On the Invisible City

In the lives of emperors there is a moment which follows pride in the boundless extension of the territories we have conquered and the melancholy and relief of knowing we shall soon give up any thought of knowing and understanding them. There is a sense of emptiness that comes over us at evening.

Italo Calvino, *Invisible Cities*

Recently someone I know suggested that there were periodic cycles of information glut and that Petrarch, who in the fourteenth century was living through one of them, had responded by rejecting one system of knowledge for a new reorganization. Although I am not quite convinced by this explanation of the origins of fourteenth-century humanism, it led me to ponder our own surfeit of “facts” and bibliography which is more exacerbated than at any other time in history. It seems reasonable to suppose that the narrow areas of specialization each with its own received path of apprenticeship and methodology that has characterized much of twentieth-century scholarship was in part a response to information glut. On the other hand, interest in interdisciplinary studies may represent a reaction to the unidimensional quality of “overspecialized” work. Yet everyone whose work spans more than one field knows the feeling of temporary paralysis resulting from too much bibliography.

The situation of having to deal with more information than one person can handle has been at once magnificently ameliorated and exacerbated by computer technology. It has also led to an intense search for methodology in historical studies. Yet the garden tended by historians has always been peculiarly resistant to long-term (as opposed to short-lived) methodological improvements.

The great influence of semiology on present day historical studies can in part be explained because it offers a way of organizing discontinuous things—visual objects and political life, dreams and cities—into continuous subjects of discourse referring to systems of meaning. Rather than dealing with particular things (each with the baggage it carries from the discipline within which it happens to be placed) and relating it, with all the awkwardness that that presupposes, to other different things, everything becomes organized into a system of meanings mediated by language. The gulf continued on page 3

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AVISTA FORUM

Volume 2 Number 2, Spring 1988
Editor: Pamela O. Long
3100 Connecticut Ave. NW
#137
Washington, DC 20008

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Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science and Art

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AVISTA at Kalamazoo, 1988

Please note this schedule since it was not included in the ‘88 Congress catalogue.

Thursday, 5 May, 10:00 a.m.
Session One: Room 206, Valley II

Friday, 6 May, 5:00 p.m.
Annual Business Meeting and Cash Bar: Room 1055, Fetzer Center

Sunday, 8 May, 10:00 a.m.
Session Two: Room 206, Valley II

Abstracts from the papers begin on page 4.

Call For Topics

REQUESTED: Topics for the May 1989 AVISTA sessions of the Kalamazoo Conference. Please send your suggestions by May 1, 1988 to Charles Stegeman, President, AVISTA, Fine Arts, Haverford College, Haverford, PA 19041.
On the Invisible City

between the visual and the verbal is thereby eliminated, as are the discursive discontinuities between perception and desire...

One approach engendered by semiology, that of starting with a single sign, following it to other signs, peeling back layers until a whole is revealed, has the virtue of eliminating from initial consideration vast amounts of information. As the work of Carlo Ginzburg, a master of the technique, demonstrates, a very new picture can be opened up. The historian is no longer an overburdened librarian, but a sleuth following just one clue and then another. The fruitfulness of other semiological approaches has become evident in art historical and archaeological fields as well—see the discussions of the work of Carl Nylander and Randolph Starn in this issue. Both are concerned with the relationship between visual objects and politics.

Some will not follow to the end those semiologists who eliminate reality per se from the realm of possible discovery, who insist that nothing can be analyzed for itself outside of the powerful lenses of language and meaning. But we turn from the difficult or the impossible only with a sense of loss. As Calvino has Marco Polo observe in his description of the city of Tamara:

You penetrate it along streets thick with signboards jutting from the walls. The eye does not see things but images of things that mean other things...

...Your gaze scans the streets as if they were written pages: the city says everything you must think, makes you repeat her discourse, and while you believe you are visiting Tamara you are only recording the names with which she defines herself and all her parts.

However the city may really be, beneath this thick coating of signs, whatever it may contain or conceal, you leave Tamara without having discovered it. Outside, the land stretches, empty, to the horizon; the sky opens, with speeding clouds. In the shape that chance and wind give the clouds, you are already intent on recognizing figures: a sailing ship, a hand, an elephant...
Abstracts

Serim Denel
(California Polytechnic State University)

Easternmost Medieval: Transformation of Construction Techniques and Materials in the Konya-Aksaray Sultan Han Caravanserai (1229-1231)

The thirteenth century is an active period with many large scale construction projects in the history of Asia Minor. In contrast to the slowing down of construction in Constantinople and in the shrinking frontiers of the Byzantine Empire, the newly established Seljuk State indulged in a major campaign of organizing, improving and building. During this time, new building types appeared along with new needs: religious, educational, health facilities, mausolea, bridges and caravanserais, especially along old and new transportation routes.

