



NEWSLETTER

Judith Oliver, Editor

Spring 1998/1

ICMA NEWS

• New Directors, The 1998 Nominating Committee, and Advisors

At the Annual Meeting, February 26, 1998, the membership approved the following slate of Directors: William Diebold, Barbara Boehm, Michael Cothren, Peter Barret, Henry Maguire, and the 1998 Nominating Committee: Charles Barber, Chair, Kathleen Corrigan, Donna Sadler, Ellen Schwartz, and Kathryn Smith.

A New Class of Advisors (1998-2001) was approved at the Fall Board Meeting: Brigitte Buchter, Lucy Sandler, Elizabeth Tevordale, William Noel, John Lowden, Caroline Bruzelius, Ursula Nilgen, and Michael Wyss.

• From The President

Congratulations to Anne Prache, ICMA Advisor and Professor Emeritus of the Université de Paris IV Sorbonne, who has recently been awarded the Legion d'Honneur for her immense contribution to the field of medieval art.

I would like to take this opportunity to thank many of our members who have upgraded their membership level for 1998, particularly those who renewed on the newly created Patron level. ICMA has received grants from the Kress Foundation for speakers' foreign travel expenses to our Kalamazoo and Leeds sessions, and a bequest of \$10,000 from the Phillips Foundation. While work on restructuring committees continues so to better serve our members, I am happy to report that Cynthia Hahn has agreed to chair the new Promotion Committee, and Alison Stones the Electronics Committee. Members are encouraged to send their recommendations of web sites to be linked to the ICMA web page to: stones@vms.cis.pitt.edu. The Program Committee also invites recommendations or self-nomination for at-large members to serve on the committee. Please contact the ICMA office if you are interested.

- Charles T. Little

• ICMA Sponsored Sessions

Kalamazoo 1998 At the 33rd International Congress on Medieval Studies at Kalamazoo ICMA will sponsor two sessions organized by Carol Neuman de Vegvar on **Production and Social Reproduction in Early Medieval Secular Objects**. Session 206 is on Friday, 10 - 11:30 in Bernhard Center Room 209 and Session 349 will be on Saturday 10-11:30, Bernhard Center, Room 208. Note these sessions are in different rooms. Shuttle service will be provided from other conference sites. Speakers in Session I are: Geneva Kobluth, "Early Medieval Divination: Physical and Social Functions of Crystal Polyhedra," Nancy Wicker, "Social Reproduction and Adornment of Women in Early Medieval Scandinavia," Niamh Whitfield, "The Kite-Brooch as an Indicator of Social Change in Ireland from the 9th to the 12th Centuries;" Session II: Angela Evans, "Sutton Hoo: the Tangible Face of Patronage in Early 7th-Century England," Egon Wamers, "The Use of Lead and Tin in Early Medieval Secular Metalwork," and Leslie Webster, "Reading between the Runes: Function and Meaning in the Franks Casket"

Leeds 1998 session 104, Monday, July 13, 11:15-12:45, **Pain and Imagination in Medieval Art** organized by Glenn Peers with the help of Geneva Kobluth. Speakers are Mitchell Merback, "Model/Anti-Model: Pain and Spectacle, Abjection, and Redemption in the Visual Imagery of the Two Thieves," Martha Easton, "Pain, Torture and Death in the Huntington Library *Legenda aurea*," and Carol Knicey, "Romanesque Sculpture from Souillac," (working title).

Limestone Sculpture Provenance Project Session at Leeds July 16, 9-10:30 (Session 1404) **Medieval Art and Nuclear Science** organized by Georgia Wright. Speakers are: Lore Holmes, "Neutron Activation Analysis Process," Thomas Russo, "The Romanesque Sculpture of Lincoln Cathedral," Georgia Wright, "St. Jacques aux Pelerins, Paris and Jumièges,"

Peter Brown, "Sculpture from Parthenay in Museum Collections," Danielle Johnson, "Defining the Authenticity of Capitals from the 12th-century Choir of St. Martin des Champs in Paris," Jean French, "Capitals from St. André de Bordeaux."

• **ICMA Calls for Papers**

Kalamazoo 1999: Women's Space, Women's Place in the Middle Ages (2 sessions). Were the spatial divisions to which medieval women were subject - the city, the church or monastery, and the court - used to control women or were they ever of women's choosing? How were physical barriers, decorative programs or installations of portable objects used to demarcate women's spaces? How did women's spaces relate to those for men in size, location, decoration? Deadline for abstracts **September 15, 1998**. Write the organizer Joan Holladay, Department of Art and Art History, University of Texas at Austin, Austin TX 78712; e-mail: holladay@mail.utexas.edu.

Leeds 1999: Civic Art and Architecture in Medieval France: Twelfth to Sixteenth Centuries. Civic art and architecture of medieval France has not yet been systematically studied. Pictorial cycles and monumental sculptural programs in episcopal palaces, hospitals, guild halls, and town houses have been neglected. The session will investigate the relationship of these programs to contemporaneous religious art, their urban role and function, and the attitudes and intentions of their patrons. The tensions created between collective and individual civic expressions as reflected in pictorial programs will form one of the session's major themes as will the emergence of a visual language indigenous to civic art. Deadline: **August 31, 1998**. Contact the organizer Nurith Kenan-Kedar, Department of History of Art, Tel Aviv University, Ramat Aviv, 69978 Israel.

CALLS FOR PAPERS

8th Interdisciplinary Conference on Teaching the Middle Ages, Emporia State University, September 10-12. Deadline for abstracts **April 24**. Write Mel Storm, Dept. of English, Emporia State University, Emporia, KS 66801; fax (316) 341-5547.

Medieval Academy 1999 Annual Meeting, Georgetown University, April 8-10, 1999. Open Sessions as well as topical ones: Medieval Islam across the Mediterranean, Music in an Interdisciplinary Context, Lay Devotion in Byzantine and Western Middle Ages, 800th Anniversary of Fall of Jerusalem, Interface of Text and Image in Lancelot-Grail Prose Cycles, Late Medieval English and Italian Cultural Transactions, Medieval Archaeology, Medieval Cartography, Saxon World: Pagan-Christian Semantic Contexts. Deadline for abstracts **May 15**. Write Penn Szitrya, Co-Chair of Program Committee, Dept. of

English, Box 571131, Georgetown University, Washington DC 20057-1131.
Women Art Patrons and Collectors: Past and Present, New York Public Library, March 1999. Send abstracts to Lilian Zirpolo, 205 Onizuka Ct., Somerset, NJ 08873, e-mail: Lzirpolo@aol.com and Joanna Gardner-Huggett, 451 W. Melrose St, apt 206, Chicago, IL 60657. Deadline **May 15**.

25th Saint Louis Conference on Manuscript Studies October 9-10, 1998. Abstracts due **August 1**. Write Conference Committee, Manuscripta, Pius XII Memorial Library, Saint Louis University, 3650 Lindell Blvd., Saint Louis, MO 63108; e-mail: ernarcj@slu.edu.

International Medieval Conference Leeds July 12-15, 1999. Deadline for paper proposals **August 31, 1998**. Deadline for sessions of three papers **September 30**. Write Axel Müller or Josine Opmeer at IMC, International Medieval Institute, University of Leeds, Parkinson 1.03, Leeds LS2 9JT, England; fax +44 (113)233-3616; e-mail: IMC@leeds.ac.uk.

