

# ICMA NEWSLETTER



THE INTERNATIONAL CENTER OF MEDIEVAL ART

Dorothy F. Glass, Editor

Spring 1994/1

## ICMA NEWS

### FROM THE PRESIDENT

There was a record turn-out of members for the ICMA Annual Meeting in New York on Friday, February 18, 1994. Special thanks go to Ruth Blumka and her son Anthony, who hosted a gala reception for ICMA members at The Blumka Gallery on the evening after the meeting. All in attendance had a wonderful time.

Members are reminded that the International Census of Doctoral Dissertations in Medieval Art, 1982-93 is available to members for \$6.00. This thirty-page international census, compiled from a variety of sources, contains approximately one

thousand titles. New dissertation titles and recently completed dissertations should continue to be reported to the Editor of the Newsletter.

Finally, due to the success of the Capital Campaign, funds are available to produce a second expanded version of the Newsletter this year. In the recent questionnaire, many members commented on the great resource the Newsletter has become. We are pleased to be able to serve as a source of information for the ICMA membership in this way.  
Marilyn Stokstad

### INSTALLATION OF OFFICERS

At the Annual Meeting of the International Center of Medieval Art, February 18, 1994, all officers agreed to continue in their present positions: Marilyn Stokstad (President), Charles T. Little (Vice-President), Paula Gerson (Treasurer), and Elizabeth C. Parker (Secretary). The membership approved the following slate of Directors: Robert Bergman, Jeffrey Hamburger, Ruth Mellinkoff, Mary Shepard, and Christine Verzar. The membership also approved the following slate for the 1994

Nominating Committee: Joan Holladay, Marcia Kupfer, Elizabeth Sears (Chair), Elizabeth Teviotdale, and Steven Zwirn. At the Fall meeting of the Board of Directors, a new class of Advisors was elected: Domestic Advisors: James Addiss, Anne Derbes, Kathleen Nolan, Corine Schleif; Foreign Advisors: Nataša Golob, Elly Miller, and Max Seidel. The Center would like to thank all of the Officers, Directors and Advisors for agreeing to serve.

### FROM THE EDITOR

Thanks to the eighty-nine people who completed the Newsletter questionnaire. Although less than ten percent of the membership responded, a number of useful suggestions were made. The responses were as delightfully diverse as the membership itself. Some wanted more information on grants and fellowships; other note that such material is available elsewhere. Clearly the Editor must seek the advice of the Publications Committee at its annual meeting in the Fall about this and other matters. Many expressed an interest in more

information on electronic media, especially image digitizing. Within the next few months, we will try to put together a column on the subject. The Editor welcomes information on this rapidly growing field. Similarly, there was enthusiasm for exhibition announcements; more were requested and at an earlier date. There is no central clearing house for such material; although the Newsletter aspires to be that entity, it cannot be without contributions from knowledgeable members. Please keep the Editor informed.

### ICMA SESSIONS: KALAMAZOO AND LEEDS, 1994-95

**KALAMAZOO SESSIONS FOR 1994:** ICMA will sponsor two sessions on **Marginal Imagery** at the Twenty-Ninth International Congress on Medieval Studies at Western Michigan University, Kalamazoo, May 1994. The sessions, organized by Lucy Freeman Sandler, will be held on Saturday, May 7 at 1:30 P.M. and 3:30 P.M. in Fetzer 1010. Papers will be delivered by Margot McIlwain, "Marginal' Clerics: A Case Study from the Fourteenth-Century Gorleston Psalter;" Elizabeth Sears, "Métiers and Merchandise in the Margins of Parisian Manuscripts;" Hana Hlavackova, "Meanings in the Margins of the Manuscripts of Wenceslas IV of Bohemia;" John Osborne, "Marginality and Hierarchy in Italian Romanesque Wall-Painting: The Lower Church of San Clemente, Rome;"

Karl F. Schuler, "A Marginal Menagerie in the Chapterhouse of Sigena, Aragon;" and Ruth Mellinkoff, "Some Thoughts on Marginal Motifs." **KALAMAZOO SESSIONS FOR 1995:** **CALL FOR PAPERS.** ICMA will sponsor two sessions on **The Franciscan Order and the Transformation of Images** at the Thirtieth International Congress on Medieval Studies at Western Michigan University, Kalamazoo, May 1995. The sessions propose to examine the role of the Franciscan order in the creation of new images and the diffusion of these images in Europe and the Levant. Issues to be considered include Franciscan manipulations of traditional forms, the ways in which new images promote Franciscan interests, the appropriation of these images by rival orders, and the role of



the Franciscans in the artistic interchange between East and West in the thirteenth and fourteenth centuries. Since papers will be limited to twenty minutes, their topics must be capable of clear and concise exposition. Abstracts (not more than 500 words) should be sent to Helen C. Evans, Assistant Curator, The Medieval Department, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028, by September 15, 1994. **LEEDS SESSIONS FOR 1994:** ICMA, in conjunction with The Metropolitan Museum of Art and the Byzantine Studies Conference, will sponsor two sessions on **La Méditerranée et le monde méditerranéen: Cultural Interchange and the Arts in the Mediterranean Basin** at the

## **RESOURCES IN MEDIEVAL ART**

The **Getty Art History Information Program** is establishing an information and standards organization for digital imaging in the visual arts. This new organization will serve as an international forum for scholarly and technical groups to explore key issues, establish standards, and use publications and training to reach a wider audience.

The **International Medieval Bibliography** is a leading bibliography of the European Middle Ages (c. 450-1500) and an essential tool for teachers and researchers. It has been published since 1967 and over this period has catalogued and classified more than 210,000 medieval entries. The entries are drawn from the regular coverage of over 4000 periodicals and over 5000 miscellany volumes (conference proceedings, essay collections and Festschriften published during this period). Not only does the **IMB** provide full bibliographical information to the entries from the publications, but it offers a comprehensive cataloguing and indexing system to assist the user in identifying all relevant entries. Now, together with Brepols publishers, the **IMB** is producing a work that will be of fundamental importance to all researchers and students of the European Middle Ages: the **IMB** on CD-ROM. The first CD-ROM will be produced in early 1995, but a prototype has already been tested and researchers will be able to test a demonstration version of the **IMB** on CD-ROM in Spring 1994. The first CD-ROM will include all data from 1984 to 1992.

