

ICMA NEWSLETTER

4/1/96

THE INTERNATIONAL CENTER OF MEDIEVAL ART

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Judith Oliver, Editor

Spring 1996/1

ICMA NEWS

INSTALLATION OF OFFICERS

At the Annual Meeting of the International Center of Medieval Art, February 22, 1996, the following officers were unanimously elected: Charles T. Little (President), Dorothy F. Glass (Vice-President), Paula Gerson (Treasurer), and Elizabeth C. Parker (Secretary). The membership approved the following slate of **Directors**: Cynthia Hahn, Robert Ousterhout, Lilian Randall, Elizabeth Sears, and David Simon. The membership also approved the following slate for the 1996 **Nominating Committee**: William Diebold (Chair), Thelma Thomas, Donna Sadler, Daniel Weiss, and Anne Stanton. At the Fall 1995 meeting of the Board of Directors, a new class of **Advisors** was elected: Richard Emmerson, Margot Fassler, Joan Holladay, Geneva Kornbluth, Debra Pincus, Brendan Cassidy, Danielle Johnson, Sophia Kalopissi, Nigel Morgan, and Valentino Pace. The Center would like to thank all of the Officers, Directors, and Advisors for agreeing to serve.

OTHER COMMITTEES

Members of the **Publications Committee** are: Nancy Sevcenko (Chair), Peter Barret, Walter Cahn, Annemarie Weyl Carr, Michael Cothren, Dorothy Gillemann, Dale Kinney, Judith Oliver, Elizabeth Parker, Lucy Freeman Sandler, and Pamela Sheingorn. Members of the **Program Committee** are: Christine Verzar (Chair), Elizabeth Valdez del Alamo, Sharon Gerstel, Geneva Kornbluth, Kathleen Nolan, and Elizabeth Parker. **Finance Committee** members are: Stephen Scher (Chair), Ronald Atkins, Matthew Donner, Paula Gerson, Jonathan Kagan, Charles Little, Nancy Netzer, Elizabeth Parker, and Anne Derbes. The **Membership Committee** consists of Anne Derbes (Chair), Elizabeth Parker, Stephen Scher, and Mary Shepard.

FROM THE PRESIDENT

As I begin my term as President, I would like to thank my predecessor, Marilyn Stokstad. Her energy and warm sense of humor have enlivened the leadership of the ICMA for the past three years. This year marks the fortieth anniversary of this organization, and I am pleased to report that thanks to Marilyn's leadership and the stewardship of Paula Gerson (Treasurer) and Stephen Scher (Chair of the Finance Committee), the organization is firmly in the black, something that even a few years ago would have been a wild dream. For those who generously contributed to the "40 for 40" campaign we have acknowledged their support below. It is not too late for other members to join the list, 1996 is far from over.

Thanks to the wide-based support of the Board of Directors and the membership, the revised by-laws of the

organization were ratified at the Annual Meeting in Boston in February. With the new by-laws, we now have a single class of Advisors, combining foreign and domestic. A new class of Directors was also approved at the Annual Meeting. I would like to thank the retiring class of Directors and Advisors. My thanks also to the out-going members of the Nominating, Publications, and Program Committees. I look forward to working with all of those beginning their terms of service. The leadership of Gesta is changing after the Spring issue. Annemarie Weyl Carr is being succeeded by Dale Kinney. We are grateful to Annemarie for her fine management and the timely appearance of Gesta.

We plan a number of changes to the organization in the coming year in order to serve you better. We plan to go electronic in the near future and make current news and information about the organization available on the World Wide Web. This will not only save paper and postage, but give us the capability to keep you more up to date.

The Limestone Sculpture Provenance Project, sponsored by the ICMA, is now being co-directed by Georgia Wright. Recently, the Klein Foundation has become a supporter of the project. A brochure and a video have been produced to explain this innovative interdisciplinary project and demonstrate the methodology. Copies of both are available at the ICMA office, the video for a modest fee.

"40 FOR 40" CONTRIBUTORS

Charles Little

James Addis, Peter Barret, Ellen Beer, Adelaide Bennett, Janeta Benton, Anibal Biglieri, Donald & Lauren Breese, Herbert Broderick, Elizabeth Brown, Katharine Brown, Annemarie Weyl Carr, Mary Carruthers, Carolyn Carly, Celia Chazelle, Anne Derbes, Nicholas Dmytryszyn, Sheila Edmunds, Ilene Forsyth, Paula Gerson, Dorothy Glass, Cheryl Goggin, Anna Gonosova, Laurie Greer, Gary Hess, Mary Heuser, Nancy Hunsinger, Michael Jacoff, Steven Janke, Danielle Johnson, Ann Jones, Nurith Kenaan-Kedar, Dale Kinney, Ernst Kitzinger, Joseph Korroski, Yoshio Kusaba, Lucia Skipwith Lilien, Charles Little, Michelle Locke, Margaret Lubel, Henry Maguire, Charles McClendon, Hiromi Mizushima, Anita Moskowitz, Xenia Muratova, Lawrence Nees, Carol Neuman de Vegvar, Kathleen Nolan, Judith Oliver, Robert Ousterhout, Elizabeth Parker, Katherine Rorimer, Elizabeth Sears, Maria Seuren, Nancy Sevcenko, Mary Shepard, Susan Slaughter, George Spera, Jr., Michelle Steger, Marilyn Stokstad, Virginia Stotz, Mary Evelyn Stringer, Richard Sundt, Leslie Bussis Tait, Takako Tsujimoto, H. Tummers, Mario Valente, Anne Van Buren, Amy Vandersall, Barbara Watkinson, Carolyn

Watson, Otto Werckmeister, Helen Zakin, Marie-Thérèse Zenner, Ann Zielinski, Martin Zollner

FROM THE EDITOR

All members are urged to e-mail the ICMA office directly in the near future (perhaps telling us when you received this newsletter) so that Compuserve can automatically collect your e-mail addresses. Those provided in writing on membership renewal forms have sometimes proven hard to decipher and efforts to contact many of you this year have been thwarted by bad addresses. Presently we have some 300 e-mail addresses on file. We hope to establish an up-dated e-mail directory as soon as possible which will be available to members upon request. We also solicit all members' opinions about what they would like to see on a Web page and what they would prefer in print, including the Index of Gesta, the International Census of Doctoral Dissertations in Medieval Art, and the ICMA Newsletter.

FROM THE PROGRAM COMMITTEE: ICMA SESSIONS

KALAMAZOO 1996: ICMA will sponsor three sessions on **Art of the Multiple Cultures and Religions of Medieval Iberia**, organized by David Simon, to be held at the 31st International Congress on Medieval Studies at Western Michigan University in Kalamazoo, May 10, at 10 a.m., 1:30 and 3:30 p.m.

LEEDS 1996: Two sessions on "Decadent Art"? **Languedoc in the Thirteenth Century**, organized by Leslie Bussis Tait, will be held at the International Medieval Congress at the University of Leeds, on Tuesday, July 9, from 2 to 5:45 p.m.