As the Seljuks firmly settled in Asia Minor, they brought with them their age-old traditions and skills from Asia and Persia in brick wall, vault, and dome construction. However, within a short time, Seljukid architecture went through a transformation. A rigorous use of stone as cladding, where rubble with cut stone facing on the outside and cutstone, or brick and tile, facing on the inside, became a way to build. In their hurry to establish a foothold in Asia Minor, they freely used architectural fragments from earlier civilizations in their buildings.

The scarcity of documents has hindered research in this field in the recent past. Our sources of information here include: inscription and dedication plates that have remained to our day, descriptions in certain travelogues and in dedication charters of the pious foundations. Clues about the origins of stonework have been extracted by way of comparison to the existing Georgian, Armenian, and Byzantine buildings in the area. Also, recent extensive restoration has allowed us to gain insight into the actual building process and details.

This paper will study this transformation in construction techniques and materials from brick into stone masonry with reference to the Konya-Aksaray Sultan Han (1229-1231), one of the two largest caravanserais that survived to our time in excellent condition. The consequences of such a transformation are seen in the uniquely massive forms in Seljukid building, medieval not only in time but also in their characteristics.

Marjorie N. Boyer
(York College, CUNY)

Medieval Practices in French Bridge Construction

Medieval bridge construction was expressive of the era in which it occurred. Around the year 1000, as the great age of bridge building was about to get underway, medieval Europe possessed a universal language, a Catholic church, and a Holy Roman Emperor. However, Latin was used only by a few learned men, the pope's authority was not very effective, and the imperial claims to hegemony were widely ignored. It was an intensely parochial age. Localism was pervasive in government, society, trade, and production, and, of course, in bridgebuilding. Construction was initiated by rulers or by the people of a region, and since in France there were few examples of old stone bridges to be imitated, local builders had ample opportunity to try out new ideas. Variations from Roman practice included the introduction of novel shapes for arches and cutwaters, the use of small stones held together by a sand-lime mortar, a substantial distance between the key stone of the arch and the roadbed, and allowing the latter to slope up from each riverbank to a point in the middle. Medieval builders also improvised a fool-proof method of founding piers. With the growth of central power and an increase in resources for funding, the options open to builders increased, and there was a little more borrowing of ideas. Nevertheless, in medieval France bridge construction continued to be essentially a local activity, and builders continued to be men from the immediate region.
Several scholars detect the golden mean, also designated by the Greek letter Phi, in the proportions of Gothic religious architecture. Phi relationships have been noted principally in elevations. As I explained in an earlier paper, Phi also appears in ground plans of Gothic churches and cathedrals. In this paper, I illustrate and discuss evidence that Phi was used by Romanesque as well as Gothic planners.

The appearance of Phi in Gothic elevations has been attributed to the use of number schemes in plotting measurements and related to the new awareness of Greek mathematics. My observations suggest that Phi relationships were achieved during planning through the use of drawing tools and geometric procedures. Numerical symbolism may have been attached to Phi. But, in my view, a more important consideration in explaining the persistent use of that ratio in early design is the circumstance that its unique and special geometric properties provide a planner with remarkably efficient ways to achieve harmonious proportions.

Bob Warden and Vivian Paul
(Jordan-Mitchell Architects and Texas A&M University)
*Fiction and Fact: The Buttressing System of Narbonne Cathedral*