Journal of the Early Book Society solicits articles on books produced after 1300. For guidelines and submissions contact Martha Driver, English Dept Pace University, 41 Park Row, NY, NY 10038; e-mail: driver@pace.edu. Send preliminary proposals this spring. Fall deadline for finished essays **November 1**.

CONFERENCES

The Bible and The Liturgy 4th Annual Symposium on "The Transmission of the Bible." **April 24** at McNally Auditorium Fordham University at Lincoln Center, New York. For information call Suzanne Clune: (718) 817-4546.

The Resurrection in Art: Christ Corporeal or Surreal? American Bible Society, **April 24**. For information contact Ewa Giurescu, ABS Gallery, 1865 Broadway, New York, NY 10023; e-mail: egiorescu@americanbible.org.

Constantinople: The Fabric of the City, Dumbarton Oaks Byzantine Symposium, **May 1-3, 1998**. Exhibitions of fieldwork carried out by Dumbarton Oaks in Istanbul are planned. For information write Dumbarton Oaks, 1703, 32nd St. NW, Washington DC 20007; tel. (202) 339-6940.

33rd International Congress on Medieval Studies, **May 8-10**. Complete program on line at www.wmich.edu/medieval/congress/33congress/33.html. Sessions of interest include: **Medieval Academy Sessions**: Sacred Spaces in Early Medieval Rome, Northumbria, and Francia, Sacred Space in the World of St. Denis, **Italian Art Society** Sessions: Continuity and Change in Italian Art, Responding to Italian Art, The Function of Memory in Italian Art, and Relic, Image and Institutional Identity. Pre-registration deadline **April 15**. Write International Congress on Medieval Studies, Medieval Institute, Western Michigan University,

Kalamazoo, MI 49008; e-mail: mdvl_congres@wrinch.edu.

The Society of Antiquaries of Scotland are organizing a conference on the **Stone of Destiny**, now housed in Edinburgh Castle, on **May 9** at the Royal Museum of Scotland, Chambers Street, Edinburgh, EH1 1JT.

International Colloquium on Adam Kraft and His Work, Germanisches Nationalmuseum Nürnberg, **May 20-23**. Write Frank Matthias Kammel at the museum, Kornmarkt 1, 90402 Nürnberg, Germany.

The Function of Panel Painting in the Italian Duecento and Trecento, Istituto Universitario Olandese di Storia dell'Arte, Florence, **June 5-6**. A second conference will be held at the National Gallery of Art in Washington in October. Write the Netherlands Kunst Historisch Instituut, 5 Viale Torricelli, 50125 Florence, Italy. E-mail: inu@inu.iris.firenze.it; fax +39(55)22-1106.

Early Medieval Rome and the Christian West, St. Andrews, Scotland, **June 11-14**. Write Mrs. E. Johnstone, Conference Secretary, School of History, St. Katharine's Lodge, University of St. Andrews, Fife KY19 9AL, Scotland or e-mail: schllhist@st-andrews.ac.uk.

Les Images dans les sociétés médiévales: Pour une histoire comparée. Rome, Institut historique belge - Ecole française de Rome, **June 19-20**. For information contact Jean-Marie Sansterre, Université Libre de Bruxelles, Section d'histoire CP 175/01, 50 Av. F.D. Roosevelt, B1050 Brussels, Belgium; fax +32.2650.3019.

Fragments as Witnesses to Medieval Books and Bookmaking, Seminar in the History of the Book to 1500, Oxford University, **July 10-12**. e-mail M.M.Smith@reading.ac.uk.

5th International Medieval Congress at Leeds **July 13-16**. Program available on-line at www.leeds.ac.uk/imi/inmc/inmc.htm.

The First York Alcuin Conference entitled **Court Culture in the Early Middle Ages** will be held on **July 17-20**. For details contact The Secretary, Centre for Medieval Studies, University of York, The King's Manor, York, YO1 2EP; e-mail: lah1@york.ac.uk.

15th Harlaxton Symposium. The Medieval English Cathedral, **July 27-30**. Harlaxton Manor, Grantham, Lincolnshire. For information write: Eleanor Quinton, Symposium Secretary, Gill End House, Brotherton, Boston, Lincs, PE20 3ST, England.

The Occidental Pilgrim: Cultural Constructions of Contemporary Pilgrimage, 20th-Century European Narratives, Tradition and Innovation: International Society for the Study of European Ideas, 6th International Conference University of Haifa, Israel, **August 16-21**. For information contact Roberta Panzanelli-Cignett, 1200 Getty Drive, Suite 1100, Los

Angeles, CA 90049-1688; e-mail: 100344.551@compuserve.com.

Innocent III (1198-1216): Urbs et Orbis. 800th Anniversary of Accession of Pope Innocent III Conference in **Rome September 9-15** includes sessions on Roman art c. 1200. For information contact Brenda Bolton, 8 Wading Street, St Albans, Herts AL1 2PT, England; fax +44 (172)786-1170; e-mail: B.M.Bolton@gmw.ac.uk. Further information on program on web at www.univie.ac.at/Geschichtsforschung/Innocenz.htm.

Geistesleben im 13. Jahrhundert: Neue Perspektiven, 31 Kölner Mediävistentagung September 8-11. Thomas Institut der Universität zu Köln, Universitätsstrasse 22, D50923 Köln, Germany; e-mail: thomas-institut@uni-koeln.de.

La Liberazione dei 'Cappivi' tra Cristianità e Islam. Oltre la Crociata e il Jihad: Tolleranza e Servizio Umanitario. (8th Centennial of the Rule of the Trinitarians 1198), **September 16-19**. Write Segreteria Congresso RT (1198), Piazza S. Maria alle Formaci 30, 00165 Roma, Italy; fax +39(6)35264.

La Terra dei Marsi Cristianesimo, Cultura, Istituzioni, September 24-26, Sala ARSSA, Piazza Tordinia, Avezzano. Write Sergio Marraccini, Segreteria, Curia Vescovile, Corso della Libertà 54, 67051 Avezzano, Italy; fax +39(863)412725.

EXHIBITIONS

Vatican Treasures: Early Christian, Renaissance and Baroque Art. Cleveland Museum of Art, until **April 12**. Catalogue available.

Sephoris in Galilee, Atlanta, Michael Carlos Museum, Emory University, until **April 12**.

Body of Christ 1150-1800, Houston, Museum of Fine Arts, until **April 12**.

Simone Martini St. John the Evangelist, until **April 12**, Birmingham, Barber Institute. For information call +44 (121)414-7333.

Kölner Schatzbaukasten. Die Grosse Kölner Beinschnitzwerkstatt des 12. Jahrhunderts, Cologne, Schnitzgen Museum until **April 19**.

Isenheim Virgin and Child. Paris, Musée du Louvre, until **May 11**.

Medieval Women's Writing. Auxerre, Musée d'art et d'histoire, until **May 11**.

When Silk was Gold: Central Asian and Chinese Textiles from the Cleveland and Metropolitan Museums, New York, The Metropolitan Museum of Art, **March 3 - May 17**. Catalogue available.

A Grand Design: The Art of the Victoria and Albert Museum, Boston, Museum of Fine Arts until **May 17**. Moving to Toronto, Houston, and San Francisco.