The **Dumbarton Oaks Center for Byzantine Studies** announces a new bi-monthly publication that will list all the monographic titles received by the library as well as all the articles relevant to all areas of Byzantine Studies published in the approximately 850 current journals received by the Library. Full bibliographic information will be provided for each citation, as well as a brief abstract, if the contents are not obvious from the title. It is anticipated that each issue will contain 500-600 entries. Subscriptions: \$40 (individual), \$80 (institutional). Checks payable to Dumbarton Oaks may be sent to Enhanced Acquisitions List/Byzantine Library, Dumbarton Oaks, 1703 32nd Street, N.W., Washington, D.C. 20007.

## **MUSICAL ICONOGRAPHY**

Although music historians have long considered the visual arts in their work, musical iconography has established itself as a scholarly discipline only within the last quarter century. Like many intellectual endeavors of the second half of the twentieth century, this fledgling discipline has undergone a rapid development, finding itself already in the role of model and sponsor for the establishment of the sister discipline of dance

International Medieval Congress to be held at the University of Leeds from July 4-7, 1994. These sessions have been organized by Barbara Zeitler of the Courtauld Institute of Art. Papers will be delivered by Julian Raby, "Luxuries from the Levant;" Helen C. Evans, "Cicilian Armenia: Between Byzantium and the West;" Jeremy Johns, "Caliph, Emperor, and King: Representations of Royal Authority in Norman Sicily;" Jean-Michel Spieser, "Changement et permanence dans l'art byzantin du XIIe siècle;" Valentino Pace, "Mediterranean Issues of the Italian, 'Maniere Greche';" Barbara Zeitler, "'Convivencia' in the Arts of Medieval Spain." For information: School of History, University of Leeds, Leeds LS2 9JT, U.K.

The Managing Committee of the **British School at Athens (BSA)** has approved a program to preserve the 65,000 photographs in the BSA archives and make them accessible to archeologists, art historians, ethnographers, geologists and other interested parties through an innovative computer imaging system. These photographs, dating to 1886, chronicle the school's extended involvement in documenting the history and civilization of Greece, the Balkans and Asia Minor. More than just archeological records, these photographs include cultural ceremonies, events, regional costumes and customs characterizing life 80-100 years ago, but which have since passed into obscurity.

Given the volatility of the region and the rapid spread of civilization and modernization, these images, along with those showing the geography and topography of the Balkans, have become valuable witnesses of lost cultural and environmental heritage. Of particular interest to medievalists is **The Byzantine Research Fund**, which includes Byzantine monuments and churches, many damaged or destroyed, from all over Greece, the Balkans and Asia Minor.

In order to preserve and increase the accessibility of these images, the School has developed an economical, state of the art program to install all 65,000 images on a computer database and use this system to fulfill archive requests. The original photographs and negatives will be removed to archival storage for protection for future generations. Remote access by modem will allow users outside of Athens to consult the collection from the comfort of their own desks.

BSA is now raising funds to see this five-year program through to its completion. The proposal for the computerization and preservation of the archive has received strong support from the Division of General Information Program (PGI) at UNESCO and is being submitted to UNESCO's "Memory of the World Program" for approval and further support.

For further information about the program, including technology and materials, contact the British School at Athens, 52 Odos Souedias, GR-106 76 Athens, Greece; or the system designer, Carpenter Associates, P.O. Box 7945, Aspen, CO 81612. Telephone: (303) 927-3990.

iconography. The organization of the discipline, specialized cataloguing of works of art, and bibliographic control of the scholarship has been accomplished principally within musicological circles, albeit with prominent art historians serving in advisory capacities.

The creation of the Répertoire International d'Iconographie Musicale (RIdIM) in 1971 at the ninth congress of the



International Association of Music Libraries (IAML) marks the coming of age of musical iconography as a scholarly discipline. Rldim is sponsored by IAML, the International Musicological Society (IMS), and the International Council of Museums and has its international headquarters at the Research Center for Musical Iconography (RCMI) at the Graduate School of the City University of New York. The Rldim/RCMI Newsletter (1975-) chronicles the progress of the project and includes scholarly articles, bibliographic news, and notices of conferences and museum exhibitions.

Consistent with its roots in library science and with the development of iconographic studies in general, Rldim has concentrated first on the identification of the corpus of artworks with depictions of musical subjects and the cataloguing of those images. International cataloguing standards have been established by Rldim, and national centers in over twenty countries coordinate efforts to classify and analyze musical subjects in visual sources. The national centers submit catalogue cards and photographs to the international headquarters in New York. The intention has always been that the records would be computerized (including high-resolution reproductions), and programs have been designed for the purpose, but this goal has not yet been realized. In the interim, scholars may consult the card files and photographs housed at the RCMI in New York, and they are encouraged to do so.

A series of inventories of depictions of musical subjects in individual American museums (Inventory of Musical Iconography, 1986- ) is being published by RCMI. Volumes devoted to the holdings of the National Gallery, the Art Institute of Chicago, the Pierpont Morgan Library (medieval and Renaissance manuscripts only), The Frick Collection, and the Cleveland Museum of Art have already appeared, and inventories of the holdings of the Philadelphia Museum of Art, The Metropolitan Museum of Art, and the Walters Art Gallery are in preparation. Art historians will find the format of these volumes familiar, for both the Inventory and RILA follow the arrangement and page design of the Répertoire International de Littérature Musicale (RILM), with entries classified chronologically and geographically. The space occupied by the abstract in a RILA or RILM entry contains a narrative description of the image with particular attention paid to its musical details.

Rldim has promoted scholarship in the field of musical iconography through its handsome yearbook, Imago musicae

### DISSERTATIONS IN PROGRESS

In the recently published International Census of Doctoral Dissertations in Medieval Art, 1982-1993, only completed dissertations were included. Dissertations in progress are listed in the Spring Newsletter each year; dissertations completed during the academic year will be listed in the Fall Newsletter. We urge your participation in this undertaking.

#### AUSTRALIA

University of Melbourne (Advisor: Margaret M. Manion)  
Stinson, John, *Florentine Trecento Musical Iconography and its Relationship to Contemporary Musical Performance*.  
Stock, Bronwyn, *The Early Development of the Italian Book of Hours*.

#### ISRAEL

Tel Aviv University (Advisor: Nurith Kenaan-Kedar)

(ed. T. Seebass, 1984- ), published originally by Bärenreiter and Duke University Press and now by Libreria Musicale Italiana. Each issue includes generously illustrated articles and a classified annotated bibliography of recent literature in "musical iconography," broadly defined to include subjects as diverse as portraits of composers, aesthetics, and the painted embellishment of musical instruments. In addition, Howard Mayer Brown's catalogue of Trecento pictures with musical subject matter (with every entry accompanied by a reproduction) has appeared in installments over the years. Musikgeschichte in Bildern (Leipzig, 1961- ) and Iconographie musicale (Geneva, 1972- ) are independent, monographic series devoted to music iconography; the former includes a number of volumes that will be of interest to medievalists.