CAA 1997, CALL FOR PAPERS: ICMA will sponsor one session, organized by Virginia Jansen and Carol Kirinsky, entitled **Richard Krautheimer's Legacy Examined** at the Annual Meeting of CAA in New York in 1997. This session in memory of Richard Krautheimer (1897-1994), especially recalling his most influential article about medieval art, "Introduction to an Iconography of Medieval Architecture" (*Journal of the Warburg and Courtauld Institutes* 5 (1942): 1 ff.), welcomes papers on buildings in all periods that: (1) evaluate the historiography, reveal the continuing influence, or criticize the premises of that article or others by Krautheimer; (2) explain why scholars still emphasize style and technique rather than iconography and meaning in architecture; (3) address such topics as "selective transfer" or that examine models and their later versions so as to explain their changed meanings; (4) tell what we know about why selective transfers occurred. Abstracts should be specific about the proposed content and should make clear the context of the material. Please fax proposal to Carol Kirinsky (212) 995-4182, or Virginia Jansen (408) 395-4885/(408) 459-3535, by April 14.

LEEDS 1997, CALL FOR PAPERS: ICMA will sponsor a total of three sessions at the International Medieval Congress in Leeds, 1997. One session on **Byzantium and the Medieval West** is being organized by Lawrence Nees and William Tronzo. Speakers who wish to present papers in honor of Ernst Kitzinger are invited. Although papers on any topic of medieval art and architecture will be considered, it is hoped that the session will reflect some of

Kitzinger's main interests, including the interpretation of style, floor mosaics, Norman Sicily, Roman painting, the cult of images, portraiture, and relations between Byzantium and the West. Please send proposals for papers by July 1, 1996 to William Tronzo, 332 Suffolk Road, Baltimore, MD 21218.

ICMA will also sponsor two sessions on **The Illuminated Psalter in Gothic England: Examining the Choice and Use of a Text**, organized by Margot McIlwain and Anne Rudloff Stanton. One-page abstracts for papers addressing the reception of the psalms in Gothic England (ca. 1200-1400), the relationship of Psalter illustration programs to the Psalter text, the exchange of images and ideas between Psalters and Books of Hours, the function of large-scale and heavily-illuminated 14th-century Psalters, and related issues may be sent to Anne Rudloff Stanton, University of Missouri, Department of Art History and Archaeology, 109 Pickard Hall, Columbia, MO 65211. Fax: (573) 884-4039; e-mail: ahaanne@showme.missouri.edu). **Deadline: July 15, 1996.**

KALAMAZOO 1997, CALL FOR PAPERS: The ICMA will sponsor two sessions on **Gothic Ivories: Art in the Private Sphere** at the 32nd International Congress on Medieval Studies at Western Michigan University, Kalamazoo, May 1997. The sessions, planned to coincide with a major loan exhibition of Gothic ivories, "Images in Ivory: Precious Objects of the Gothic Age", to be held at the Detroit Institute of Arts (March 9-May 11) and the Walters Art Gallery (June 15-August 31, 1997), will be organized by Peter Barnet and Elizabeth Sears.

Since the publication of Raymond Koechlin's still-standard *Les ivoires gothiques français* in 1924, the study of Gothic ivories has been dominated by a typological approach in which objects are grouped by class (statuettes, diptychs, mirror backs, writing tablets, etc.). Departing from this tradition, papers are solicited which throw light on the function of ivories, both sacred and secular, in private life. Topics on related media will also be considered. Possible themes include: the role of small-scale religious works in private devotion; the role of luxury objects in the domestic sphere; circumstances of production; patronage; collecting; gift-giving; the sources and transmission of iconographical motifs; the aptness of themes to the function of objects; problems in "reading" sacred and secular images; the relation between ivories and works in other media. Abstracts (300 words in length) should be sent to Peter Barnet, Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202; fax: (313) 833-7881, by September 1, 1996.

CALL FOR PROPOSALS FOR 1998 ICMA SESSIONS AT CAA, KALAMAZOO, AND LEEDS

Proposals for sessions to be sponsored by the ICMA at the 1998 CAA Conference in Toronto (in February, one session), the 1998 International Congress on Medieval Studies at Kalamazoo (in May, one to three sessions), and the 1998 International Medieval Congress at the University of Leeds (in July, one to three sessions) are sought by the ICMA Program Committee. The committee would like to encourage submission of a wide range of topics not covered in ICMA sponsored sessions so far which might address a

variety of methodologies, disciplines, specific media (e.g. tapestry, minor arts, etc.), genres (e.g., but not limited to, secular arts, urbanism, public monuments, civic art and architecture, saints' lives, a major building and its decoration, Italian Gothic sculpture in an international context, cloisters, Crusader art, etc.), and/or regions (such as, but not limited to, German, Scandinavian, East and Central European, Greek, Anglo-Saxon, Norman, Islamic art in the West, etc.). Organizers of the Leeds Congress apparently have a preference for sessions with international participation. Session proposers should be encouraged to think carefully about the audience their topic can best command, and to frame their topic proposals accordingly to one of the three conferences. The proposal should outline the overall theme of the session(s) and possible topics to be addressed within the separate sessions; it is helpful to provide a list of potential speakers who might respond to a call for papers, as well as a curriculum vitae of the session organizer.

To be considered, proposals of one or two pages for any of these conferences must reach the chair of the committee by **October 1, 1996**. Address inquiries and proposals to: Christine Verzar, Chair, ICMA Program Committee, Department of History of Art, The Ohio State University, 100 Hayes Hall, 108 North Oval Mall, Columbus, OH 43210. Telephone: (614) 292-7481; fax: (614) 292-4401.

ELECTRONIC RESOURCES

WEB SITES:

For an inventory of mailing lists on medieval topics subscribe to **WWW Medieval Resources**. <http://ebbs.english.vt.edu/medieval/medieval.ebbs.html>. The **Medieval Academy** has a home page on the World Wide Web. <http://www.georgetown.edu/MedievalAcademy>.

The **American Academy of Research Historians of Medieval Spain** can be accessed at <http://kubthp.cc.ukans.edu/kansas/aarhms/mainpage.html>.

A central gathering point for information on Byzantine studies on the internet now exists on the World Wide Web Page "**Byzantium: Byzantine Studies on the Internet**." It provides links to other sites.

The **University of Michigan Art Index** has a large collection of links to ancient and medieval art and literature.

ANIMA, the home page for the Arts Network for Integrated Media Applications, lists special events and new art publications available on line.

The **Home Page of the Louvre** has a number of collections available for browsing, including one on French medieval art.

Medieval Art Archive gives links to other pages of medieval interest: <http://www.princeton.edu/~tpnegron/artlinks.html>.