L'art au temps des rois maudits: Philippe le Bel et ses fils 1285-1328, Paris, Grand Palais, **March 20 - June 29**. Catalogue available. Symposium **June 24-25**.

Recognizing Van Eyck, Philadelphia Museum of Art, April 4 - May 31. Catalogue available.

The Art of Holy Russia: Icons from Moscow 1400-1660, March 19 - June 14, Victoria & Albert Museum, London. Symposium "Moscow Between East and West," May 18. For information contact Kaharine Jones or Nadine Thompson +44(171)300-5610.

Late Medieval Sculpture April 4 - June 28, Aachen Churches, April 19-July 5, and Cathedral Views, July 19-September 27, Aachen, Suermondt Museum.

Out-of-Bounds: Marginal Imagery in Illuminated Manuscripts and Prayer Book for a Queen: The Hours of Jeanne d'Evreux, The J. Paul Getty Museum April 7 - July 5. Facsimile in preparation.

Angels from the Vatican. Armand Hammer Center, Los Angeles to April 12, St. Louis Art Museum, May 9 - August 2; Detroit, Institute of Arts August 23 - October 18. Catalogue available.

Eccelesiastical Art, Basel, Stadt-und-Münstermuseum, June 5 - September 6.

Art of the Victoria and Albert Museum. Toronto, Royal Ontario Museum, June 20 - September 13.

Galic Gods. Dijon, Musée archéologique, June 30 - October.

Merovingian Sites, and Romanque Painting. Gers, Musées du Gers, July - December.

Ten Centuries of Manuscript Illumination in Gemany and Central Europe and The Stammheim Missal, The J. Paul Getty Museum, July 21 - October 18.

Dirk Bouts (c. 1415-1475). Een Vlaams primitief te Leuven (Leuven, Sint Pieterskerk), Leven te Leuven in de late Middeleeuwen (Leuven, Sedelijk Museum Vander Kelen-Mertens), and Het Leuvense Stadhuis, pronkjuweel van de Brabantse gotiek (Leuven, Town Hall), September 19-December 6.

JOURNALS

The *European Review of History/Revue européenne d'histoire* publishes methodological, comparative, historiographic and theoretical articles, review articles, and information on conferences, grants, research centers, and interviews with leading historians.

A new journal, *Early Medieval Europe*, edited by Rosamond McKitterick, T. S. Brown, Edward Jones, Catherine Cubitt, and Alan Thacker is being published by Blackwell in England.

ELECTRONIC SITES

Christus Rex at the Vatican includes over 200 images of paintings by Giotto: www.christusrex.org and www.vatican.va/.

The Italian Art Society web page is: www.italianart.society.com.

To join the Renaissance Society of America, write 24 West 12th St., New York, NY 10011; e-mail

rsa@is.nyu.edu. Subscription to the electronic bibliography *Iter* is also available.

Spanish Medieval Monasteries in Guadalajara are at <http://www.aache.com/monaster>. Photos and book at <http://www.aache.com/terra/terra09.htm>.

Medieval Feminist Index: Scholarship on Women, Gender, and Sexuality is on line at <http://www.haverford.edu/library/reference/mschaus/mf/mf.htm>.

To find manuscript resources on the internet Columbia University provides a link at www.columbia.edu/cu/medieval/links.html; so does the Labyrinth at Georgetown: www.georgetown.edu/labyrinth/labyrinth-home.html. Hundreds of special collections and library exhibits are accessible via University of Houston Libraries at <http://info.lib.uh.edu/specweb.html>. A catalogue of the Beinecke Library at Yale is at gopher://yaleinfo.yale.edu:7700/11/YaleLibraries/Beinecke/manu/Beinpre. For information on digitizing images at the Bodleian Library consult <http://rsl.ox.ac.uk/imacath.html>.

RESOURCES IN MEDIEVAL ART:

The Index Of Christian Art at 80

The last report on the Index in this newsletter coincided with the introduction of computers into the archive in 1990. It was the beginning of a new era and carried with it certain doubts as to how successful their application would be. Now we are eight years on and those doubts have evaporated.

Since its founding by Charles Rufus Morey in 1917 it has become the premier resource for the study of medieval iconography with copies in the Vatican Library in Rome, the Library of the Royal University in Utrecht, Dunbarton Oaks in Washington DC, and the University of California in Los Angeles. Over 400 visitors annually travel to Princeton to consult over 500,000 cards which record the subject matter of medieval art from early apostolic times up to 1400. Arranged alphabetically under 26,000 subject terms, they give access to nearly 250,000 black-and-white photos. All works catalogued by the archive have been electronically indexed since 1990 and the card file is no longer updated. The introduction of computers has significantly upgraded and extended the information recorded for each work of art. It is now possible, for example, to retrieve works using such criteria as school or style, manuscript type, or even language. Iconclass, the most widely used subject classification system in the world, has been introduced into the Index and work is underway in paralleling the in-house subject terms with this new approach. Its application will add a new level of access to the iconography recorded in the Index and make it compatible with other archives.

Information from the file cards is gradually being added to the database and as works are

transferred they become available on the Internet version of this database. It now has over 9,000 work of art records, 11,000 bibliographic references, and numerous other authority files and has just been made available on a subscription basis to the wider public. Full details are available on the home page for the Index (<http://www.Princeton.Edu/~ica/>). Launching this internet site is in keeping with the overall aim of the founder to use the latest technology to make information in the archive available to as many users as possible. It brings the Index into the classroom, the library, and the private study with an instant availability that could only have been dreamed of in the past. Apart from scholarly iconographic information, the great strength of the database has proven to be the bibliography. Even though the database is presently text only, images are gradually being added. Scholars and institutes that have been approached have willingly given permission to have digitized versions of their works included. Many researchers have realized the value of giving their work to the archive and incorporating their images in such a resource.

Despite the focus on computing in this short report, the energies of the Index have also been extended into other areas of scholarship, including a series of annual conferences. The program of visiting scholars and lectures which was started several years ago also continues. The concluding toast at the recent iconography conference was to the next eighty years of the Index. It is certainly an exciting and challenging phase and one which will no doubt see yet further changes being introduced but the integrity and stability of the archive remains firm.

- Colum Hourihane

REPORT FROM THE FIELD: UNITED KINGDOM

New discoveries, the National Heritage Lottery Fund, and a more prosperous economy, have established a generally positive climate in the UK. The discovery of major post-Conquest wall paintings at Houghton on the Hill in Norfolk and panels from the Palace of Westminster, and the availability of funds for conservation, have enabled activity not seen since the late 1980s. Major exhibitions of English medieval art have served to galvanize scholarly activity. A final exhibition, the last of the series which included English Romanesque Art (1984) and the Age of Chivalry (1987), is now planned to cover the 15th century and is being organized at the Victoria and Albert Museum for early in the next millennium. The late Middle Ages have suddenly, at last, become fashionable, and it is to this period that we should look in the UK for the next generation of important work.

The Bristol 2000 colloquium of the Corpus Vitrearum Medii Aevi will include day-excursions to major sites of interest in the vicinity (Fairford,

Gloucester Cathedral, etc.). Forthcoming Corpus publications include the imminent volume on *Northamptonshire*, along with summary catalogues of *English Medieval Roundels*, the *York Minster St. William Window*, *South Yorkshire and York Minster Nave*, and full catalogues of *St. Peter Mancroft in Norwich* and *Wells*.