Music historians interested in establishing a theoretical basis for the study of the visual arts as a part of musicological inquiry have turned first to the work of Erwin Panofsky (J. McKinnon, "Musical Iconography: A Definition," Rldim/RCMI Newsletter 2/2 [Spring 1977], 15-18). A heightened awareness of art historical method has brought about a genuine reform within the field of music iconography, which is coming to see itself less as a sub-discipline of musicology than as an interdisciplinary endeavor allied more closely to art history, intellectual history, and social history than to traditional historical musicology (J. McKinnon, "Iconography," in Musicology in the 1980s: Methods, Goals, Opportunities, ed. D.K. Holoman and C.V. Palisca [New York, 1982], 79-93). The exploitation of works of art as potential repositories of information about musical instruments and performance practices of the past has been supplemented and partially replaced by the consideration of individual artworks and the milieu in which they were created. The standard for quality in the monograph devoted to a single medieval object was set early on in Tilman Seebass's Musikdarstellung und Psalterillustration im früheren Mittelalter (Bern, 1973).

For information about the Rldim/RCMI Newsletter and the Inventory of Musical Iconography, contact Zdravko Blazekovic, Research Center for Musical Iconography, Graduate School, City University of New York, 33 West 42nd Street, New York, NY 10036. Telephone: (212) 642-2790.

Elizabeth C. Teviotdale

Assistant Curator of Manuscripts

The J. Paul Getty Museum

Heyman, Avital, *The Visual Representation of Patrons and Artists in Auvergnat Sculpture of the Eleventh and Twelfth Centuries*.  
Meiri-Dann, Naomi, *The Role and Meaning of Twelfth-Century Mosaic Pavements: The Case of Twelfth-Century North Italian Mosaic Pavements*.

#### UNITED STATES

Boston University (Advisors: Susan E. von Daum Tholl, Richard Landes)  
Moebus-Bergeron, Susanne, *Metallic Surfaces in Medieval Manuscript Illumination (ca. 1000-ca. 1250)*.  
Brown University (Advisor: Sheila Bonde)  
Berkenbilt, Arabella, *The Five Foundation Parish Churches of St.-Jean-des-Vignes: Tracing Patterns of Influence in Parish Church Architecture*.



Beall, Barbara Apelian, *The Codex Amiatinus: The Northumbrian Context*.

Brodahl, Jean, *The Melisende Ivories and Psalter: Patronage and Use of a Crusader Book*.

Lane, Evelyn Staudinger, *The Evolution of a Parish Church and Site: Form, Function and Decoration in the Gothic Church of Notre-Dame de Donnemarie-en-Montois*.

Soeda, Afuri, *The Blinking Psalter (The Pierpont Morgan Library M776): An Eighth-Century Anglo-Saxon Manuscript*.

**Chicago, University** (Advisors: Linda Seidel, Michael Camille, Tom Cummins)

Kupstas, Maureen, *The Luxury of Piety: Reliquary Pendants and Devotional Jewelry in the Late Middle Ages*.

**Illinois, University at Urbana-Champaign** (Advisor: Henry Maguire)

Jones, Lynn, *Aghtamar and the Iconography of Kingship*.

**Michigan, University** (Advisor: Ilene H. Forsyth)

Cavell, Leslie J., *The Romanesque Sculpture at St.-Vincent, Mâcon*.

Darling, Masuyo Tokita, *The Romanesque Sculptures of Perreccy-les-Forges*.

Holcomb, Melanie, *Early Medieval Pictorial Cycles of the Post-Resurrection Appearances of Christ*.

Price-Wilkin, Rebecca, *The Late Gothic Abbey at St.-Riquier: Building History*.

**Michigan, University** (Advisor: Nathan Whitman and Ward Bissell)

Rodriguez, Mayra Vanessa, *Austere Late Gothic: The Architecture of the Collegiate Church of Notre-Dame at Cléry-St.-André*.

**Michigan, University** (Advisors: Marvin Eisenberg and Pat Simons)

Dunn, Elizabeth, *The Sanctity of Women as Portrayed in the Vita-Retale of Late Medieval Italy*.

**Michigan, University** (Advisor: Elizabeth Sears)

Chung, Jane, *Guillaume de Saint-Palthus' Vie et miracles de saint Louis (B.N., Ms. fr. 5716): A Fourteenth-Century Illustrated Life of Louis IX of France*.

**New York University** (Advisor: J.J.G. Alexander)

Easton, Martha, *The Body and the Construction of Gender in the Later Middle Ages: A Case Study of the Legenda aurea (Huntington Museum 3027)*.

Guest, Gerry, *Exegesis in the Toledo and Oxford-Paris-London Moralized Bibles: A Study in Word and Image*.

## **REPORT FROM THE FIELD - MILENA BARTLOVÁ ON PRAGUE**

Medieval art and archeology were not left out of the profound changes launched in Czech society by the demise of the Communist regime five years ago. We've quickly gotten used to the most obvious aftermath: the freedom of thought, speech, scholarship, publishing and travel. The greatest changes in the medieval field were caused by the radical transformation of the economic system in our country.

After assuming power in 1948, the Communists completely destroyed the centuries-old system of property ownership within five years. Monasteries were banned and their entire property confiscated, collections of art, libraries and church treasuries scattered, destroyed and misappropriated. The most important art objects were put under the charge of prominent state museums. Aristocratic and other private art collections were also confiscated by the state. In 1990 and 1992, the Czech Parliament passed laws concerning the legal restitution of such property. As a result, for example, a whole new museum with some important medieval objects opened in Prague last fall

Inglis, Erik, *Jean Fouquet as a History Painter at the Court of France*.

Mark, Alan, *The Fourteenth-Century Illuminated Divine Comedy Ms. in The Pierpont Morgan Library*.

McIlwain, Margot (new title), *The Gorleston Psalter: A Study of the Marginal in the Visual Culture of Fourteenth-Century East Anglia*.

Michalik, Stephen, *Representations of Job in the Later Middle Ages*.

Saffiotti, Maria, *Vincent Raymond de Lodève, Papal Illuminator, and Manuscript Illumination at the Papal Court 1520-1575*.

Schuler, Karl F., *The Pictorial Program of the Chapterhouse of Sigena*.

Smith, Kathryn A., *Canonizing the Apocryphal (London, B.L. Ms. Egerton 2781): Visual, Devotional, and Social Contexts*.