E-MAIL DISCUSSION GROUPS:

Some of medieval interest include the following: **Anglo-Saxon**: listserv@wvnm.vwnet.edu (subscribe Ansax-L); **Byzantium**: listserv@mizzou1.missouri.edu (subscribe Byzans-L); **Celtic**: listserv@irlearn.ucd.ie (subscribe Celtic-L); **Church History**: listserv@bgu.edu (subscribe Ecchst-L); **Early Christian and Jewish**: listserv@lehig.edu (subscribe Ioudaios-L); **Late Antiquity**: listserv@univsvcm.csd.

scarolina.edu (subscribe LT-Antiq); **Late Antique Christianity**: listserv@acadvm1.uchtawaca (subscribe Elenchus); **Medieval Feminist**: listsproc@uwavm.u.washington.edu (subscribe Medfem-L); **Medieval Iberian**: listserv@merle.acns.nyu.edu (subscribe Mediber); **Medieval Literacy**: listserv@uclink.berkeley.edu (subscribe Medliteracy-L); **Medieval Numismatics**: listserv@univsvcm.csd (subscribe Numism-L); **Medieval Texts**: listserv@vmd.cso.uiuc.edu (subscribe Medextl); **Medieval History**: listserv@ukarvnm.cc.ukans.edu (subscribe Mediev-L). Critiques of the usefulness of these groups are requested from readers. Late Antiquity comes highly recommended.

The **Société des Bollandistes** in Brussels, Belgium has set up an e-mail discussion group on Christian hagiography. Postings may be in any modern language. To subscribe send the message "subscribe <hagiomail>" to Majordomo@belnet.be.

USING THE WORLD WIDE WEB IN TEACHING

I do not advocate replacing libraries with electronic media. I agree with my colleagues who are concerned that use of the World Wide Web in teaching panders to students who cut their teeth on MTV. Nevertheless I will continue to use the WWW in teaching, and to allot some of my own time to exploring Web sites, for two reasons. First, many students are attempting to use the WWW as a research tool, and instructors need to know what is available in order to provide some critical guidance for them, just as we do with library resources. Second, I have found WWW technology particularly useful in teaching large courses where the duplication of materials or large library reserve lists seriously strain our resources at a time when our institution is more eager to upgrade computer technology than library holdings. Students have virtually limitless access to supplementary resources via their own computers or at University computing sites, many of which are open twenty-four hours a day.

In the short time I have used this technology, I have found two ways to use the Web as an undergraduate teaching resource. First, I have constructed my own Web pages, which include syllabi, handouts, and assignments. At present, this material is still handed out to students in class, but is always available as backup in case (or when) they lose the originals. This is especially useful in large courses. Linked to the syllabi are assignments making use of texts and images I place on the WWW myself. These are protected from public access by a password given out to the students so that the images are made available only to a specific group and thus fall within fair-use guidelines, as do 35mm slides. Some of these assignments are very simple, such as comparison essays using images not included in the textbooks, prepared by scanning and posting slides from our collection. In a more complex assignment, which I prepared for the Romanesque segment of our large ancient-medieval survey, I asked students to write a brief essay on which of the four main routes to Santiago de Compostela they would take, why, and to describe two monuments

they would see along the way. Their resource for this was a Web page that included several excerpts from William Melcer's translation of *The Pilgrim's Guide to Santiago de Compostela*, linked to other pages that presented images and short passages I wrote about various extant monuments.

The goal of this assignment was to acquaint students with contemporary texts and to help them link extant monuments with a particular historical/social context. The combination of texts and images, the ability to create a network of internal links within the basic page, and of course the television-like aspect of the computer monitor, gave the assignment a technological gloss that fostered an imaginative response from many of the students. While the preparation for this assignment, which included typing the texts, writing the small discussions, scanning the slides and coding the whole thing for readability by the Web program, was very time-consuming for me, presenting the assignment in this fashion allowed me to control its component parts more successfully than I could using the library.

The other way I have made use of the WWW is to point students toward existing sites (some of which are listed at the end of this essay) as reading assignments or to add reproductions of monuments not included in the course textbooks. For instance, last fall I had students compare the British Library's discussion of the Lindisfarne Gospels on their "Treasures of the British Library" page with a site that includes several images and some text about the Book of Kells. This assignment forced the students to think about the comparative quality of WWW sites, and also increased the available selection of images. This is crucial at our institution since we do not place any slides on reserve for study before exams. Both of these pages can be found through the Labyrinth site mentioned below. Some students, by exploring other areas of the site, raised questions that led them to real books in the library. Anything that creates and feeds academic curiosity in an undergraduate is a positive resource!

A short list of sites follows. 1. The Labyrinth is a Global Information Network for Medieval Studies: [http://www/georgetown.edu:80/labyrinth/](http://www.georgetown.edu:80/labyrinth/). Developed by Martin Irvine and Deborah Everhart (Georgetown University), it can be explored using its menu or word-searches. It includes bibliographies, electronic conferences, and links to electronic texts, libraries, and other medieval sites. This is highly recommended for beginners. 2. WWW Medieval Resources: <http://ebbs.english.vt.edu/medieval/medieval.ebbs.html>. Developed by Dan Mosser (University of Vermont), it contains links to text and image resources. 3. Descriptorium: <http://acsl.byu.edu/~hurhubu/descriptorium/descriptorium.html>. Developed by Jesse Hurlbut (Brigham Young University), it focuses on manuscripts.

More general sites for art history include: 1) Art History Resources on the Web: <http://witcome.bopw.sbc.edu/ARTHLINKS.html>, compiled by Chris Witcombe (Sweetbriar College); and 2), the Mother of all art history link pages: <http://www-personal.umich.edu/~amidkiff.com-piled-by-Dale-Midkiff> (University of Michigan),

especially interesting for a large section of links to museum web pages.

Anne Stanton, University of Missouri

RESOURCES IN MEDIEVAL ART

Microfilms of medieval manuscripts in the Iosif-Volokolamsk Collection of GIM, St. Petersburg University Library, Saratov State University, and Tver' State University have been acquired by the **Hilandar Research Library at Ohio State University**. For further information about holdings write Hilandar Research Library, 227 Main Library, 1858 Neil Avenue Mall, Columbus, OH 43210.