Conservation Projects

After preliminary investigations, the first phase of conservation on Peterborough Cathedral's 13th-century nave ceiling has begun under the aegis of English Heritage.

Preparations are in hand at the Hamilton Kerr Institute, Whitllesford, Cambridge, to provide a stable local environment in readiness for the arrival of the Westminster Retafel for conservation in the spring or early summer 1998. The intention is to undertake the lightest possible intervention to ensure the stability of the 13th-century panel. Work on the other major early retable from Thornham Parva is also underway at the Institute; this has involved a more extensive program of removal of overpaints.

Aside from the removal of the Retafel for conservation, the Dean and Chapter of Westminster Abbey have now closed St. Edward's Chapel to the public to preserve the monuments from the pressure of mass tourism, and in order to expose the 13th-century Cosmati pavement around the shrine. They have undertaken a program of conservation of the main Cosmati pavement before the High Altar. The Coronation Chair has been removed to the east end of the shrine and is now visible from the ambulatory.

Conservation of the early 15th century St. William Choir Window at York Minster has recently begun, under the guidance of the York Glaziers Trust, which will involve several years' work. A recording and study program by the Centre for Medieval Studies, York, will run simultaneously.

The Royal Commission on the Ancient and Historical Monuments for Wales are currently undertaking a Religious Buildings Project to identify all types of religious buildings in danger, and to systematically record all medieval or later wall paintings in Welsh churches. The three major categories of monuments are: Early Christian (mainly archaeological work); Medieval (cathedrals, monastic houses, churches, chapels and lesser structures such as holy wells); and Post-Medieval (mainly 19th century). Inventories are not yet available for Cardiganshire, Glamorgan or Monmouthshire. A publication is being prepared on wall painting in Welsh churches, in which Llandelfo Tal-y-bont old church's sequence of paintings from the 15th to the 18th centuries acts as the starting point for a wide-ranging study. The Royal Commission is also responsible for a comprehensive survey of the extensive medieval domestic and farm buildings of the former Welsh county of Radnorshire. In total some 1500 farms have been visited and 500

structures recorded in detail, giving a particularly full picture of local prosperity in the 15th and 16th centuries. A publication is currently in preparation. For further information write: Royal Commission on the Ancient and Historical Monuments in Wales (including the National Monuments Record for Wales); Crown Building, Plas Cng, Aberystwyth, Dyfed, SY23 1NJ, Wales. Tel: +44-1970-621233.

CAMBRIA Archaeology (Dyfed Archaeological Trust) has recently been working on sites of medieval field systems and settlements in Pembrokeshire, including a possible Anglo-Saxon hedgerow near Tenby. Recent excavations and surveys include St Gwendoline's church, Talgarth, Brecknockshire; Carnarthen 13th-century Greyfriars in advance of development, supplementing the work carried out in 1983-1990; and Dinefwr Castle, Llandello, within the inner ward and middle gatehouse. Further information: Dyfed Archaeological Trust Limited, The Shire Hall, Carnarthen Street, Llandello, Carmarthenshire, SA19 6AF. Tel: +44(155)882-3121.

Other News

A new catalogue of the Western manuscripts of Cambridge University Library will be underway by late 1998. This 3-year project is funded by the Delmas foundation.

Sotheby's annual summer sale of western manuscripts comprising about 50 medieval books will be held on June 23. All interested scholars welcome. Further information, tel: +44(171)408-5160.

No decision has yet been made concerning the former Public Record Office in Chancery Lane, although it is still hoped that the Victoria & Albert Museum will adopt it for its library. There are no PRO exhibitions planned for the foreseeable future. Plans to have a guide to collections on its website, plus a "virtual museum" should be fulfilled by the end of the decade. Visit <http://www.pro.gov.uk/>

Depending on Lottery funding, the Victoria & Albert Museum plans a refurbishment of galleries for the millennium, including the British Galleries, which will house, among other highlights of British design, works of Pugin and the Gothic revival.

- Paul Binski & Elizabeth Smale

MUSEUMS, SITES, MONUMENTS

• Sites

The Cathedral of Spoleto consecrated in 1198 was also severely damaged in the earthquake. The facade is detached and the medieval buttresses are fractured. In Nocera Umbra, the 13th-century fortress is leaning.

The International Committee for the Safeguard of the Leaning Tower of Pisa is due to leave office in 1998 and is requesting a two-year extension. Counterweighting of the tower has stopped its tilt and controlled subsidence of the ground on the

north side to reduce its angle is proposed, beginning with excavations under its foundations. Cables from the second story anchored to the ground were to be installed in January as a prelude to digging.

The Black Madonna of Tindari in Sicily has been cleaned, showing it to be a polychromed 13th-century wooden *Sedra Sapieninae*.

Assisi Update

The news from Assisi is both good and bad six months after devastating earthquakes caused vaults in the Upper Basilica of St. Francis to fall, killing four people and shattering late medieval frescoes located over the crossing and entrance bays. On November 30 the Lower Basilica reopened to the public, following repairs carried out under the direction of Giuseppe Basile of the Istituto Centrale del Restauro in Rome. Damage to the Lower Church was minimal, consisting mainly of reduced cohesion between some frescoes and their supporting architectural elements. Notably affected were parts of Pietro Lorenzetti's Passion Cycle and the Giottesque Allegory of Poverty over the main altar, loosened by the impact of masonry falling on the floor of the Upper Basilica. Both areas were consolidated prior to the reopening of the church. Though coated with dust from the cataclysm, the stained glass and wall paintings in the Upper Basilica, including the St. Francis cycle, also appear to have suffered only minor damage. Evaluations currently underway should further clarify their state of preservation. The collections of the Museum were not harmed at all in the tremors, despite a collapse in the Museum building. They have been packed away for safekeeping. The Library of the Sacro Convento is, on the other hand, open for business as usual.

On a sadder note, the Upper Basilica and indeed nearly all of Assisi's other medieval houses of worship remain closed for the foreseeable future. The churches of S. Chiara, S. Pietro, S. Rufino, and S. Maria degli Angeli were given first-aid treatment immediately after the earthquakes, but efforts at fully mending their considerable wounds cannot begin until the Italian government has allocated the necessary funds. Work on the Upper Basilica continues, in the meantime, with efforts aimed at stabilizing the standing vaults and at sorting and reassembling the fragments of fallen fresco. Progress was impeded by additional earthquakes in March. Following an initial outcry in the Italian press laying blame for the collapse on reinforced concrete incorporated into the vaults in the 1950s, engineers from the University of Rome "La Sapienza" advising the commission charged with repairing the Basilica have concluded that the problem lies elsewhere: in a super-accumulation of architectural debris on the extrados of the vaults. Apparently deposited there when the church's roof was rebuilt in the Renaissance and then modified again forty years

ago, the material seems to have exerted forces during the tremors that the church's delicate ribbed vaults could not withstand. Three vault quadrants and one transverse arch fell, while nearly every other vault in the building suffered serious injuries, leaving the entire system in a precarious state. Crews have worked continuously through the late fall and winter to remove the accumulated detritus, to bandage the remaining vaults by gluing a flexible material over lesions and cracks, and to anchor - or, more precisely, suspend - them from the inside of the roof with a series of *tranti a molla*, or elastic tie rods. A stratigraphic analysis of the debris removed from the extrados should allow conservators to determine whether the vaults were originally weighted with stabilizing fill and, if so, what its volume was before the additional, calamity-causing material was deposited.