Vidas, Marina, *Nuptial Symbolism in Fifteenth-Century Florentine Art*.

**New York University** (Advisor: Thomas Mathews)

Cacharelias, Dimitris, *The Illustrated Ms. Mount Athos Esphigmenou no. 14*.

Pevny, Olenka, *The Middle Byzantine Frescoes of the Church of St. Cyril in Kiev: A Study of Byzantine Style and Iconography in Kievan Rus*.

**New York University** (Advisor: Marvin Trachtenberg)

Atwell, Adrienne, *Corporate Architecture in Trecento Florence: The Guild Hall of the Arte della Lana*.

Giurescu, Ena, *Private Chapels in Pre-Medicean Florence: Patronage, Architecture, and Competition*.

Ratté, Felicity, *The Representations of Architecture in Tuscan Painting of the Thirteenth-Fourteenth Centuries*.

**Northwestern University** (Advisor: Sandra Hindman)

Day, Véronique Peyrat, *Book Production in Fifteenth-Century Poitiers*.

Lindquist, Sherry, *Politics and Piety at the Chartreuse de Champmol*.

Hutton, Paul, *The Palace of the Popes at Avignon: Art and the Crisis of Papal Ideology*.

Weigert, Laura, *Bishops and Saints: French Cathedrals and their Choir Tapestries 1400-1530*.

**Rutgers University** (Advisor: Elizabeth McLachlan)

Montgomery, Scott B., *The Use and Perception of Head Reliquaries in Medieval Europe*.

(complete with a scholarly catalogue) in Strahov, the restored Premonstratensian monastery. On the other hand, the collections and permanent exhibition of Bohemian medieval art in the National Gallery in Prague, acquired during the last fifty years, had to give up a relatively large number of objects, including some important medieval ones, to various monasteries and parish churches. Only a minority of the old-new owners lent the works of art to the National Gallery. The same thing also happened to other major museums and to the collections of manuscripts and old prints in the major public libraries. The process of sorting out the individual volumes will take, in most cases, several years.

Scholarly institutions are also undergoing a period of transition. The previous system of state financing (and stringent ideological control) of research institutions and museums is gradually coming to an end. Most scholars and institutions concerned with art history must search for new ways of funding work on new projects and preparation of exhibitions.



Financial support for the art historical libraries in Prague was given by the Getty Grant Program.

The most important event in the medieval field in the near future will be a large exhibition of **Art in the Years of King John of Bohemia** (i.e. the first half of the fourteenth century) that will be held in Luxembourg and Prague in 1995-96. For the first time, the era during which Bohemia tightened its connections with the cultural sphere of Western Europe will be presented. For precisely this reason, the era was intentionally overlooked by the ideologues of the Communist regime. It may seem strange that I am not speaking about the changes

wrought by the splitting of the former Czechoslovakia into two states. The reason is simple: the separation brought virtually no changes to life in the Czech Republic. And from the medievalist's point of view, there was nothing to wonder about, anyway: Bohemia (with Moravia and the Moravian part of Silesia now forming the Czech Republic) and Slovakia (historically Upper Hungary) had been living separately for most of their history and were pasted together only in 1918. Medieval Bohemian culture was tied to Slovakia not more, but rather less than to other neighboring countries.

---

## GRANTS AND FELLOWSHIPS

The **Getty Center for the History of Art and the Humanities** announces research support grants for 1994-1995. The research support grants are intended to assist scholars and advanced students who are otherwise unaffiliated with the Getty Center to pursue short-term research projects requiring the use of the unique resources held in the Center's Resource Collections. Applicants should have exhausted the archival and library resources available to them in local repositories and be able to demonstrate a compelling need to use Center materials that are otherwise unavailable to them. A limited number of grants to cover a part of travel and per diem expenses or miscellaneous research costs will be available on a competitive basis. The amount of the stipend will vary based upon the distance traveled and the duration of stay. Persons seeking research support grants should submit a letter containing a short description of their project and indicating the collections or resources relevant to their research that they wish to consult at the Center. Letters should be sent to Donald Anderle, Assistant Director for Resource Collections, The Getty Center for the History of Art and the Humanities, 401 Wilshire Boulevard, Santa Monica, California 90401. Applications will be reviewed by the Research Support Committee, which will forward its recommendations to the Director of the Getty Center for the History of Art and the Humanities.

The Research Fellowship Program of the **Alexander von Humboldt Foundation** offers funds for stays in Germany of up to 24 months for qualified post-doctoral researchers under 40 years of age from any academic field. A new program, the Transatlantic Cooperation Program, enables researchers in the human and social sciences to pursue joint projects with German colleagues, preferably with interdisciplinary approaches. For information: Dr. Jan Keppler, Alexander von Humboldt Foundation, Suite 903, 1350 Connecticut Avenue, Washington, D.C. 20036. Telephone: (202) 296-2990; fax: (202) 833-8514.

The **Institute for Research in the Humanities** of the University of Wisconsin-Madison invites applications for several post-doctoral Friedrich Solmsen Fellowships, tenable at the Institute during academic year 1995-96 in literary and historical studies with a European focus, antiquity through the 17th century. Up to three fellowships are anticipated, at a stipend of approximately \$26,000. Applicants must be in possession of the doctorate at the time of application; expectation of the degree by the beginning of the fellowship period is insufficient. The deadline for application is October 15, 1994. For information: Loretta Freiling, Institute for Research in the Humanities, 1401 Observatory Drive, University of Wisconsin, Madison, WI 53706. Telephone: (608) 262-3855.

---

## SUMMER PROGRAMS

The Syracuse University Division of International Programs Abroad is sponsoring **The Medieval Pilgrimage Routes from Southern France to Santiago de Compostela: Romanesque Art in the Making**. Led by William Melzer, the course will be held from May 23-June 11, 1994. For information: Daisy Fried, Division of International Programs Abroad, Syracuse University, 119 Euclid Avenue, Syracuse, NY 13244-4710. Telephone: (315) 443-9419.

The summer program (June 20-August 2, 1994) of the Medieval Institute at the University of Notre Dame is offering two courses: Medieval Latin and Paleography. The registration deadline is June 10, 1994. For information: Summer Session Office, University of Notre Dame, 312 Main Building, Notre Dame, IN 46556. Telephone: (219) 631-7283.

## EXHIBITIONS

Founded in 1993, the **Hesperia Institute** is dedicated to the study of Italian medieval and Renaissance culture. Based in Spoleto, it will offer courses on art, language and literature from June 15 until July 15, 1994. For information: Hesperia Institute for Medieval and Renaissance Studies, P.O. Box 4070, New York, NY 10023. Telephone: (212) 580-8290.