The **Getty Center for the History of Art and the Humanities** has been developing a photographic archive which includes medieval art in all media. The manuscript holdings were reported in the Winter 1994 Newsletter. Of special note is the Mission Héliographique, a collection of 300 photographs from the 1880's made for the Commission des Monuments Historiques. Begun in 1851, this was the earliest campaign to document historical architecture by means of photography. The Getty has the only set of prints outside of Paris. Other collections of note include: Fratelli Alinari (250,000 negatives including architecture, minor arts and paintings); Alounian-Lorbet Antiquaires, Maçon (Romanesque and Gothic sculpture sold before World War II); Asociacion Sancho Ramirez (400 prints of Jaca); James Austin (Romanesque and Gothic architecture and architectural sculpture in France and Italy, and Italian medieval art in the Musée Jacquemart-André in Paris, 5700 prints); Lester Bridaham (French Gothic gargoyles, 1300 prints); Ernest Brummer (medieval art collection at Duke University, 400 prints); John Cameron (French and English Gothic and Romanesque architecture, 1700 prints); Census of Gothic Sculpture in American collections (1000 prints); Crusader sculpture from the Holy Land (400 prints); François Garnier (French manuscripts, stained glass, and wall painting, over 7000 prints); Paula Gerson (Early Gothic Sculpture of Saint-Denis, 250 prints); Gothic Angevin architecture and sculpture in southern Italy (project directed by Caroline Bruzelius, 450 prints); Foto Arte Minore Max Hützel (collection of art and architecture in Italy, 60,000 prints); Guntram Koch (classical and Byzantine architecture and sculpture, 23,000 prints); Mark Lansburgh (medieval ivories, ca. 500 prints); Carolyn Mallone (English Gothic architecture, 1200 prints); Arxiu Mas/ Ampliaciones y Reproducciones (5400 prints of Spanish art); Pratt Institute Free Library (medieval monuments and decorative arts, 3600 prints); A.K. Porter (Romanesque architecture, 2000 prints); Romanesque cloister sculpture at The Metropolitan Museum (250 prints); Claude Schaefer (Medieval Burgundian sculpture, 1200 prints); Sotheby's (London), auction photographs of paintings and decorative arts since 1978; Jan van der Meulen (Chartres Cathedral archive, over 18,000 prints); Zodiacque Archive from the Benedictine monastery of La-Pierre-qui-Vire in Burgundy (Romanesque art and architecture, over 7600 prints).

CALLS FOR PAPERS

The Vernacularization of Late-Medieval Europe, Medieval Academy session at 1997 International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan, May 7-11, 1997. Papers should explore the use of vernacular languages in the transmission of nonliterary knowledge in the late Middle Ages. Send three copies of one-page abstract to William Crossgrove, Dept. of German Studies, Brown University, Providence, R.I. 02912 or e-mail William_crossgrove @brown.edu. Deadline September 15.

23rd Saint Louis Conference on Manuscript Studies (October 4-5, 1996). Abstracts of 200 words are due August 1, final papers September 2. Write: Conference Committee, Manuscripts, Pius XII Memorial Library, Saint Louis University, 3650 Lindell Blvd., Saint Louis, MO 63108.

The Medieval Practice of Space, Center for Medieval Studies, University of Minnesota, April 10-13, 1997. For further information write: Jody Enders, Department of French, UCSB, Santa Barbara, CA 93106; telephone: (805) 893-3111; email: jenders@humantias.ucsb.edu.

Redefining 'Italian Gothic' in Italian Gothic Art CAA 1997, Italian Art Society session. Deadline for proposals: June 20. Write to BOTH Martha Dunkelmann, 3 Harper Rd., Amherst, NY 14226 AND Anita Moskowitz, 420 Riverside Dr. apt. 8G, New York, NY 10025.

CONFERENCES AND SYMPOSIA

Saints and Power: The Cult of Relics in Medieval Aquitaine, a colloquium in conjunction with the Enamels of Limoges exhibition, The Metropolitan Museum of Art, April 26. For information telephone: (212) 570-3710.

Aesthetics and Presentation in Byzantine Literature, Art and Music, Dumbarton Oaks Byzantine Symposium, May 3-5, 1996. For information write: Dumbarton Oaks, 1703 32nd St. N.W. Washington D.C. 20007.

31st International Congress on Medieval Studies, Western Michigan University, Kalamazoo, May 8-12. Contact: Medieval Institute, Western Michigan University, Kalamazoo, MI 49008. Telephone: (616) 387-8745.

Sacred and Ceremonial Textiles. 5th Biennial Symposium of the Textile Society of America, Art Institute of Chicago, September 18-22. For information write Christa C. Thurman, Curator of Textiles, Textile Department, Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603-6110; telephone (312)443-3696; fax (312)443-0849.

17th Medieval Forum, Plymouth State College, April 19-20. Write Manuel Marquez-Sterling, Medieval Studies Council, Plymouth State College, Plymouth, NH 03264; telephone (903) 535-2425.

The Brieger Symposium on Medieval Art: In Memory of Robert Deshman will be held at the University of Toronto, May 3-4. For information write Department of Fine Art, University of Toronto, Toronto, Ontario, Canada M5S 3G3; telephone: (416) 978-6272; fax: (416) 978-1491 or email: wollesen@epas.utoronto.ca.

Art, Memory, and Family in Early Renaissance Florence, International Conference at the National Gallery of Art and the Courtauld Institute, June 27-29. For information write Patricia Rubin, Courtauld Institute, Somerset House, The Strand, London WC2R 0RN, UK.

3rd International Medieval Congress, International Medieval Institute, University of Leeds, July 8-11, 1996. For

information write Axel E. Müller, Congress Administration, International Medieval Congress, International Medieval Institute, Parkinson 103, University of Leeds, Leeds LS2 9JT, UK; telephone 44-113-233-3614 (or 3616); e-mail A.Muller@leeds.ac.uk.

Manuscripts with Music: Production and Use, 6th Biennial Conference of the Seminar in the History of the Book to 1500 in Oxford, July 12-14. Contact Peter Kidd, 56 Staunton Road, Headington, Oxford OX3 7TP, England, UK (e-mail: lewispsc@esable.ox.ac.uk), or Linda Brownrigg, 13040 Alta Tierra Rd., Los Altos Hills, CA 94022; fax: (415) 941-0615.

Britain and the Continent during the Middle Ages, 13th Harlaxton Symposium, July 15-18. Write: Symposium Secretary, Sean O'Harrow, 47 Chapel St., Exning, Newmarket, CB8 7HB, Great Britain.

Memory and Oblivion, session on Visual Memories 500 - 1500, 29th International Congress of the History of Art, Amsterdam, September 1 - 7, 1996. For information, telephone: 31.20.549.1212; fax: 31.20.646.4469.

A conference on **The Medieval Chronicle**, sponsored by the Universiteit Utrecht, will be held July 12-17. For information write Dr. Erik Kooper, Werkgroep Mediëvisstiek, Kromme Nieuwegracht 66, NL-3512 HL, Utrecht, Netherlands; email: Kooper@let.ruu.nl; fax: +31 (30) 253-6000.

The Holy Face, Bibliotheca Hertziana, Rome and Johns Hopkins University, Villa Spelman, Florence, May 22-25. Pre-registration required. Write Herbert Kessler, Department of History of Art, Johns Hopkins University, Baltimore, MD 21218; fax: (410) 516-7124.

Art in the Time of King John the Blind, Prague, September 9-11. Write Dr. Klára Benesovská, Institute of Art History, Husova 4, CZ 110 00 Prague 1, Czech Republic; fax 42-2-24229436.