Conservators also continue to sort and classify the thousands of masonry and fresco fragments that resulted from the tragedy of September 26. Much ornamental painting, including some spectacular trompe l'oeil architecture, was lost, along with six major figural compositions: Cimabue's St. Matthew, located over the crossing; the elaborate St. Jerome in the vault nearest the main entrance; and paired standing portraits of Sts. Anthony of Padua and Benedict, Francis and Clare, Victorinus and Rufinus, and Peter Martyr and Dominic in the upper fields of the adjacent transverse arch. Between twenty and thirty thousand fresco and masonry fragments were collected from the entrance area alone, presenting unprecedented difficulties of reconstruction. For this reason, Basile and his team are using computer technology in an attempt at "virtual reassembly," a method that may prove especially useful for evaluating the figural compositions, which tended to shatter into smaller bits than the ornamental painting of the ribs. If successful, these endeavors will allow the Istituto Centrale del Restauro to determine how much of each fresco can be reconstructed and whether enough remains to warrant reinstalling the fragments in the vaults of the Basilica.

Meanwhile, those wishing to know more about the earthquakes and their aftermath may wish to consult *Venezia Settembre 1997*, a volume of essays and photographs issued by the Accademia Pro-periziana del Subasio and published by Casa Editrice Minerva in Assisi (fax: +39-75-816564). Also useful is Giorgio Bonsanti's *La Volta della Basilica superiore di Assisi* (1997) published by Franco Cosimo Panini of Modena (fax: +39-59-344274). It contains photos and diagrams of the frescos of the Upper Church made immediately prior to the earthquakes.

[Correction: Antonio Paolucci, coordinator of the commission for evaluation and repair of the St. Francis complex and Superintendent of Cultural and Artistic

Property of Florence and Pistoia, is not affiliated with the Istituto Centrale del Restauro in Rome.]

- Lila Elizabeth Yawn

• Museums

A new **Museum of Nubian History, Art and Culture** has opened in Aswan Egypt. It includes collections of Greco-Roman, Coptic and Islamic art.

Expansion of the **Louvre** into the northern Richelieu wing and reinstallation of galleries is nearly completed after eight years. It now includes a Museum of Decorative Arts and a Museum of Textiles. Italian Painting, Roman antiquity, and Egyptian galleries were reinstalled in 1997. In the Denon Wing there are a number of rooms dedicated to Coptic art including a reconstruction of the monastery church at Baout (Bawit). The Département Moyen Age-Renaissance of the Musée des arts décoratifs at the Louvre reopened January 24 in nine rooms, some devoted to periods from the 13th to 16th centuries, others devoted to religious art including tapestries, Italian panel paintings, furniture, northern altarpieces, and enamels. Guide to the collections and catalogue of retables available.

The **British Museum** will be renovating the Great Court and individual galleries over the next two years. The Money Gallery, Roman Britain, Late Bronze Age and Celtic galleries have reopened. All loans to foreign exhibitions have been suspended.

The **Victoria and Albert** has received a grant for retrospective conversion of all of its catalogues within the next five years. This will include its illuminated and calligraphic manuscripts.

The following libraries will be **CLOSING**: **Bodleian Library** Duke Humfrey's Library is closed 1998-1999 to treat for deathwatch beetle. There will be restricted access to western manuscripts. **British Library**, Department of Manuscripts (August 29, 1998 - January 6, 1999) closed while collections are moved to St. Pancras. Contact website <http://www.bl.uk> for breaking news. All exhibition galleries in the old building have been emptied; new exhibition space will open April 21. Last day for receipt of photo orders: May 31 (standard service) or August 12 (express service). At the **National Library of Scotland, Edinburgh** the George IV Bridge Building has been closed since September 1997. Work is expected to take up to one year. Manuscript collections will not be available during this period. The functions of the Main Reading Room have been transferred to the Causeway Building, and an inquiry point has been established in the Lawmarket Building. Further information: +44(131)226-4531 x 2100.

The **British Library** is surveying its illuminated manuscripts on line. It will cover all pre-1200 manuscripts and all pre-1600 manuscripts with illumination.

Volume 5 of the **Medieval Manuscripts in British Libraries** is in progress. It will include addenda and corrigenda. If you have any information contact A.J. Piper, 5 The College, Durham, DH1 3EQ, England.

An index of catalogues of medieval manuscripts in **German libraries** can be accessed for free but requires a password and user-number. To obtain these and a brief description in English, write Dr. T. Bran-Goron, Deutsches Bibliotheksinstitut, Alt-Moabit 101A, 10559 Berlin, Germany.

The **University of California at Berkeley** and **Columbia University** are creating a Digital Scriptorium offering a visual catalogue of their entire manuscript collection with at least one image per item.

• Acquisitions

The **Walters Art Gallery** has acquired three 6th-7th century bronze Byzantine stamps and a cruciform buckle, two 6th-8th century Visigothic bronze buckles with inlay, a 13th-century Limoges enamel incense boat from the Keir collection, and a 15th-century English bronze goat head ornament.

A stained glass roundel depicting the Magi before Herod from the Church of the Augustins in Cologne of c. 1430 was acquired by the **Musée de Cluny**.

A mid-14th-century marble group of mourners from the tomb of Pope Clement VI in the abbey of Chaise Dieu by the atelier of Pierre Boye of Avignon has been obtained by the **Musée Crozatier** in Le Puy-en-Velay.

The **British Library** has acquired a 15th-century Sarum Hours made for the Roberts family.

Trinity College Dublin has acquired three 15th-century Italian manuscripts (Michel of Belluno, *Speculum conscientie*, Pseudo-Bernard, Devotional Texts, and Maffeo Contarini, Biblical Concordance), and a 15th-century German copy of Albertus Magnus' *Liber Speculi*.

SUMMER PROGRAMS

Courses in Medieval Latin, Medieval Paleography, and Medieval Liturgies: Introduction to the Sources are offered by the Medieval Institute at **Notre Dame** June 22-August 4. Scholarships available. Write John Van Engen, Director of Medieval Institute, 715 Hesburgh Library, University of Notre Dame, Notre Dame IN 46556.

Latin/Greek Institute, City University of New York summer courses in basic Latin and Greek June 8 - August 18. Write Latin/Greek Institute Box NM, City University Graduate School, 33 West 42nd St., New York, NY 10036; e-mail: mlf@aquila.gc.cuny.edu. **Centre for Medieval Studies, University of Toronto** offers summer courses in medieval Latin at M.A. and Ph.D. levels, June 22-August 7. Deadline for application **May 15**. Contact A. Riggs, Summer Programme in Medieval Latin, Centre for Medieval

Studies, 39 Queen's Park Crescent E., Toronto ON M5S 2C3, Canada.

Cornell University offers a course in medieval Latin June 3-26. Deadline **April 15**. Write Danuta Shanzer, Dept. of Classics, Cornell University, 120 Goldwin Smith Hall, Ithaca NY 14853; fax: (607) 255-1454; e-mail: drs8@cornell.edu.