The Cathedral of Narbonne was never finished—not for lack of money, but for the presence of a wall. By the year 1345, the new building was up against that wall—quite literally. Construction could go no further. The Cathedral Chapter proposed to cut a hole in the city wall and continue construction of the building. The right of the chapter to do so was challenged by the town council. Both sides, represented by lawyers, ultimately argued their case before the king’s seneschal. A record of the entire procedure exists, documented in a manuscript today housed in the Bibliothèque Municipale in Narbonne. That manuscript represents a rare glimpse into the process of constructing a medieval cathedral, for the Cathedral Chapter, in responding to the Council’s accusations, called as expert witnesses, the cathedral’s masters of the works. "The Cathedral is an impregnable citadel!" (bristling with fortified towers, connective arches, crenellation, and archères) accused the town council. Nonsense, argued the Chapter and their masters, those apparent fortifications were “vital to the structure”, “necessary to sustain the vaults and roof of the cathedral’s choir.” Hyperbole on both sides, surely, but it is true that the buttressing system at Narbonne is unusual, and that it does convey the impression of a fortress. Which party, then, spoke the truth, the Council, who obviously felt the fortified elements to be unnecessary, or the Cathedral Chapter, who argued that they contributed to structural stability?

For several years, a survey of Narbonne Cathedral has been in progress. It is now possible to produce an accurate section of the building (at bay four) and conduct an analysis of the cathedral’s buttressing system. It is our intention to present the results of that analysis and determine whether or not the unusual configuration of Narbonne’s buttressing system was fashioned entirely in response to structural considerations—in other words, to determine once and for all, 639 years after the fact, who was really telling it straight!

Deborah Ellis
(Southwestern University)
*Medieval Homes: A Chamber of One’s Own*

Medievalists of other disciplines ignore architectural history at their peril. Building technology, from the inheritable capabilities of a firescreen to a garderobe’s accessibility for the household, can indicate such larger social and personal issues as mobility, security, power, and self-esteem. In this paper, I will refer to a literary and social history perspective in interpreting some of the observations of architectural historians.

Medieval English houses, especially of the fourteenth and fifteenth centuries, can be studied either as
artifacts, primarily static expressions of domestic life, or, more actively, as dwellings, "tools for living" in which technology becomes redefined as part of a continuous process in which people reinterpret their living spaces to the limits of their power and imagination. The medieval house was especially susceptible to such reinterpretations, since its flexibility of construction allowed its inhabitants to divide rooms, reassign those rooms' functions, merge rooms, isolate individuals, or reassert communal activities. They could accomplish these reinterpretations through simple or complex architectural maneuvers (setting up a screen within a larger room; replacing a long table and dais with small-scale dining; having part of the house physically removed) as well as through legal maneuvers (bequeathing access to part of a house, or bequeathing a single room or suite of rooms within the house; setting up "mother-in-law" or dower chambers).

My research has concentrated on the way home imagery serves as a unifying and central motif in the non-fiction writings of several medieval women, especially, in England, the fifteenth century letters of Margaret Paston and the autobiographical writings of Margery Kempe. I have compared these works both with contemporary medieval literature—particularly the late fourteenth-century poetry of Chaucer—and with medieval Spanish literature that stresses a woman's perspective.

Such Spanish literature, although not applicable to a discussion of English architecture, can prove to be a useful corrective to an analysis of medieval people's attitudes towards and expectations from their houses. My study of medieval women, as revealed in specific literary texts and as explored through a social history perspective that uses wills, laws, and customs, has led me to make certain assumptions about the role and function of medieval English houses. It seems that medieval English women, for instance, were for the most part associated with the chamber rather than the hall, and with the kitchen and butteries, in all ranks of society. The relationship of women to particular portions of the medieval house might suggest a possible conflict between hall and chamber, an architectural uneasiness or even polarity that reverberates in the ways medieval women perceived themselves.

Gerhard Jaritz
(Institut für mittelalterliche Realienkunde Österreichs, Krems, Austria)

In Search of the Unspectacular: Building Campaigns and Building Technology in Small Towns of the Late Middle Ages

Research on medieval building campaigns and building technology has been concentrating on the spectacular: on the building of monasteries, of cathedrals, of castles, of city-halls, etc. Only rarely, emphasis has been laid on efforts of "low relevance" initiated by small communities. In my paper I shall deal with such aspects of the unspectacular, using examples of small towns in late medieval Germany and Austria. It will be based on the evaluations of account-books, treaties between townships and builders, documents about quarrels concerning building campaigns, normative sources, etc.

I will try to show:
1. that the connection between the spectacular and the unspectacular was often very close,
2. that innovations also played a major role in those small campaigns,
3. that, particularly, sources of small campaigns contain information about a multitude of details of organization, of work, and of technology,
4. that they can offer results with regard to the general relevance of building in late medieval society.