Raum und Raumvorstellungen im Mittelalter, 30th Kölner Mediaevistentagung, Cologne, September 10-13. Write Andreas Speer, Thomas-Institut der Universität zu Köln, Universitätsstrasse 22, D-50923 Cologne, Germany; telephone 49-221-470-2309; fax 49-221-470-5011.

Christianity in East Central Europe and Its Relations with the West and the East, CIEEC Congress in Lublin, Poland, September 3 - 6. Contact: Prof. Urszula Borkowska, Institute of East Central Europe, Czartoryski Palace, Plac Litewski 2, 20-080 Lublin, Poland.

The Real and Ideal Jerusalem in Jewish, Christian and Islamic Art. 5th International Seminar on Jewish Art, June 16-21, 1996. For information write The Center for Jewish Art, The Hebrew University of Jerusalem, POB 4262, Jerusalem 91042 Israel; telephone 972-2-6586605; fax 972-2-6586672.

JOURNALS

Signum is a newsletter devoted to late medieval church institutions, including confraternities, in the Low Countries. To subscribe write Dr. B.R. deMelker, p/a Gemeentearchief Amsterdam, Amsteldijk 67, 1074 HX Amsterdam, The Netherlands.

Early Medieval Europe is a new journal edited by Rosamond McKitterick. To subscribe write: Julia Wood, Longman House, Burnt Mill, Harlow, Essex CM20 2JE, UK; in U.S.: George Vogel, Longman Publishing, 10 Bank St., White Plains, NY 10606.

Misericordia International studies misericords. To subscribe, write: Misericordia International, 337 West 87th St., New York, NY 10024; email: 102110.2550@compuserve.com; or write: 1 rue Castex, 75004 Paris, France.

GRANTS AND FELLOWSHIPS

The Program for Cultural Cooperation between Spain's Ministry of Culture and United States Universities offers matching funds grants to scholars working on Spanish culture. Deadline: April 30, 1996. Email: zimme001@maroon.tc.umn.edu or write: Holly Zimmerman LeVoi, 106 Nicholson Hall, 216 Pillsbury Dr. SE, University of Minnesota, Minneapolis, MN 55455-0138; telephone: (612) 625-9888.

ASSOCIATIONS

APICES (Association paléographique internationale, culture, écriture, société), established in 1995 and dedicated to the study of medieval scripts, invites membership from art historians. For information write Mme. A. Dufour, Institut de recherche et d'histoire des textes, 40 avenue d'Iéna, F-75116, Paris; fax: 47.23.89.39 or Michelle Brown, Department of Manuscripts, British Library, Great Russell St., London WC1B 3DG; e-mail: michelle-brown@bl.uk.

The Center for Jewish Art publishes a newsletter detailing numerous photographic and archeological projects in Eastern Europe. To subscribe write: The Center for Jewish Art, POB 4262, Jerusalem 91042, Israel.

EXHIBITIONS

Enamels of Limoges, 1100-1350, is at The Metropolitan Museum of Art, New York until June 16. Also at The Metropolitan Museum of Art **Textiles of Late Antiquity** until April 30.

The Body Bared will be at the Pierpont Morgan Library, New York through June 16.

Towards the Eternal Center: Israel, Jerusalem and the Temple, Jewish Theological Seminary, Library Building, New York through June 27. Telephone: (212) 678-8962.

Nardo di Cione in Context is at the Brooklyn Museum, New York until July 31.

The Psalms of David in the Middle Ages (through May 19), **Daily Life in Medieval Books** (May 22 - August 18) and **Manuscript Menagerie** (August 21 - November 17) are scheduled at the Walters Art Gallery, Baltimore.

Ten Centuries of French Illumination is at the John Paul Getty Museum, Santa Monica, CA April 23 - July 7. Also at the Getty Museum **Illuminating the Mind's Eye** (July 23 - October 6) explores the relationship between book decoration and memory in the 12th through 15th centuries.

Icons from the Roger Cabal Collection is at the De Merrill Collection, Houston from March through June.

Treasures from Sidney Sussex College is at the Fitzwilliam Museum, Cambridge, April 9 - July 7.

The Book of Kells: Picturing the Word, Trinity College Library, Dublin.

Antwerp and Polyphony is at the Museum Plantin-Moretus, Antwerp, August 1 - September 30.

L'Ordre de la Toison d'Or, de Philippe le Bon à Philippe le Beau (1430-1505), Bibliothèque Royale, Brussels, September 27 to mid December. For information write C.

Van den Bergen-Pantens, Coördinator, Centre International de Codicologie, Bibliothèque Royale de Belgique, 4 Boulevard de l'Empereur, 1000 Brussels; telephone: 02/519.57.81; fax: 02/519.57.95.

Jerusalem in Judaism, Christianity and Islam is at the Joods Historisch Museum in Amsterdam to May 19.

Pisanello, Musée du Louvre, Paris, May 8 - August 5. The Louvre has been offering free admission on the first Sunday of the month since Jan. 7. Also at the Louvre: **Nouvelles Acquisitions du Département des Sculptures**, (Richardieu Wing) April 5 - July 8. This show includes medieval objects.

Edouard Baldus photographe [1813-1899] is at the Musée des Monuments Français, Palais de Chaillot in Paris through April 15. Catalogue available. His photos are part of the Mission Héliographique Collection in the Getty Archives, as discussed in the Resources in Medieval Art column.

Un Trésor gothique, la Chasse de Nivelles is at the Musée du Moyen Age (Thermes de Cluny) in Paris until June 10 (previously at the Schnütgen Museum). There is a catalogue.

Parure de Sol du Moyen Age et de la Renaissance is at the Musée historique de Troyes, Hôtel de Vaublans, through July.

Coptic Textiles is at the Musée départemental de la Tapisserie, Centre culturel et artistique Jean Lurçat in Aubusson through May 31.

Gothic Slovak Art, Musée d'art et d'histoire, Nice, July 1 - October 15.

Scultura lignea a Lucca 1200 - 1425, Museo Nazionale di Palazzo Mansi, Lucca, to June 30. Two-volume catalogue published by SPES, Florence.

Medieval Goldsmith's Art is at the Museu Nacional de Machado de Castro in Coimbra, Portugal through spring 1996.

Byzantine Art in Scandinavian Collections is at the Ny Carlsberg Glyptotek, Copenhagen, June 1 - August 31.

Die Italienischen Zeichnungen des 14. und 15. Jahrhunderts in Berliner Kupferstichkabinett, Saarland Museum, Saarebruck (formerly shown in Berlin), through July. 340 pp. catalogue.

Gothic Art from Western Bohemia, 1230-1530, Prague, Convent of Saint Agnes (formerly shown at Pizen), to April 28. Catalogue available. Write: Collection of Old Art, National Gallery, Hradcanské nám 15, CZ 11904, Prague 1, Czech Republic.

Treasures of the Vikings is at the Kremlin Museum, Moscow, May 29 - September 16.