University of Cambridge, Medieval Studies Summer School, July 26 - August 15. Write: University of Cambridge International Programmes, Maddingley Hall, Cambridge, CB3 8AQ. Tel. +44 1954-210636; fax: +44 1954-210677; e-mail: rd11000@cam.ac.uk. Web site <http://www.cam.ac.uk>. **Newberry Library Summer Institute in Archival Sciences Latin Paleography** July 7 - 23, Newberry Library, Center for Renaissance Studies, 60 West Walton St., Chicago, IL 60610; tel. (312) 255-3514; e-mail: renaissance@newberry.org.

Rare Book School, course on codicology. To apply, write Rare Book School, 114 Alderman Library, University of Virginia, Charlottesville, VA 22903; e-mail: bbiblio@virginia.edu; fax (804) 924-8824. Course descriptions at <http://poe.acc.virginia.edu/~oldbooks/bap.html>.

SUMMER DIGS: ARCHAEOLOGICAL FIELDWORK OPPORTUNITIES

The Archaeological Institute of America publishes a bulletin listing hundreds of summer excavations throughout the world. Many projects in western Europe and the Middle East involve sites with buildings of different periods. For further information and additional listings write the Archaeological Institute of America, 656 Beacon Street, Boston, MA 02215; e-mail: aaa@du.edu; tel. (617) 353-9361.

A sampling of purely medieval projects follows: the 11th-century abbey of Stavolot (Belgium), 13th-14th century Castrum de Calbert (Lozère, southern France), early medieval abbey in Douai (northern France), San Vincenzo al Volturno (central Italy), Dartington Hall (southwest England), Offa's Dyke (early medieval earthworks, Devon, England), Hyde Abbey, Winchester (England), monastery of Mairistir Chiarain (Aran Islands, Ireland), Sa'ad Byzantine tombs (northern Jordan).

The European Archaeological Research Projects web site <http://archeonet.cileait/cgbin/archeoiste/Webdriver> lists projects throughout Europe and volunteers can apply directly by e-mail to them. The French Ministry of Culture publishes a directory every May, *Chantiers Archéologiques pour Bénévoles* listing excavations accepting volunteers. Visit <http://www.culture.fr/> then go to Découverte de la France then to Chantiers de fouilles. Excavations in Great Britain are listed in the Council for British Archaeology Briefing, <http://brtac3.britac.ac.uk/cba/>

GRANTS

Medieval Academy of Art travel grants for independent scholars, application deadline May 1 for meetings to be held between September 1, 1998 and February 28, 1999. Write Travel Grant Competition, Medieval Academy of America, 1430 Massachusetts Avenue, Cambridge, MA 02138.

National Gallery of Art, Center for Advanced Study in the Visual Arts Visiting Senior Fellowships, deadline Sept. 21. Tel. (202) 842-6482, fax (202) 842-6733; web www.nga.gov/resources/casva.htm; e-mail: advstudy@nga.gov.

The Foundation Center (79 Fifth Ave., New York, NY 10003) has a web site providing links to other foundations' web sites and grant application forms. <http://www.fdncenter.org>.

DISSERTATIONS COMPLETED

Australia

University of Melbourne

Condon, Veronica, *Text and Illustration in the Medieval Massal with Special Reference to a Group of French Massals of the Thirteenth and Fourteenth Centuries*.

Austria

Salzburg, Universität

Habersatter, Thomas, *Die gotische Kirchenbankunst im Aitorgan*.

Vienna, Universität

Kammerer, Johann, *Die Pfarrkirche in Schorfling, ihre gotische Bausubstanz und ihre Zuordnung und Stellung zur Baugruppne der sogenannten Wiltinger Kirchen im Aitorgan*.

Belgium

Leuven, Katholieke Universiteit

Baert, Barbara, *Een Eryenis van heilig hout of de neerslag van het terragevonden kernis in tekst en beeld tijdens de Middeleeuwen. Een iconologische studie van de Kruislegende*.
Bergmans, Anna, *De middeleeuwse beschikering van kerkeretiers in België*.

Vanwijnsbergh, Dominique, *Contribution a l'etude de la miniature a Tournai a la fin du Moyen Age I. Etat de la question et des sources d'archives. II. Le probleme de la miniature dite pre-cycloenne a Tournai (vers 1380-1430)*.

France

Aix-Marseille I

Aulgnon, Sandrine, *Histoire des interventions sur les panneaux peints en Provence du XIV^e au XV^ele siècle*.

Burille, Cecile, *Etude du mobilier de la necropole de Saint Laurent de Grenoble (IV^e-XV^eIIIe siècle)*.

Dureuil, Catherine, *Les images des priees des apôtres associes dans l'iconographie médiévale (du IV^e au XIIIe siècle)*.
Grasse, Marie-Christine, *L'habitat urbain médiéval en Provence orientale, 1250-1525*.

Guyonnet, Francois, *Les fondations religieuses anignonaises a la fin du Moyen Age, l'exemple de la chapelle des Miracles*.

Nicolas, Nathalie, *Etat des fortifications en Embrunais a partir de 1368*.

Besançon

Cabrero-Ravel, Laurence, *Notre-Dame du Port et la sculpture ornementale des églises romanes d'Auvergne. Les chapiteaux corinthiens et leurs dérivés*.

Hamon, Etienne, *Gisors et l'architecture flamboyante dans le Vexin français*.

Jacquenet, Vania, *Le cloître de l'abbaye cistercienne de Fontigny*.

Jeanot, Claire, *Le cimetière mérovingien de Crotency (Jura)*.

Josso, Carole, *Nozeroy, bourg médiéval du Jura*.

Melot, Geraldine, *Les églises romanes du XIIe siècle en Franche-Comté*.

Pousset, Didier, *Le château de Vincennes: étude dendrochronologique des lambris du donjon*.

Ravaux, Jean-Pierre, *Etudes sur l'architecture religieuse du Moyen Age en Champagne méridionale (habilitation)*

Ruffy, Patricia, *L'église de Beaulieu-Dordogne. Etude architecturale*.

Clermont-Ferrand II

Guerry, Elisabeth, *Les monuments funéraires en Auvergne au Moyen Age. Approche méthodologique et bibliographique*.

Perry, Patrick, *Les débuts de la sculpture romane en Auvergne: les exemples de Thiers*.

Roche-Mercier, Régine, *Le nord-ouest du Cantal de l'époque gallo-romaine au haut Moyen Age: étude archéologique*.
Dijon

Cassagnes-Brouquet, Sophie, *Contribution à l'étude de la peinture médiévale: les peintres en Bourgogne sous les ducs de Valois, 1363-1477*.

Delatte, Benedicte, *Etude et sauvegarde des monuments médiévaux à Dijon pendant la période révolutionnaire*.

Giusntiani, Estelle, *Jean le Tavernier, peintre du duc Philippe le Bon*.

Labonier, Emmanuel, *Châteaux de pierre, architecture militaire et construction en Bourgogne au XV^e et XVI^e siècles*.
Secula, Didier, *L'Hotel-Dieu de Beaune*.

Grenoble

Berne, Caroline, *L'iconographie de la sculpture romane en France. Etat bibliographique*.

Murcia, Céline de, *Les onges musiciens dans l'iconographie mariale des peintres flamands et italiens du XV^e siècle*.

Vivier, Marion, *Paradis terrestre et Jerusalem céleste dans les programmes picturaux romans des XIIe et XIIIe siècles*.