Reviews of Articles

The purpose of this column is to encourage comment and create active dialogue on essays and articles. Hundreds of scholarly journals review books. Few, if any, review articles. These reviews will bring significant shorter studies from various disciplines to the attention of AVISTA FORUM readers. The Editor
urges readers to contribute reviews of articles published in periodic literature and in collective works. Reviews are by the Editor unless otherwise noted.

A Post-art-historical Account of Ambrogio Lorenzetti's Allegory of Good Government
by Dale Kinney, Bryn Mawr College


Randolph Starn approaches Ambrogio Lorenzetti's famous murals from the point of view of an historian well versed in the contemporary discourse of interpretation. Those not so well versed may find this article heavy going, but the discussion repays patient and attentive reading. The author maintains that the prevailing art historical understandings of the frescoes—broadly classifiable as iconographic and social-historical—effectively deny their actuality. Iconographers treat the paintings like billboards for the display of extrinsic verbal ideas or messages, which they value as the essential content. Social historians treat the frescoes as a window onto a fourteenth-century urban scene. Starn insists instead on their formal and compositional characteristics, which he encodes in extended semiotic descriptions, and on their socially active role as representation of republican government, an entity neither wholly abstract and intellectual (as the iconographers would have it), nor entirely situational.

In the course of his discussion the author adduces precisely complementary texts and pictures which traditional art history might prize as "sources" for the frescoes (e.g., passages from Il Tesoretto of Ser Brunetto Latini, and illustrations to the Specchio umano of Domenico Lenzi). In his account, these cognates function as demonstrations that the content of the murals is just conventional. Implicitly, Starn suggests that it is futile to look for one-to-one connections among such tangible products, since they are constituents of an ambient which was partly immaterial but widely sensible.

An imperfect but familiar analogy might be the images of Andy Warhol and Campbell soup cans. To discover the soup can as the "source" of Warhol's imagery, or to find that, as subject, it constitutes Warhol's meaning, would be banal. An important account would acknowledge that Warhol's images are representations of a cultural order that produces and consumes both art and Campbell soup.

The ramifications of this article could take pages to work out. Let me note just one. An effect of Starn's analysis is to shift transparency from the image (where, he rightly maintains, art historians have laid it) to the artist, whose individuality evaporates in the explication of the social and political matrix whence the image seems to take its content and its form. Medievalists, who work mostly with anonymous objects whose authorship might well be treated as collective, might find this approach stimulating, fecund, and largely reproducible. Art historians accustomed to working with artifacts as products of identifiable and unique artistic personalities may be less easily seduced.

Even in the Sala della Pace, it is striking that, to a viewer standing in the middle of the room, the single most legible inscription is AMBROSIVS LAVREN-TII DE SENIS HIC PINXIT VTRINQVE. The frescoes present themselves not only as significant imagery but also, even predominantly, as the masterworks of a self-proclaiming individual. Starn, who introduces Lorenzetti only in his capacity as citizen, leaves this aspect of the images aside, although his artful account of the tensions between individual and collective imbedded in the notion of "republic" could possibly be elaborated to embrace it.

Science in Context: Georg Agricola and Coal

Although Georg Agricola was one of the most important scientific and technical writers of the sixteenth century and authored one of the century’s best known technical treatises, *De re metallica*, as well as numerous tracts on minerology, his work has been curiously neglected in recent scholarship. Ruffner’s article, which at first glance might seem of interest to a small group of specialists, is actually of much broader scope and may well provide incentive to further research.

The method of taking one small concept, namely coal, and trying to understand how Agricola came to it—through what combination of prior written works and contemporary knowledge—has been particularly fruitful in this article. Ruffner describes the actual coal around Zwickau, where Agricola served as an assistant schoolmaster, and provides a context of people interested in minerology and coal who may have influenced him. One such contemporary influence was Erasmus Stella, a scholar in Zwickau, who decried the corruption of mineral terminology since antiquity and composed a tract on gems organized by color to avoid alphabetical listing when the names themselves were uncertain. Ruffner also elaborates the influence of prior authors such as Albertus Magnus and Theophrastus.

My comment here would be to emphasize the broader context of humanism. As has been recently emphasized by Owen Hannaway, whose current work will certainly illuminate the relationship, Agricola was very much part of the humanist intellectual movement. His first publication was a grammar and he spent three years in Italy helping to edit the Aldine editions of Galen and Hippocrates. His interest in creating accurate scientific and technical terminology would seem very much to have come out of the intellectual context of humanism. It should be noted that Agricola’s concern with the correspondence of the vocabulary of the ancients with observed phenomena was an issue central to the on-going contemporary debate over Pliny.