The Groeningemuseum in Bruges will house **Hans Memling: Five Centuries of Reality and Fiction** from August 12, 1994 to November 15, 1994. Museums in Europe, Australia and the U.S. are lending works. In addition, the life, work and times of Memling in late-medieval Bruges will be documented and evoked by means of such original items as domestic utensils,



furniture, gold and silversmith's work, tapestries, clothing, jewelry, drawings, records, as well as by sculpture and paintings by contemporaries. The exhibition is open daily from 10 A.M. until 9 P.M.; advance booking is possible. Telephone: 32(0)50-34.79.59.

At the Chester Beatty Library in Dublin, the permanent exhibition, **Illuminated Manuscripts at the Chester Beatty Library**, is open from Tuesday to Friday, 10 A.M. to 5 P.M., Saturday 2 P.M. to 5 P.M.

The Historisches Museum in Frankfurt will house **794: Karl der Grosse in Frankfurt** from May 18 until August 28, 1994.

**Treasures in Heaven: Armenian Illuminated Manuscripts** will be at The Pierpont Morgan Library from May 4 through August 7, 1994. The exhibition focuses on the Armenian illustrated Gospel book and brings together approximately ninety of the finest examples from the 10th through the 18th century. A series of public lectures is scheduled throughout the duration of the exhibition.

**The Currency of Fame: Portrait Medals of the Renaissance**, an exhibition centered on 200 medals dating from around 1400 to 1600 is at the National Gallery of Art in Washington, D.C. until May 1, 1994. Thereafter, it will be at The Frick Collection in New York City from May 24 through August 22, 1994 and at the National Gallery of Scotland in Edinburgh from September 22 through December 20, 1994. The exhibition was organized by Stephen K. Scher. A fully illustrated exhibition catalogue with entries by Scher and thirty international scholars is published by Harry N. Abrams, Inc.

**Gothic Art in Slovenia** is at the National Gallery in Ljubljana, Slovenia from April until August, 1994. There are Slovene and German editions of the two-volume catalogue.

From April 14 until May 29, 1994, **Cistercian Manuscripts from Sitticum** will be at the National Gallery in Ljubljana, Slovenia. The manuscripts will be presented in the company of other Romanesque objects in Slovene collections. The catalogue of the exhibition by Otto Mazal and Nataša Golob is in Slovene and German. Of related interest is Nataša Golob, **Twelfth Century Cistercian Manuscripts from Sitticum** to be published in June 1994; 340 pp, 158 color and 77 black-and-white illustrations. ISBN 1-872501-86-9. Special subscription offer until the end of May, 1994: £85/\$140. Harvey Miller Publishers, 20 Marryat Road, London SW19, England.

**An Obsession with Fortune: Tyche in Greek and Roman Art** will be at the Yale University Art Gallery from September 1, 1994 until December 31, 1994.

From May 17, 1994 until September 4, 1994, the Österreichische Galerie in Vienna will host an exhibition entitled **Der Meister von Großlobming**.

**I normanni, popolo d'Europa** may be seen at the Palazzo Venezia in Rome from January 28, 1994 to April 30, 1994.

A series of exhibitions of illuminated manuscripts in Italian collections and libraries is being organized by the Ministero dei Beni Culturali. The series title is **I luoghi della memoria scritta**. The exhibitions are conceived in three sections and will

be displayed in six different locations, from March 21 to May 31, 1994. **I libri del silenzio** (an exhibition of Exultet rolls) will be held at the Abbey of Montecassino, and will also be at the Biblioteca Nazionale in Rome. **I libri della porpora** will be seen at the Biblioteca Casanatense in Rome and the Biblioteca Marciana in Venice. **I libri del decoro** will be seen at the Biblioteca Laurenziana in Florence and the Biblioteca Estense in Modena.

**Federico II di Svevia e la Sicilia normanna** will open in May or August of 1994 in Palermo.

**L'art à la cour de Hollande**, an exhibition of Dutch art in the later fifteenth century, will be in Dijon and Utrecht this spring.

**Himmel, Hölle, Fegefeuer. Das Jenseits im Mittelalter**, organized by the Schnütgen Museum is at the Josef Haubrich-Kunsthall in Cologne from June 21, 1994 to August 28, 1994. A catalogue is available with an announced price of DM49.

**Mittelalterliche Buchmalerei aus dem Kloster Seeon** will be held at the Seeon Cloister (Oberbayern) from June 28, 1994 to October 2, 1994.

**Die Fürstenberger. 800 Jahre Herrschaft und Kultur in Mitteleuropa** may be seen at the castle at Weitra in Austria from May 12, 1994 to October 30, 1994.

An exhibition entitled **Heinrich der Löwe und seine Zeit. Herrschaft und Repräsentation der Welfen 1125-1235** is planned for August 6, 1995 to November 12, 1995 at the Burg Dankwarderode in Braunschweig.

## RECENT PUBLICATIONS

Neil Stratford, **Catalogue of Medieval Enamels in the British Museum**, vol. II, **Northern Romanesque Enamels**, 252 pp, 42 color and 205 black-and-white illustrations, 2 maps. British Museum Press, \$155.00. Available in the U.S. through The David Brown Book Company, P.O. Box 5605, Bloomington, IN 47407. Telephone: (812) 331-0266; fax: (812) 331-0277.

Warren Sanderson, **Early Christian Buildings. A Graphic Introduction**, (Astrion Publishing, 1994), 128 pp, 124 black-and-white illustrations, \$24.95 (U.S.A.), \$29.95 (Canada). ISBN 1-884470-06-8. Astrion Publishing, P.O. Box 783, Champlain, NY 12919. Fax: (514) 935-7557.

Fulvio Cerini, **I portali della cattedrale di Genova e il gotico europeo**, (Florence, 1993), 212 pp., 89 black-and-white and 7 color illustrations. ISBN 88-222-4133-9, 85,000 lire. Casa Editrice Leo S. Olschki, Casella postale 66, 50100 Firenze. Telephone: 055-65-30-684; fax: 055-65-30-214.

**The Age of Migrating Ideas. Early Medieval Art in Northern Britain and Ireland**, eds. R.M. Spearman and J. Higgitt, the proceedings of a conference on Insular Art held at Edinburgh in January, 1991 has been published (Edinburgh, 1993), 267 pp., ill., maps. ISBN 0750903570.