Montpellier III

Buffat, Loic, *Premières observations sur la villa antique et médiévale de Meyran, a Saint-Victor-La-Coste (Gard)*.

Catala, Muriel, *L'homme aux serpents à l'époque romane: l'ultime écho d'une figure ancestrale*.

Perris, Stephanie, *Le chapiteau corinthien et ses dérivés à l'époque romane en Languedoc*.

Philippe, Aurélie, *L'Assomption corporelle de la Vierge: origines et développement du thème dans l'art français*.

Zonca, Isabelle, *Les calvaires dans le pays de Thionville à la fin du Moyen Age*.

Paris I

Freville, Cécile, *Les habitats ruraux du haut Moyen Age en Picardie (Somme et Oise). Mobilier archéologique et datation*.

Hardy, Karine, *L'occupation du sol dans le pagus de Chamby (Oise). Approche méthodologique.*

Sutz, Françoise, *Les objets mérovingiens du type septentrional dans la moitié sud de la Gaule. Du corpus à l'histoire: position des problèmes.*

Tereygeol, Florian, *Les mines d'argent carolingiennes de Melle (Deux-Sèvres).*

Vigneron, Aurélie, *Les épées damassées de l'époque mérovingienne en Gaule du Nord. Origines, évolution, typologie.*

Paris IV

Barraud, Ludmilla, *L'iconographie mariale à Venise sous Andrea Dandolo (1342-1354): religion, politique et patronage artistique.*

Boulangier, Karine, *Les vitraux du XIIIe siècle du choeur de la cathédrale d'Angers.*

Charon, Pascale, *Le maître du Champsion des Dames, un enlumineur du nord de la France de la seconde moitié du XIVe siècle.*

Debare, Fabrice, *Les représentations allégoriques en Italie du début du XIIIe siècle au premier quart du XVe siècle: essai de corpus.*

Gallet, Yves, *La cathédrale d'Evreux. Histoire et architecture: état de la question.*

Guillouët, Jean-Marie, *La cathédrale de Nantes: campagnes médiévales et sculpture des portails.*

Inguello, Pascale, *La cathédrale Saint-Corentin de Quimper.*

Isar, Nicoletta, *Le monastère de Saccuica dans le contexte des églises moldaves et de la peinture post-byzantine.*

Jevtc, Ivana, *L'héritage antique dans la peinture des églises serbes de la première moitié du XIVe siècle.*

Journiac, Virginie, *Le drap d'honneur, attribut marital dans l'iconographie chrétienne (XIIIe-XVe siècles).*

Munsch, Isabelle, *Les débuts de l'architecture gothique dans la province ecclésiastique de Sens.*

Piffault, Claire, *Etudes des verrières hautes de l'église de la Trinité de Vendôme.*

Shulitz-Leyte, Violaine, *Noire-Dame de l'Epine. Etat de la question.*

Subes-Picot, Marie-Pasquine, *Le cycle peint dans l'abside de la cathédrale d'Angers et sa place dans l'art du XIIIe siècle.*

Timbert, Amaud, *Saint-Quiriace de Provins et l'architecture en Champagne au XIIIe siècle.*

Paris X

Baujiard, Caroline, *L'iconographie des vies de saints du IVe au IXe siècle.*

Bernard, Jean-Louis, *Les débuts de l'architecture religieuse romane en Ile-de-France.*

Chabot, Annabelle, *Les jubés en France à la fin du Moyen Age.*

Creissen, Thomas, *Recherche sur l'évolution des clôtures de choeur dans les églises d'Occident du VIe au XIIe siècle.*

Grouhel, Anne-Sophie, *Les hôtels-Dieu dans l'ouest de la France aux XIIIe et XIIIe siècles.*

Jullian, Martine, *Formalisme et réalisme dans la sculpture romane en France. Les Occupations des mois.*

Leroy, Judith, *La représentation de l'espace et de l'action liturgiques dans la peinture septentrionale à la fin du Moyen Age.*

Morin, Magali, *L'iconographie des souverains en milieu anglais de la conquête de Hastings au début de la guerre de Cent Ans.*

Schlicht, Markus, *Les façades du transept de la cathédrale de Rouen.*

Paris, Ecole des Chartres

Besseyre, Marianne, *L'iconographie de l'arche de Noé du IIIe au XVIe siècle.*

Paris, Ecole Pratique des Hautes Etudes

Bos, Agnès, *L'architecture religieuse à Paris dans les années 1430-1500.*

Decot, Xavier, *Rites et sculpture funéraires dans les domaines des comtes de Champagne.*

Meunier, Florian, *Martin Chambriges (caitif de 1489 à 1532).*

Paris, Ecole des Hautes Etudes en Sciences Sociales

Clouzot, Martine, *L'iconographie des musiciens et de leurs instruments de musique dans les manuscrits de la France du Nord, de la Belgique, des Pays-Bas, de l'Angleterre et de l'Allemagne des XIIIe, XIVe et XVe siècles.*

Poitiers

Chakib, Sandrine, *Le décor du Psautier à l'usage d'Angers (Amiens, Bibliothèque municipale, Fonds l'Escalopier ms. 2).*

Duret, Patricia, *La sculpture de la vallée de la Loire moyenne entre 1120 et 1160: les derniers développements du roman.*

Frégar, Claude, *Un exemple de réorption et d'influence des modèles vénitiens: le reliquaire circulaire pédiçulé conservé à l'abbaye de Charroux.*

Marocci, Sandrine, *Les reliquaires-bourres dans l'orfèvrerie des VIIe - XIIe siècles. Perspectives de recherche.*

Michaud, Philippe, *Le décor sculpté de la sacristie de la collégiale Saint-Martin de Candés.*

Modelski, Lukasz, *Les problèmes de l'iconographie des Epoux bibliques. Etat de la question, perspectives de la recherche.*

Rennes II

LeNaour, V. *Les personnages sculptés sur les chapiteaux des églises romanes de l'ancien diocèse de Comouailles.*

Strasbourg, Université II

Braun-Nagysomkúmtetse, Suzanne, *Portes et portails de églises romanes en Alsace. Chronologie et symbolique.*

Hans-Collas, Ilona, *Images de la société: entre dévotion populaire et art printier. La peinture murale en Lorraine du XIIIe au XVIe siècle.*

Lecoq-Ramond, Sylvie, *Grinewald et ses peintres. Fortunes plastiques de Grinewald au XXIe siècle.*

Roussel, Claire, *Approche du problème de la couleur pour la période médiévale: la couleur rouge au XIIIe siècle.*

Tissot, Pierre, *Le manuscrit 114.1. Extravagances de la bibliothèque Herzog August de Wolfenbüttel. Plan de recherche.*

Toulouse II

Ayrem, Marianne, *L'iconographie des saints dans la peinture murale du Quercy.*

Gales, Françoise, *Les châteaux-forts dans les Pyrénées-Atlantiques*.

Garland, Emmanuel, *L'iconographie romane dans la région centrale des Pyrénées (avec un inventaire de l'ensemble des richesses romanes du Comminges, du Couserans, du Pallars et du Ribagorça)*.

Laonert, Daniel, *Panneaux peints des écoles du Nord dans la région toulousaine aux XVe et XVIIe siècles (1420-1550)*. Quinze tableaux sur bois flamands, hollandais et allemands.