MUSEUMS, SITES, MONUMENTS

Acquisitions:

A boxwood standing Madonna and Child attributed to Nikolaus Gerhaert of Leyden, dating ca. 1470, has been acquired by The Cloisters, The Metropolitan Museum of Art.

The J. Paul Getty Museum has recently acquired a miniature of the Annunciation to the Shepherds attributed to the Master of Mary of Burgundy.

The Pierpont Morgan Library has recently acquired the Stillman collection containing nine medieval and Renaissance manuscripts, two 15th-century Dutch Books of Hours being most noteworthy. The regular collection has acquired a 15th-century Prayer Roll life of Saint Margaret.

The **Walters Art Gallery** in Baltimore has acquired the following medieval objects in recent years: a 6th-century Byzantine bronze stamp, a French 13th-century seated wooden Virgin and Child, a French 14th-century(?) standing wooden Virgin and Child, and a Dutch prayerbook of 1475. The **Musée Crozatier** in Le Puy-en-Velay has acquired an 11th-century Romanesque stone capital.

The **Musée national du Moyen Age (Thèmes de Cluny)** has acquired a wingless angel from Poissy of ca. 1297.

The **Département des objets d'art** at the **Musée du Louvre** has acquired eleven silver vessels of lay and religious use from Ariège, dating before 1361, all with stamps.

An alabaster pleurant from the royal tombs of Aragon at Sainte Marie de Poblet dating to the 14th century is now in the **Musée Goya** in Castes.

The **Erzbischöfliches Diözesanmuseum** in Cologne is exhibiting Early Christian objects acquired over the past five years.

Recent acquisitions by the **British Museum** include five Byzantine icons of 15th to 17th century date, a gold and garnet Ottonian 11th-century brooch unearthed in Hertfordshire, a 6th-7th century Byzantine bronze hoard of polycandela, censers, and lamp fittings, an 8th-century Anglo-Saxon sword pommel, a 7th-century Welsh penannular brooch, artifacts from 244 graves of 5th - 7th century date from an Anglo-Saxon cemetery at Buckland, Dover, a 7th-century sword pommel from Maxstoke Priory, the head and foot of a Romanesque wooden crucifix of ca. 1130 found in All Hallows Church, South Cerney, Gloucestershire, and two painted panels of a seraph and prophet from Henry III's Painted Chamber at Westminster of the 1260's. In December the British Museum acquired a third panel from the Painted Chamber ceiling, this one fragmentary.

Sites:

Restoration of the 13th-century Gothic tracery of the **Camposanto Monumentale in Pisa, Italy** is in progress.

The **Royal Armouries Museum**, moving from the Tower of London to its new building in Leeds, opened to the public on March 30. Some of the collections will continue to be shown at the White Tower in London after renovations, with reopening there scheduled for 1998. Most of the White Tower will be closed until then.

The **Frick Museum Reference Library** in New York has stopped charging scholars a fee for using the library.

The rooms exhibiting Italian painting of the 13th to 16th centuries at the **Pinacoteca di Brera** in Milan have been restored and reopened.

Thefts:

Quedlinburg Treasure Postscript: The heirs of the American soldier Joe Meador who stole the treasure during World War II and their lawyer have been indicated for knowingly trading in stolen goods under the U.S. National Stolen Property Act and face imprisonment and large fines if convicted. Some objects are still missing and are believed to be in the Dallas area, having been given as gifts to Meador's friends.

Anthony Melnikas has been indicted under the National Stolen Property Act on charges related to three leaves from a **Vatican Library** manuscript of the 14th century belonging to Petrarch.

A 15th-century French wooden *Pieta* (86 x 51 x 28 cm.) was stolen from **Moutiers, France** (Interpôl E-78/3-1995).

A white marble French cross of the 15th century (60 x 50 cm.) with a Crucifixion group on one side and Virgin and Child on the other was stolen from **Cebazan, France** (Interpôl E-85/4-1995).

Theft of art from **Eastern European countries** by organized criminals has reached alarming proportions (some 15 to 20,000 objects each year since 1990). 90% have been taken from religious institutions so that there are now more Gothic Madonnas recently stolen than remain in the Czech Republic.

REPORT FROM THE FIELD:

ÎLE-DE-FRANCE, BURGUNDY, AND CHAMPAGNE

Île-de-France, Archeological Excavations:

Argenteuil (archeologist, Jean-Louis Bernard): The 1989-1990 excavations of the former Benedictine abbey of Notre-Dame revealed the foundations of the transept, east end and the partial walls of the Romanesque crypt. *Étude archéologique de Notre-Dame d'Argenteuil* (publication in progress).

Meaux (archeologist, Danielle Magnan): Among the numerous sites excavated within the city limits was that of the former abbey of Saint-Faron. The foundations of radiating chapels of the choir of the late Gothic church, as well as several important elements of sculpture from the early Gothic church, were brought to light. *Meaux médiévale et moderne*, Meaux, 1992.

Chelles (archeologist, David Coxall): Although numerous archeological campaigns have been carried out over the past 35 years on the site of the royal abbey of Notre-Dame, those undertaken in 1991/92 recovered foundations dating from the 12th and 13th century church, as well as several figurative capitals from ca. 1100 and an impressive number of 13th century ceramic elements. *Chelles, Fouilles sur le site de l'ancienne abbaye royale*, Chelles, 1993.

St-Martin-des-Champs (archeologist, Catherine Brut): Excavations during the summer and fall of 1993 exposed the foundations of two different campaigns of construction during the Merovingian period, as well as those of the south wall of the late 11th-century chevet. *Archeologia*, June 1995.

Monumental Architecture and Sculpture

- The publication of the symposium, *L'acanthie dans la sculpture monumentale de l'Antiquité à la Renaissance* (Paris, 1993) held in October 1990, under the direction of Marylis Baylé and Léon Pressouyre, includes several papers on French medieval architecture and sculpture.

- An atlas of the history of the royal abbey of Saint-Denis by Michaël Wyss will appear in the spring of 1996. This is the first book in the series to be published by the *Unité archéologique* of Saint-Denis, under the direction of Nicole Meyer, that will present the finds of archeological excavations carried out at Saint-Denis between 1978 and 1993.

- A new catalogue of medieval sculpture in the collection of the Louvre, by François Baron, will appear later this year.

- Recent research published on 11th and 12th century architectural sculpture in the Parisian region by Pamela Blum, Danielle Johnson, Philippe Plagnieux, Dany Sandron and Michaël Wyss, as well as several masters theses by students from the Universities of Paris I (Léon Pressouyre), Paris IV (Anne Prache) and Paris X (François Heber-

Suffrin), have added to the limited repertoire of the sculpture from this region. These studies include elements from the abbeys of Argenteuil, Chelles, Saint-Denis, Saint-Maur-des-Fossés, Saint-Germain-des-Près and Saint-Martin-des-Champs and the churches in Conflans-Sainte-Honorine, Deuil-le-Barre and Marolles-en-Brie.