Malis Baylé. **Les origines et les premiers développements de la sculpture romane en Normandie. Art de Basse-Normandie, 1993**. 471 pp., 754 illustrations. 400 FF. J. Pougheol, ed., 49, rue Canchy, 14300 Caen, France.



Friedrich Kestel, "The Arthur Kingsley Porter Collection of Photography and the European Preservation of Monuments," Visual Resources 9 (1994), 361-81.

Elizabeth C. Parker and Charles T. Little, The Cloisters Cross: Its Art and Meaning. 352 pp, 200 illustrations, 16 in color, £48. ISBN 1872501907. Harvey Miller Publishers, 20 Marryat Road, London SW19 5BD, England; or STBS, Ltd., P.O. Box 786 Cooper Station, New York, NY 10276.

Studies in Medieval Art and Architecture Presented to Peter Lasko, eds. D. Buckton and T.A. Heslop, 1994. £45. Alan Sutton Publishing Ltd., Phoenix Mill, Far Thrupp, Stroud, Glos., GL5 2BU or 83 Washington Street, Dover, NH 03820.

Ernst Kitzinger, I mosaici del periodo normanno in Sicilia, (Palermo, Accademia nazionale di scienze, lettere e arti, 1992).

Gunther Fabian, Bestandskataloge des Mittelrhein-Museums Koblenz, Vol. III: Die Skulpturen vom 12. bis 18. Jahrhundert. Koblenz, Städtische Museen, 1993.

Bernhard Decker, Bestandskataloge des Hällisch-Fränkischen Museums Schwäbisch-Hall, Vol I: Die Bildwerke des Mittelalters und der Frührenaissance 1200-1656. Sigmaringen, Thorbecke-Verlag, 1994.

Paul Pieper and Ina Müller, Das Paradies des Domes zu Münster in Westfalen. Münster, Aschendorff-Verlag, 1993.

Richard Hodges, ed., San Vincenzo al Volturno 1: The 1980-86 Excavations, Part I. 236 pp, 92 line illustrations, 123 black-and-white illustrations, 23 color plates, Lit. 80,000 including postage and packing. ISBN 0-904152-24-3. The British School at Rome, Piazzale W. Churchill, 5 (già Via Gramsci, 61), 00197 Rome, Italy.

Christel Krauß, ...und ohnehin die schönen Blumen: Essays zur frühen christlichen Blumensymbolik. 236 pp. ISBN 3-8233-4134-0. DM 48. Gunter Narr Verlag, Postfach 25 67, D-72015 Tübingen, Germany.

## JOURNALS

The Centro de Estudios del Romano editis Codex Aquilarensis, a periodical that focuses on medieval Iberian topics. Past issues have been on Alfonso VIII, painting restoration, and monasteries. For information about orders or contributions, write: Pedro Luis Huerta Huerta, Servicio de Publicaciones, Centro de Estudios del Romano, Monasterio de Santa Maria de la Real, 34800 Aguilar de Campo (Palencia), Spain. Fax: +34+79+125880.

Early Medieval Europe, edited by Tom Brown, Edward James, Rosamond McKitterick, David Rollason and Alan Thacker, is a new interdisciplinary journal published in April and September of each year. For information and/or a free sample issue: Judy Higgins, Longman Higher Education, Longman House, Burnt Mill, Harlow, Essex, CM2 2JE, England.

The Journal of Unconventional History publishes papers that break with convention by presenting original material, or by combining existing knowledge in new, thought-provoking configurations, or by offering new interpretations of historical

data, or by experimenting with new modes of historical writing, or...? Its mission is to publish original, unconventional work by scholars who present new discoveries or new and fruitful syntheses of older ideas, and who make a strong case for positions that don't conform to current concepts about "known facts" of history.

Past issues of the Journal, which was founded in 1989, have featured lively discussions of such topics as Mormon polygamy, the origins of language, museums as teachers of history, clothing as an instrument of repression in Puritan New England, historical examples of mooning (earliest so far, A.D. 1201), and medieval and modern criminal prosecutions and punishments of animals. The Journal is now calling for papers for its issue of Winter 1995 (deadline November 1, 1994) and beyond. Send your article, preferably with a covering letter explaining why you consider your work to be unconventional, to Journal of Unconventional History, P.O. Box 459, Cardiff-by-the-Sea, CA 92007-9900. Telephone: (619) 459-0936.

## NEWSLETTER

Harmonia is a newsletter devoted to early music performance. It is published monthly. The June issue covers summer events. Subscriptions are \$15.00 per year. For information: Patricia Kuts, Harmonia, 736 13th Street SE, Washington, DC 20003. Telephone: (202) 543-1941.

## SITES, MONUMENTS, MUSEUMS

The exhibition room at the Bodleian Library, Oxford is undergoing complete refurbishment. It is hoped that the work will be completed by June, 1994, when the room will re-open with a major exhibition of European treasures from the Library's own manuscript and printed collections.

A Gothic cloister arcade has been discovered at the Cistercian abbey of Tintern (Wexford). Extensive excavation of the cloister is planned for the summer of 1994 by the Office of Public Works.

The medieval collection of the Historisches Museum in Speyer reopened on March 13, 1994. A new catalogue of the collection by Meinrad Maria Grewenig is available from Hatje-Verlag in Stuttgart for DM 35.

The Fitzwilliam Museum in Cambridge has recently acquired a leaf from a 13th-century English manuscript with two full-page miniatures (Sotheby's, November 30, 1993, lot 2).

Twelve manuscript fragments found by Dr. Christopher de Hamel are believed to be from the Holy Sepulchre. Thought completely lost when the library of the Holy Sepulchre was looted by Saladin in 1187, the fragments have been purchased by the London dealer Quaritch from Sotheby's.

The Center for Jewish Art, under the leadership of Professor Bezalel Narkiss and Dr. Aliza Cohen-Mushlin, has begun to catalogue the manuscripts from the Firkovitch Collection now in the St. Petersburg Public Library. Among the most important illuminated manuscripts in the collection are: the First Leningrad Pentateuch, Palestine or Egypt, 929 A.D., which is the earliest dated manuscript and one of the most important complete Pentateuchs in existence; the highly decorated Colorful Pentateuch, Palestine or Syria, 11th century; and the



Leningrad Codex, Fustat, 1008, 1009 or 1010 A.D., the only complete Hebrew Bible from the Near East surviving from the early Middle Ages.

The **Leaning Tower of Pisa** has stopped leaning because, last July, lead ingots were sunk into the ground as a counterbalance and a steel girdle was placed around the tower. Indeed, the tower has moved back by one centimeter at the top.