Ruffner points to the undetermined but perhaps important influence of Valerius Cordus (1515-1544) who was lecturing in Wittenberg between 1539-1543 on Dioscorides in the light of contemporary studies. Cordus both corresponded with Agricola and sent him specimens. Ruffner also notes that the direct role of artisans is “not only obscure but not needed to explain the work.” (Yet, I would suggest that this could not be true of Agricola’s work in general since he wrote about many technical matters which he could only have learned from artisans. Perhaps chronology is important here—could the later works have been influenced more by artisan informants than the earlier ones?) Outlining the influence of Agricola, Ruffner points out that the seminal work of this physician and his contemporaries was not sustained by subsequent generations—a failure that he indicates is worthy of further study.

The importance of Ruffner’s article is that it indicates many possible avenues of research, exhibits a productive methodology, and underscores the neglect of studies in sixteenth-century geology despite the great accomplishments of the discipline during that period. After reading it, it occurred to me that the paradigm of the scientific revolution has been overly influential in determining the course of scholarship. For every article on Agricola, there are perhaps 300 on his contemporary, Copernicus. “But wait a minute...” some of you will say.

"Mechanistic" Thinking and Material Culture

Controversy: The Emergence of Modern Science Out of the Production Process:


Every reorientation of a discipline also requires a reevaluation of its history, a new consideration of past contributions (often relatively neglected) which suddenly seem especially pertinent to a changed focus. Thus the first issue of Science in Context, a journal...
concerned with science as part of complex social and economic processes, contains the first English translations of some important work completed in the 1930s, along with useful introductory material.

Franz Borkenau (1900-1957) was a Viennese who in the 1920s was a leader in the Communist student movement of Germany. He was expelled from the party in 1928 and at about the same time he began an uneasy collaboration with the Institute for Social Research at the University of Frankfurt (associated with what is usually called the "Frankfurt School"). The article published here is an English translation of *Zur Soziologie des mechanistischen Weltbildes, Zeitschrift für Sozialforschung* 1.3 (1932): 311-55. It preceded Borkenau’s important book elaborating the same themes, *The Transition from Feudal to Modern Thought* (*Der Übergang vom feudalen zum bürglichen Weltbild*) first published in 1934 as vol.4 of a series published by the Institute.

In a series of detailed arguments, Borkenau elaborated the thesis that the mathematical-mechanistic world-picture that developed in the seventeenth century was intrinsically connected to the role of manufacture in the production process. In the beginning of the century, in his view, mechanistic thinking supplanted a medieval mentality characterized by qualitative, rather than quantitative, considerations. The economic change that underlay this transition involved “the destruction of the handicraft system and the organization of labor under one roof and under one management.” The complex craft activity of one artisan was supplanted by the division of the task of production into discrete, comparable units each completed by a separate person. Calculation with abstract, comparable units of labor was the source, in this view, from which modern mechanistic thinking originated.

Henryk Grossmann (1881-1950) was born in Cracow of well-to-do Jewish mine owning parents. After an administrative career in Poland and Austria, Grossmann became professor of statistics and economics at the University of Poland and then, in 1925, emigrated to Frankfurt to become professor at the University, where he was associated with the Institute for Social Research. The article published here is a translation of *Die gesellschaftlichen Grundlagen der mechanistischen Philosophie und die Manufaktur, Zeitschrift für Sozialforschung* 4.2 (1935): 161-231. Grossmann’s criticism of Borkenau’s work began with chronology but ended by rejecting the idea that the mechanical philosophy derived from the division of human labor in the crafts. First, Grossmann objected that the beginning of the natural sciences occurred long before the seventeenth century. He also disagreed with Borkenau’s chronology of capitalist methods of production—capitalist development occurred 300 years earlier. Moreover, he argued, the development of manufacture was far more complex than Borkenau’s argument suggested.

Grossmann went further in offering an alternative view of the development of a mechanical world view. For him such a view is “always and everywhere closely related to the use of machines.” The development of machinery in the fifteenth and sixteenth centuries—for this argument Leonardo da Vinci is a crucial figure—led to the mechanical philosophy. Grossmann refers to numerous writings on machinery in the fifteenth and sixteenth century (he emphasized the influence of the use of the machinery itself) as a prelude to Descarte’s mechanistic philosophy in the seventeenth century.

