congealed. Thus he brought with him from Illinois, where he had taught successively at the Art Institute of Chicago, Chicago Circle, The University of Chicago and Southern Illinois University, to Emory in 1967 his commitment to participate actively in the political structure, and to the end he served in those Atlanta entities devoted to the arts and hit the streets in the causes of conservation and racial equality. At the same time he was on the Board of Governors of the Alliance Française. He may have lectured in Germany and Spain, but Tom's Francophilia was his worst kept secret, and there were few years that did not find him in France, a habit which gave an additional edge of excellence to the annotated bibliography, *French Romanesque Sculpture*, he published in 1987. For their retirement years he and Mollie purchased an apartment in Paris.

It was Languedoc, however, which received this almost undivided attention, in an era when, if we grant Arthur Kingsley Porter his accustomed role of maverick, the Ile-de-France and Burgundy were the preferred fields of American investigation. From his dissertation on, Saint-Sernin at Toulouse was the point of departure in the majority of some fifty papers and two score articles Tom produced, and he left behind a monograph in manuscript on this extraordinarily important site. Tom's work combined the classical concerns with the who, what, where, when and why with the newer streams feeding the currents of scholarship. Thus the title of a book in preparation: *Highborn Women and Highminded Men: The 12th-Century Iconography of Misogyny*.

As numerous and stimulating as Tom's scholarly contributions might be, he stood out above all as a human being - father, husband, colleague, friend - remarkably unencumbered by the envy the competitive academic world breeds. It was this generosity of spirit that lent a special grace to those times spent in his company.

John Williams, The University of Pittsburgh