Burgundy, Archeological Excavations:

Autun (archeologists: Christian Sapin, Walter Berry, Jean-Charles Picard, Bailey Young): The excavations of the canonical buildings and cloister galleries, documented since the 9th century, of the ancient Cathedral of Saint-Nazaire, and a study of the elevation of the canon's residence and the refectory took place from 1986-89. The foundations of the tomb of Saint-Lazare were excavated in the choir of the 12th-century Cathedral of Saint-Lazare.

In 1996 an exhibition will be mounted that will present the results of these excavations, as well as those of the earlier suburban church of Saint-Pierre-l'Étrier (4th-11th centuries) and its necropolis excavated in 1988. A publication is in progress.

Auxerre (archeologist, Christian Sapin): Excavations undertaken within the framework of the general restoration of the site of the abbey of Saint-Germain, have been underway since 1989 and are expected to be finished in 1997. The narthex, which was destroyed in 1811-12, has been opened up; it would appear that it dates from the 11th and not the 9th century, as previously thought. The continuation of the excavations will define the limits of the Carolingian abbey, the ground level of which has been found in several places. In the crypt, an important study has been made of its Carolingian foundations (an earlier apse has come to light) and the episcopal graves. A study of the techniques and the iconography of the crypt's frescoes is also underway. The first results were exhibited in *Abbaye Saint-Germain d'Auxerre, Intellectuels et artistes dans l'Europe carolingienne, IVe-XIe siècles*, Auxerre, 1990.

Cîteaux (archeologist, Terry! Kinder): The study of this Cistercian abbey has recently begun with a number of limited trial excavations. An important documentary study is also underway.

Cluny (archeologist, Anne Baud): Excavations were done in the church of Sainte-Marie at the Abbey of Cluny in 1993. In the great transept of the main abbey church, both excavations and a study of the elevation have been carried out, permitting a reexamination of the interpretations made by Kenneth Conant. The study of the sculpture of the abbey continues under the direction of Neil Stratford.

La Charité-sur-Loire (archeologist, Chantal Arnaud): Excavations in the nave of the church Saint-Laurent have proven that this church of more than 40 meters in length was built against the wall of the chapterhouse.

Mâcon (archeologists: Christian Sapin, Marc Bompaire, Alain Guerreau): Between 1986 and 1992, the 6th-century funerary church of Saint-Clément and its necropolis (600 tombs) was excavated. The site is open to the public and exposition of the finds will take place in 1996. Publication of the results of the excavations is in progress.

Nevers (archeologists: Christian Sapin, Charles Bonnet, Jean-François Reynaud): A new study is underway of the Early Christian cathedral of Saint-Cyr-Sainte-Julitte (discovered in 1950), as well as the 11th-century structure. C. Sapin, ed., *La Cathédrale de Nevers, du baptistère paléochrétien au chevet roman (VIe-XIe siècles)*, Société française d'archéologie, Paris, 1995.

Tournus (archeologist, Benjamin Saint-Jean-Vitus): Partial excavations of the cloister buildings have brought to light a kitchen with four apses set against the western wall of the refectory. The colloquium that took place in 1994 brought into focus the research on the monastery, its possessions and the town surrounding the abbey complex. *Saint-Philibert de Tournus*, Actes du colloque du Centre International d'Études Romanes, Tournus, 15-19 juin 1994, Tournus, 1995.

Monumental Architecture and Sculpture

A number of studies have been made within the framework of restorations carried out by the Monuments historiques:

- the discovery at Anzy-le-Duc of the original entrances to the 11th-century crypt.

- at Combrault (Côte d'Or), analyses of the techniques of construction of the 11th-century church have been made and a number of 12th-century frescoes uncovered.

- a crypt was found to exist in the 12th-century church of Salmaize (Côte d'Or).

Danielle Johnson and François Heber-Suffrin

Champagne: Notre-Dame de Reims

The research project currently underway at the Cathedral of Reims began in the summer of 1992, with archeological operations proper carried out last year. A detailed examination of the structural remains left in the archaeological crypt demonstrated that the vast Gallo-Roman bath complex that occupied much of the site of the present cathedral had passed through at least four major construction phases between the mid-first and fourth centuries.

Ultimately more important has been the study and recording of other features accessible below the cathedral. These include the Carolingian western complex, south transept arm and sanctuary; the 10th-century crypt of St. Remi; the tombs of the 10th and 11th-century archbishops Adalberon, Gervais, and Ebale; and the façade and chevet of the mid-12th century. The most notable discovery this year has been that of a 5th-century(?) baptismal installation in the foundations of the Carolingian westwork situated in the 5th bay of the present nave.

Another aspect of the project has been the study of the archives of the excavations, carried out by Henri Deneux in the 1920's, which have only very recently become available in their entirety. This rich documentation, in combination with the research on the ground and the examination of the ample and previously unstudied material originating from the original excavations (now in the reserve of the Palais du Tau), will permit a thorough reconstruction of the results of the excavations of the 1920's.

The project will be completed during the autumn of this year. Those interested in visiting the site should write to: Archéologie Reims Cathédrale, 14 Rue Chanzy, 51100 Reims. Telephone: 26.84.91.07 or 26.40.25.79; fax: 26.84.97.35.

Walter Berry

SUMMER PROGRAMS

Palaeography and Codicology training will be offered to undergraduate and graduate students in the 1996 Apprenticeship in Archival Skills for Medieval and Renaissance Studies jointly sponsored by the College of William and Mary and St. John's University, to be held June 24 - July 19 at Hill Monastic Manuscript Library. For information and application forms contact George Greenia,

Director, Program in Medieval and Renaissance Studies, Dept. of Modern Languages, College of William and Mary, Williamsburg, VA 23187; telephone (804) 221-3676; e-mail gxgree@facstaff.wm.edu; or Dr. Theresa Vann, Hill Monastic Manuscript Library, P.O. Box 7300, St. John's University, Collegeville, MN 56321; telephone (612) 363-3514; e-mail tvann@csbsju.edu.

Summer Palaeography Program, School of Advanced Study, University of London, June 1996. For information write The Secretary, Summer Palaeography Programme, Institute of Historical Research, School of Advanced Study, Senate House, London, WC1E 7HU, Great Britain.

Latin/Greek Institute at City University of New York offers introductory Latin (June 10 - August 20) and advanced Greek (June 10 - July 30). For information, write: Latin/Greek Institute, Box NM, City University Graduate School, 33 West 42nd St., New York, NY 10036, telephone: (212) 642-2912.

The **Université Internationale d'Été en Narbonnaise** offers summer classes (conducted in both English and French) in Old Provençal, June 6-24, 1996. For information contact: M. Michel Bourzeix, Président de l'UIEN, Institut National de la Recherche Agronomique, Avenue des Étrangs, Le Quatorze, F-11100 Narbonne, France; telephone: 68.42.52.96, fax: 68.42.51.60.