This brief indication of complex arguments should suffice only to lead readers to the articles themselves and to the accompanying bibliographies. Those interested in the relationships between technology and/or science and society, either in the medieval or early modern periods, cannot really afford to neglect these early sustained efforts, nor to dismiss them either because of their Marxist orientation or because some of the views will seem dated. To think that interest in the relationships of science, technology, and society is a recent post-World-War II phenomenon is to be deluded.

The publication of these articles in English is a valued service especially for English speaking historians of technology and science who are particularly unlikely to be closely familiar with them. Yet I must
say that for a journal with a name like Science in Context, there is a noticeable failure to place the controversy itself into historical context. The brief introduction refers to other publications of the thirties and elaborates upon Marx's concept of "manufacture." The biographies and bibliographies of the two authors are both necessary and helpful. Despite these aids, the material is presented almost as if we ourselves were living in the thirties and being asked to judge between the two views. Reference to a prior history of the relationship of the history of science and technology to Marxist thought is missing. Even the briefest introduction to the Frankfurt School, with reference to some of the recent fine scholarship devoted to it, is undoubtedly necessary. I myself upon reading Grossmann was struck by the similarity of his sources, and some of his arguments, to those of Edgar Zilsel. Zilsel, whose early works were published in 1918 and 1924, was part of the Institute for Social Research. Surely there was a relationship between the thought of these two men and perhaps there is some scholarship devoted to that relationship, but neither is mentioned. My point is that the complex interactions between material culture and thought must always be studied with an eye to one's own place in the separate dialectic of their successive historical assessments and the silences that also punctuate them. Or so a historicist/dialogic imagination would have it.

Villard, Bénard, and Branner
by Carl F. Barnes, Jr., Oakland University


This short study was written by Branner around 1957 but not published during his lifetime. It was found among his papers by his wife, Shirley P. Branner, and reviewed for publication by the editors of Gesta and this author.

Searching in 1956 for the "Villard-like" engraving of a rose window in the Collegial of Saint-Quentin (Aisne), France, first published by Pierre Bénard in 1864 (Recherches sur la patrie et les travaux de Villard de Honnecourt, Travaux de la société académique des sciences, arts et belles-lettres, agriculture, et industrie de Saint-Quentin 3rd ser., 6 (1864): 260-80, esp. 272), Branner could not find it; but, instead, he found a different engraving, which may have been a rejected design for a pier as it matches none of the actual Saint-Quentin pier plans.

The importance of this study for Villard scholars is that Branner rejected the notion that Villard was the architect and notes that "the drawing [published by Bénard] can no longer be advanced as evidence of his [Villard's] participation in the construction [of Saint-Quentin]."

As this author notes in a footnote addition to Branner's note, scholars fail to give Branner due credit for being the first modern scholar to point out—in Gothic Architecture, Journal of the Society of Architectural Historians 32 (1973): 327-33, esp. 331, when he wrote, "Despite his [Villard's] fame and undoubted interest, the question that has always bothered me has been: Was Villard in fact an architect or only a lodge clerk with a flair for drawing?"—that Villard may not have been an architect.

In the same footnote, the confusion between the so-called "Bénard Drawing" and the "Branner Drawing" is cleared up.

Art and Politics

A NEW OCCASIONAL FEATURE of AVISTA FORUM will be reports of papers or panels that are of particular interest to interdisciplinary studies. These reports are made with the permission of the authors of the papers. The broad common theme of the three diverse papers discussed here is the relationship between art and politics.

Carl Nylander (Director, Swedish Archaeological Institute, Rome), Sargon's Eye and Diocletian's Nose: Iconoclasm as a "Counter-Language," Colloquium
Professor Nylander's paper took as a starting point the political/propagandistic purpose of much ancient statuary. In a fascinating demolition of the common assumption that mutilation of art proceeds for the most part by chance (noses stick out more and therefore are broken sooner), Nylander examined not the original propagandistic purpose of the art but, rather, the political purpose of its subsequent mutilation. Crucial to his argument were fascinating and highly convincing demonstrations that mutilation of particular pieces was very selective and related to specific, objectionable aspects of a ruler's governance. The lecture presented aspects of on-going research. Nylander writes that he will always be interested in cases and parallels that readers may know of from other contexts and periods. The following is a summary of the lecture, that was distributed at the event.