In April, Simone Martini's **Maestà** in the Palazzo Pubblico at Siena will again be on view after extensive restoration that revealed that the fresco was executed in two distinct stages.

The facades of Notre Dame de Paris and Notre-Dame-de-la-Grande, Poitiers are covered with scaffolding, as is the north transept portal of Bourges Cathedral.

## CONFERENCES AND SYMPOSIA

**Gothic Art in Slovenia**, an international symposium, will be held from October 19-22, 1994. Among the speakers are Ernő Marosi, Gerhard Schmidt, Artur Rosenauer, Horst Schweigert, Mario Schwarz, Janez Höfler, Andrea De Marchi and Nataša Golob. For information: Nataša Golob or Janez Höfler, University of Ljubljana, Art History, Aškerceva 12, 61000 Ljubljana, Slovenia.

The Department of Architectural History at the University of Virginia will host its seventh annual conference on November 5th and 6th, 1994, entitled **Reconstructing the Past: the Myth of the Medieval**. Leading scholars will address methods by which medieval architecture has been understood and mythologized, from the time of its conception through the present. Presentations include: medieval art from the Renaissance perspective, nineteenth-century revivals of medieval architecture in Europe and the United States, and current scholarship on the medieval. Visits to medieval-revival buildings in Virginia are also planned. For information: Department of Architectural History, School of Architecture, University of Virginia, Campbell Hall, Charlottesville, VA 22903. Telephone: (804) 294-1428.

**La Raíz Geográfica en la Historia y en la Literatura**, the II Congreso Internacional sobre Caminería Hispánica, will be held at Madrid, Alcalá de Henares, Guadalajara and Pastrana from July 4-9, 1994. For information: Instituto de Filología del Consejo Superior de Investigaciones Científicas, C/ Duque de Medinaceli, 6, 28014 Madrid.

In conjunction with the exhibition **Treasures in Heaven: Armenian Illuminated Manuscripts** at The Pierpont Morgan Library, there will be a symposium on May 21-22. Art history papers include: Annemarie Weyl Carr, "Icon-tact: Byzantine Art and the Armenian Kingdom of Cilicia;" Priscilla Soucek, "An Islamic Perspective on Armenian Art;" Helen C. Evans, "Armenian Art Looks West;" and Alice Taylor, "Armenian Art as Self-Identity."

**Painted Wood: History and Conservation**, a symposium sponsored by the Wooden Artifacts Group of the American Institute for the Conservation of Historic and Artistic Works (AIC) will be held November 12-14, 1994 in Williamsburg, Virginia. For information: Valerie Dorge, (310) 822-2299.

**Byzantine Cyprus: In Memory of Doula Mouriki**, a conference of the Program of Hellenic Studies, will be held on May 13-15, 1994 at Princeton University. For information: Chris Mayer, Center for Visitors and Conference Services, 71 University Pl., Princeton, NJ 08544-2088. Telephone: (609) 258-3901.

**Individuum und Individualität im Mittelalter**, the Twenty-Ninth Kölner Mediaevistentagung will be held at Cologne from September 13-16, 1994. For information: Andreas Speer, Thomas-Institut der Universität zu Köln, Universitätsstrasse 22, D-5000 Köln 41, Germany. Telephone: (0221)-470-2309; fax: (0221)-470-5155.

**V Jornadas Medievales**, an international colloquium sponsored by the Universidad Nacional Autónoma de México and the Instituto de Investigaciones Filológicas y de la Facultad de Filosofía y Letras, will be held September 19-23, 1994. For information: Concepción Company, Universidad Nacional Autónoma de México, Instituto de Investigaciones Filológicas, Ciudad Universitaria, Apartado Postal 121-071, México. Telephone: 616-0950, 060-0804, 622-7485; fax [5]665-7874.

Two symposia will be held in celebration of the 800th anniversary of the birth of Frederick II: Erice from September 25-30, 1994; and, at Potenza-Castel Lagopesole-Melfi from October 19-23, 1994.

## CALLS FOR PAPERS

The **Medieval Academy of America** will hold its 1995 Annual Meeting in Boston from March 30 - April 1. The deadline for submission of one-page abstracts (250 words) to session chairs is May 15, 1994. Of the sixteen proposed sessions, at least six are of interest to art historians:

"The Liturgical Arts and the Shaping of Communal Memory." Chair: Margot E. Fassler, Dept. of Music, Brandeis University, Waltham, MA 02254-9110.

"Reading Images, Imaging Texts: Visual and Verbal in Medieval Culture." Chair: Gail McMurray Gibson, Dept. of English, Davidson College, P.O. Box 1719, Davidson, NC 28036-1719.

"Gestures of Friendship, Gestures of Insult." Chair: Geoffrey Koziol, Dept. of History, University of California, Berkeley, Berkeley, CA 94720.

"Gender, Authority, and the Gaze." Chair: Sarah Stanbury, Dept. of English, College of the Holy Cross, Worcester, MA 01610.

"History Painting' in the Middle Ages: The Representation of Historical Events in the Visual Arts." Chair: Anne D. Hedeman, School of Art and Design, University of Illinois, 408 E. Peabody Drive, Champaign, IL 61820.

"Graphic Configurations of Space and Time." Chair: Scott D. Westrem, 33 Stuyvesant Street, New York, NY 10003. Subject matter for this session might include *mappaemundi* and other maps, city views, cosmographies, geographies, travel accounts, computus tables, genealogies, etc.

The 1994 Conference of the **Southeastern Medieval Association (SEMA)** will be held September 29 to October 1 at Marymount University - Ballston Campus, Arlington, Virginia. The organizers will entertain proposals for both full sessions and for individual twenty-minute papers on any topic of interest to medievalists. Abstracts (250 words) should be



submitted by April 30, 1994 to Lillian M. Bisson, School of Arts and Sciences, Marymount University, Arlington, VA 22207. Telephone: (703) 284-1653; fax (703) 284-2859.

**Manuscripta** announces the Twenty-First Saint Louis Conference on Manuscript Studies to be held on Friday and Saturday, October 21-22, 1994 at Saint Louis University.

Participants are invited to present papers in codicology, paleography, cataloguing projects, illuminations, textual work and computer applications. Abstracts of proposed twenty-minute papers must reach the Conference Committee by August 1, 1994. For information: Conference Committee, Manuscripta, Pius XII Memorial Library, Saint Louis University, 3650 Lindell Blvd., Saint Louis, MO 63108.