Vuillaume, Corinne, *Les animaux fantastiques dans l'art gothique du XIIIe au XVIe siècle*.

Great Britain

Cambridge, University

Greenland, Jonathan, *The Iconography of the Hunterian Psalter*

Coventry, University of Warwick

Dunlop, Anne, *Abocata nostra, Central Italian Paintings of Mary at the Second Eve c. 1335-1445*

London, Courtauld Institute of Art

Lawrence, Anne, *The Impact of the Norman Conquest on the Production and Procurement of Manuscripts in Northumbria (c. 1066 - 1166)*

de Zuheta, Mavis, *Representation of Death in Byzantine Monumental Art*

Manchester, University

Boldrick, Stacy, *English Medieval Charity Chapels*

York, University

Chard, Robert Ian, *The Origins and Development of Celtic Roundframe Architecture. An Investigation into the Architectural Style of Celtic and Romano Celtic Britain*.

Israel

Tel-Aviv University

Heyman, Avital, *The Visual Representations of Patrons and Patronage in Awegnat Sculpture of the 11th and 12th Centuries*.

Netherlands

Amsterdam, Gemeentelijke Universiteit

Immetzeel, M. *Sarcofaagproductie in de vierde eeuw*

Nijmegen, Katholieke Universiteit

Van der Vaart, F. J. *Beeldonderzoeksters 's-Hertogenbosch*

Poland

Poznan, Uniwersytet Im. Adama Mickiewicza

Wozinski, Andrzej, *Rzeźba późnogotycka na Pomorzu Wschodnim [Late Gothic Sculpture in East Pomerania]*

Switzerland

Basel, Kunsthistorisches Seminar der Universität

Bernabo, Massimo, *Le miniature degli ottocenti bizantini. Edizioni illustrate delle scritture e immaginario cristiano*.

Geneva, Institut für Kunstgeschichte der Universität

Bruderer, Barbara, *Les choeurs angéliques dans la tradition littéraire et iconographique*.

Gauthier-Walter, Marie-Dominique, *L'histoire de Joseph en occident du XIe au XIIIe siècle*.

Lausanne, Section d'histoire de l'art

Mariaux, Pierre-Alain, *Entre le septre et la croix. Portrait d'un évêque du Xe siècle (Étude sur l'épiscopat de Warmond d'Irera, vers 966 - vers 1002)*.

Rutz, Vera Segre, *Il Giardino magico degli alchemisti. La tradizione dell'erbario illustrato Alhmi 211 (ca. 2r-58v) della Biblioteca Universitaria di Pavia*.

United States

Berkeley, Graduate Theological Union

Carter, Joan Brix, *Giotto di Bondone. Italian Liturgical Drama and the Arena Chapel in Pavia, Italy*.

Brown University

Beall, Barbara Apelian, *The Illuminated Pages of the Codex Amiatinus: Issues of Form, Function and Production*.

Lane, Evelyn Staudinger, *Architectural Evolution within a Changing Religious Community: Preservation and Memory in Notre-Dame de Donnemarie-en-Montois*.

Soeda, Afuri, *The Backing Psalter (Pierpont Morgan Library M.776)*.

Bryn Mawr College

Bolman, Elizabeth S., *The Capite Galatrotrophousa as the Metaphor of Immortality*.

Princeton University

Belovic, Marina, *Ravanica Monastery Fresco Paintings in Medieval Art of the Balkans. Interpretation of its Iconographic and Programmatic Formulas: Their Genesis and Implications*.

Rutgers University

Montgomery, Scott Bradford, *The Use and Perception of Reliquary Bases in the Late Middle Ages*.

Syracuse University

Carrington, Jill Emilee, *Sculpted Tombs of the Professors of the University of Padua 1358-1557*.

University of California-Santa Barbara

Buchanan, Charles S., *A Late Eleventh Century Illustrated Hagiographic Lctionary from Lucca (Biblioteca Capitolare, Passionario C): Expression of Ecclesiastical Reform*.

University of Chicago

Loos-Noji, Pamela Elizabeth, *The Parable of the Wise and Foolish Virgins in 12th-Century Art: Alternative Approaches to Visual Imagery*.

University of Illinois at Champaign-Urbana

Jones, Lynn Anne, *Between Byzantium and Islam, Royal Iconography and the Church of the Holy Cross at Ajlunat*.

University of Michigan

Potamianos, Iakovos, *Light into Architecture, Evocative Aspects of Natural Light as Related to Liturgy in Byzantine Churches*.

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

MINUTES OF THE ANNUAL MEETING OF THE CORPORATION OF
THE INTERNATIONAL CENTER OF MEDIEVAL ART
February 26, 1998, Art Gallery of Ontario, Toronto, Canada

President Charles Little acknowledged three gifts recently received for the Limestone Project from the Klein Foundation, the Grand Manner Foundation, and an anonymous donor. ICMA's new joint project with Brepols plans to publish within the next three years the Romanesque Sculpture Census II edited by Walter Cahn, the Gothic Sculpture Census II edited by Dorothy Gilleman, and the proceedings of the Matthews Lecture symposium on Robert Branner and the Gothic to be co-edited by Stephen Murray and Paula Gerson.

Treasurer Paula Gerson reported that expenses (\$73,200) had slightly outrun income (\$70,400) in 1997, with start-up costs for the web page being a major new expense. The organization now has stock assets of \$690,000 and total assets of \$770,000. Separate budgets will be created from now on for special projects such as publications or lectureships.

Gesla editor Dale Kinney reported that Gesla 1997/2, guest-edited by David Simon, has just been published. This issue which inaugurates color plates has been funded in part by the Kress Foundation, Michael Ward and Company Works of Art, & Michael & Stark Ward. Advertisements are being accepted for future issues; please contact the Administrator for further information. Recent and forthcoming abstracts of articles are available on the ICMA web page. 1998/1 will be an open issue. 1998/2, a double issue dedicated to Jane Hayward, will include many color plates. Articles are currently being accepted for the 1999 issues.

Newsletter editor Judith Oliver reported on the expanded twelve-page newsletter printed in December 1997, necessitated by the increasing amount of information to be covered. She solicited suggestions of people to write reports from the field for areas which have not been covered (most notably Eastern Europe, Germany, and Ireland).

Membership Anne Derbes reported that membership for 1997 reached a total of 1342 (898 individuals and 444 institutions). Although ICMA has just raised its membership dues, student membership remains at \$15.00 a year. Derbes urged members to encourage students to join.

Program Genevra Korbhuth distributed guidelines for prospective session organizers. Topics on areas previously not covered by ICMA-sponsored sessions (such as Early Christian and Byzantine art) are particularly welcome. Session sponsorship at the 1999 Byzantine Studies Conference is being considered.

Publication Peter Barnet announced that Lucy Sandler will chair The Monograph Series. He solicited suggestions for the direction of the ICMA web page.

The meeting was followed by a private viewing of the Thomson Collection exhibition, and a reception in the Members' Lounge.

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

ICMA Newsletter is available through membership and is published every April, September, & December. Material should be addressed on or before March 15, August 15, and November 15 to the Editor at ICMA; tel./fax: (212) 928-1146; or email: ICMAA@compuserve.com.

For inquiries about membership or any additional information contact the ICMA office or access the ICMA web page at <http://www.MedievalArt.org>

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