43rd Summer Session, Centre d'études supérieures de civilisation médiévale, Université de Poitiers, September 7-27. For information: Secrétariat du C.E.S.C.M., 24 rue de la Chaîne, BP 603, F-86022 Poitiers, France. Telephone: 49.45.45.57; fax: 49.45.45.73.

The Williams College excavation at the church of **Psalmodi** in southern France continues this summer the last three weeks in June and the first week of July. For information contact Whitney Stoddard, Department of the History of Art, Williams College, Williamstown, MA 01267; telephone (413) 458-4077.

Volunteers are needed for excavation of a **13th-century Cistercian monastery in Greece** (Arcadia) for the month of July. Graduate students are preferred; undergraduates will be considered. No experience necessary. Write: Sheila Campbell, The Pontifical Institute of Medieval Studies, 59 Queen's Park Crescent E., University of Toronto, Toronto, ON M5S 2C4, Canada; fax: (416) 971-2059.

DISSERTATIONS IN PROGRESS

Members are encouraged to submit titles of dissertations, whether completed or in-progress, to be listed in the Newsletter. The next deadline for submission is August 15, 1996.

UNITED STATES

Columbia University (Advisor: Murray)

Snyder, Janet, *Costume as Communication: Textiles and Clothing in Northern French Early Gothic Sculpture*.

Cornell University (Advisors: Calkins, Farrell, Netzer)

Bruno, Victoria, *The Saint Petersburg Gospels and the Development of English Manuscript in the Eighth Century*.

New York University (Advisor: Alexander)

Leo, Domenic, *The Illuminated Manuscripts of the Collected Works of Guillaume de Machaut*.

Pennsylvania State University (Advisor: Cutler)

Russell, Jennifer, *The Substance of Paganism: A Study of Late Antique Theory Pyxides*.

University of California Santa Barbara (Advisors: Armi, Ayres)

Buchanan, Charles, *A Late 11th Century Illuminated Hagiographic Lctionary from Lucca* (Biblioteca Capitolare, Passionario C): *Expression of Ecclesiastical Reform*.

Olson, Vibeke, *Design and Division of Labor in First Generation Gothic Sculpture: The Ornamental Colonnettes of the Royal Portal of Chartres Cathedral*.

University of North Carolina (Advisors: Folda, Armi)

Yawn-Bonghi, Lila, *A Romanesque Giant Bible in Perugia* (Biblioteca Augusta, Ms 807) and *the Creation of the Universe in Medieval Roman Art*.

Remini, Alice, *The Architecture and Sculpture of the Donjon Atelier*.

DISSERTATIONS COMPLETED

GERMANY

University of Hamburg

Torri, Valentina, *Zeichen friedlicher und bewaffneter Wallfahrt in der toskanischen Skulptur des 12. Jahrhunderts um Gualtierinus und Biadunus*.

UNITED STATES

New York University

Smith, Kathryn, *Canonizing the Apocryphal: London, British Library Ms Egerton 2781 and Its Visual, Devotional and Social Contexts*.

University of North Carolina

Martin, Nell Gifford, *Reading the Huntingfield Psalter* (Pierpont Morgan Library Ms.43): *Devotional Literacy and an English Psalter Preface*.

OBITUARY: ANNABELLE SIMON CAHN

Annabelle Simon Cahn died of cancer on January 14, 1996, at the age of 59. She was an unusual person, with a rare passion for the arts, the environment, and all things that are or were beautiful and could be made such. Although technically concentrating primarily in the arts, ancient and Islamic, of the Near East and of the Mediterranean, she was fascinated by and knowledgeable in all medieval arts and by artistic creativity in general. She wrote her thesis at Columbia University on the ceiling of the Cappella Palatina in Palermo and it represented a breakthrough in the interpretation of a work of art which had hitherto been considered as "mere" ornament. She had seen in that ceiling things which had not been seen before and she wanted to tell it with a force that was not current in academic discourses. She always and passionately wanted to communicate whatever it was that she knew and felt. She developed wonderful taped walks through the streets of Paris and, in this endeavor as well as in her thesis, she invested time and energy in techniques which, much transformed, are going to be controlling much of our lives and expression. She fought for causes, because she believed that truth, beauty, and the ways to a good life must be praised and preserved. Often the world did not understand and she was sad, but she managed, I gather, even to transform the cruel last years that became her lot into active statements in a Californian setting she loved so much. My memory of her is that of a luminous human being whom I was privileged to have known. Nothing will erase from my memory the kindly and eager smile with which she sought to explain what she was doing and what she thought all men and women should do.

Oleg Grabar, Institute for Advanced Study, Princeton

MINUTES OF THE ANNUAL MEETING OF THE CORPORATION OF
THE INTERNATIONAL CENTER OF MEDIEVAL ART
February 22, 1996, Hynes Convention Center, Boston, MA

OFFICERS' REPORTS

PRESIDENT: Marilyn Stokstad welcomed ICMA members who attended the Annual Meeting Luncheon, noting that boxed lunches were served this year to expedite seating. Participating members welcomed this arrangement and suggested maintaining it at future meetings. Stokstad reported on the success of the "40 for 40" campaign conducted last fall, and coverage of the ICMA-sponsored Limestone Project in the New York Times.

TREASURER/FINANCE COMMITTEE: Paula Gerson reported that income for 1995 was substantially higher than previous years, totaling \$92,316 (of which \$73,210 came from dues, \$13,928 from publications, and \$4,169 from the "40 for 40" Campaign and other contributions, and \$1,009 miscellaneous.) Our endowment, now over \$500,000, has been doing well also, benefiting from the rallying market. Total expenses for 1995 were \$81,089. To the delight of many of our overseas members, ICMA has engaged the service of Reusch International to convert checks drawn in certain foreign currencies.

SECRETARY: Elizabeth Parker reported the membership figures for 1995: Individuals - 807, Institutions - 488, Total - 1295. 1996 to date: Individuals - 628, Institutions - 269, Total - 897 (as of February 20, 1996).

GESTA: Annemarie Weyl Carr announced that Dale Kinney will become editor of Gesta as of May, 1996. In order to cover rising printing costs, Gesta has accepted and is actively soliciting ads.

PROGRAM COMMITTEE: Christine Verzar reported on proposed sessions for CAA, Kalamazoo, and Leeds in 1997, making special note of the session to honor Ernst Kitzinger's 85th birthday. She solicited session proposals for 1998 and 1999, especially on topics previously underrepresented.

As outgoing President, Stokstad thanked members of the Board for their continued support during her tenure at ICMA. She then presented the gavel she received when she became President three years ago to Charles Little, the incoming President. Little proceeded to conduct the elections, followed by the approval of the restated by-laws. The meeting turned festive when Little began to recount the beginnings of the organization, which turned 40 this year. Stokstad returned to the podium to read a "history report" by Francois Bucher. and the 40th anniversary cake was cut by ex-President Carl Sheppard.

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