---

#### MINUTES OF THE ANNUAL MEETING OF THE CORPORATION OF THE INTERNATIONAL CENTER OF MEDIEVAL ART

February 18, 1994, New York Hilton and Towers, NY

#### OFFICERS' REPORTS

**PRESIDENT:** Marilyn Stokstad welcomed the unusually large gathering. She introduced Whitney Stoddard, the one ICMA life member attending the meeting. She also named the past presidents of the organization and introduced those present, Walter Cahn and Robert Calkins. She reported on the general good health of the organization and thanked the membership for their generous support of the capital campaign. She announced the formation of an ad hoc Program Committee, chaired by Dale Kinney, for the purpose of selecting topics from among those submitted for an expanded number of ICMA-sponsored sessions -- at CAA and Leeds -- as well as those traditionally offered at Kalamazoo. The establishment of this as a permanent committee will require an amendment to the by-laws. She also announced the intention for the Newsletter to serve as a clearing house for notices of exhibitions worldwide and sought the cooperation of members in collecting this information. Stokstad referred to several publications that can be ordered from ICMA, citing in particular the International Census of Doctoral Dissertations in Medieval Art, 1982-1993 recently compiled by Dorothy F. Glass with the help of Martha Easton and Margaret Lubel.

**SECRETARY:** Elizabeth Parker reported the membership figures for 1993: Individuals - 756, Institutions - 464, TOTAL - 1220 (a substantial increase over 1134 for 1992); 1994 to date: Individuals - 612, Institutions - 380, TOTAL - 992 (as of February 15, 1994). The marked increase in membership is due to the efforts of Mary Shepard, chair of the Membership Committee. A mailing to members teaching graduate courses yielded 44 new student members. A mailing to Medieval Academy members brought in 34 new members. Mary plans a mailing to medieval art historians not yet members of ICMA.

**TREASURER:** Paula Gerson reported the successful outcome of a recent IRS audit of ICMA's accounts. She explained the modest \$5.00 rise in membership dues for active members -- both U.S. and non-U.S. -- (but not for students) in 1994 as needed mainly to compensate for the cost of an annual independent audit we now require as well as increased costs in the publication of Gesta and the Newsletter. She reported that the income for 1993 was approximately \$68,000 (of which \$57,000 came from dues). The total 1993 expenses of \$74,000 included the non-recurring but substantial outside accounting costs in preparation for the IRS audit. Gerson also explained the decision of the Board to put the investment of ICMA funds in the hands of a money manager and thus the decision of the Finance Committee to combine the assets of the Capital Campaign and the General Fund in the amount of \$358,600 and to move them from the firm of Dean Witter to Wood, Struthers & Winthrop Management Corp. The total assets of ICMA are \$423,824.

**FINANCE COMMITTEE:** Stephen Scher said that the first phase of the Capital Campaign, which strictly speaking was for endowment funds, is officially over, although efforts will continue. The wealthy constituency which was part of the early history of ICMA was never rebuilt, so that we were unable to meet the goal, originally \$1,500,000, later reduced to \$1,000,000. The \$350,000 raised was mainly from the membership, although there was a two-year \$75,000 matching gift from an anonymous donor. The second installment of this gift came in the form of stained glass to be sold at auction, from which a total of \$54,342 was eventually realized. Scher reported the decision to let the capital grow for a period of 3-5 years rather than use the income from it. He said that some of the goals for the organization are already in place as a result of the campaign. ICMA is now on a firm footing financially and it is now possible to have permanent full-time staffing of the office at The Cloisters. It has also been possible to give increased support to Gesta, the Newsletter and the Census.

**GESTA:** Annemarie Weyl Carr noted she had only recently taken over from Lucy Sandler and that her first issue would be coming out in November of 1994. She also said she planned a special issue in collaboration with Henry Maguire for April of 1995 devoted to "Medieval Art History without Art?" (derived from his CAA session of the same title in Seattle last year).

**NEWSLETTER:** Dorothy F. Glass noted that the method for assembling the information for the International Census of Doctoral Dissertations in Medieval Art, 1982-1993 is explained in her preface to the publication. She reiterated her hope that the Newsletter might serve as a clearing house for announcements of exhibitions worldwide. For this, as for the responses to the recent Newsletter questionnaire, and other important help, she thanked the membership.

#### ELECTIONS

**OFFICERS:** The following officers were unanimously elected: Marilyn Stokstad, President; Charles T. Little, Vice-President; Paula Gerson, Treasurer; Elizabeth C. Parker, Secretary.



**DIRECTORS:** The following members, nominated by the Nominating Committee and presented to the Board of Directors at its Fall 1993 meeting, were unanimously elected to three-year terms as Directors (1994-1997): Robert Bergman, Jeffrey Hamburger, Ruth Mellinkoff, Mary Shepard, and Christine Verzar.

**NOMINATING COMMITTEE:** The following members, nominated by the Nominating Committee and presented to the Board of Directors at its Fall 1993 meeting, were unanimously elected to the Nominating Committee for 1994: Elizabeth Sears (Chair), Joan Holladay, Marcia Kupfer, Elizabeth Teviotdale, and Steven Zwirn.

**"THE JOYS OF SUMMER: TEACHING NEH SEMINARS IN MEDIEVAL ART":** Marilyn Stokstad introduced a panel comprised of Robert Calkins, Dale Kinney and Stephen Murray, each of whom had taught at least one NEH seminar in Europe. Stokstad said the aim of this discussion was to encourage ICMA members to organize and to attend these NEH summer seminars. Only 15 out of 118 have so far been given for medievalists. Murray, Calkins and Kinney briefly described their very positive experiences.

**OTHER BUSINESS:** Barbara Zeitler described the sessions ICMA is co-sponsoring with The Metropolitan Museum of Art and the Byzantine Studies Conference at the International Medieval Congress to be held at the University of Leeds July 4-7, 1994. She urged the membership to attend. Virginia Jansen repeated her previous suggestion to broaden ICMA by making the organization and service to it more accessible to its members, specifically through support for the travel expenses of Directors to board meetings on a rotating basis. Marilyn Stokstad said a discussion at the Fall Board meeting had raised the problem of how to select who should get this kind of support. She said the issue and the logistics of it were still under consideration. Jansen also advocated encouraging membership through the idea of self-nomination through the Nominating Committee and through reduced rate membership for low income subscribers. Stokstad urged members to make their interest in service known to the Nominating Committee. Jansen also reported that the State of the Discipline Committee, of which she is chair and Sheila Bonde, Jean Givens and Clark Maines are members, was working on a questionnaire and discussing a workable vehicle for exchange of syllabi.

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

**FIRST CLASS DATED MATERIAL - DO NOT DELAY**