The creation of art has always, and quite naturally, seemed more interesting than its destruction. Yet various forms of iconoclasm are common phenomena in all periods which may give significant information on functions of the work of art otherwise not easily obtained. With the exception of a few, well-researched areas (Byzantium, Reformation, etc.), little systematic work has been done on the problems of why and how people destroy or mutilate art. This is particularly true for the fields of ancient art: the fragmentary, battered state of much ancient sculpture is so common a feature and seemingly so natural a consequence of les ravages du temps that it is rarely noted or commented upon, let alone considered potentially interesting.

It is the purpose of this presentation, after sketching briefly the deeply political and propagandistic functional background of most monumental ancient art, to argue and test the following hypotheses:

1. Damage on ancient sculpture is not rarely intentional and selective.

2. The background for this is often a reaction to the political or ideological “message” of the work of art. By means of a new “message” superimposed upon the original one, the mutilation creates and exploits a tension between what the sculpture once was and stood for and what it now is and says.

3. There may, in some cases, exist a relationship between the particular mutilation pattern on the stone and the corporeal, demeaning punishments documented in contemporary legal codes or in sanctional behaviour (esp. such as meted out on slaves, criminals, and usurpers).

4. The mutilation and its particular pattern can be seen as constituting a kind of “counter-language” (both in a general and sometimes in a particular sense), at times using particular mutilation forms as “signifiers”.

5. If correct, this may provide information as to elusive issues such as the function(s) of the work of art, the character of its “message”, and the way it (and its message) is received and reacted upon by the public. We may thus, perhaps, sense the voice of groups otherwise silent.

6. Intentionally mutilated ancient art can thus constitute a so far unexploited historical source.

A number of case studies will be presented, ranging from the ancient Near East to the Roman provinces, in which the above hypotheses will be exemplified and discussed in concrete terms, including the numerous problems of source criticism and methodology. The question will be raised, albeit not answered, whether it is possible to organize such observations on mutilation of ancient art into some kind of “theory of iconoclasm” or “theory of counter-language.”

Propaganda and Patronage in Rome in the High Middle Ages.

The papers by Professors Kinney and Stroll were given as part of a panel at the December 1987 meeting of the American Historical Association.
Professor Kinney's paper concerns the church and particularly the apse mosaic of S. Maria in Trastevere, Rome. She calls into question her own argument, made in 1975, that the church and its apse mosaic had meaning that could be called propagandistic. Citing subsequent interpretations by others and the "embarrassingly self-satisfying but nevertheless effective revolution" undergone by art history, she sees the issue not as "whether the image had propaganda value or which of several values that might be, but whether such questions can be answered by an art historian."

The mosaic apse which is the focus of the paper shows an array of frontal figures—Popes, including Innocent II as the donor of the church, and the Virgin Mary and Christ. The apse is known as the first monumental representation of the Coronation of the Virgin, but is actually the enthronement or the triumph of the Virgin, already crowned. The political event possibly germane to the apse was the election of the cardinal priest of S. Maria in Trastevere, Petrus Pierleoni, as Pope Anacletus II, the near simultaneous election of Innocent II, and the ending of the schism with a council. Subsequently Pierleoni's old titular was demolished. In its place, a new larger basilica (with its mosaic apse) was completed shortly before the death of Innocent II.

In a brilliant juxtapositioning of interpretations of the apse, which relate to sources of influence, theological allegories, and attitudes toward gender, as well as papal politics, Kinney demonstrates the difficulty of proposing a simple political interpretation. She addresses the problem of who the ideators of the mosaic actually were—certainly not mosaicists, but not Innocent II either. Potential ideators include a wide circle. The problem of audience is worse. Probably for the most part they were penitent pilgrims for whom the propaganda value of the apse would have pertained to the Virgin rather than the church, to doctrinal matters such as the Assumption or Immaculate Conception rather than papal politics.

Kinney concludes that, traditionally, we have construed meanings from the ideators' point of view, "unconsciously assuming that the ideator, audience, and we the interpreters are co-extensive." She asserts the patent falsehood of this assumption in medieval public art and concludes that no plausible path can be found from patronage to propaganda in S. Maria in Trastevere.

Professor Stroll's paper also concerns itself with an apse mosaic—in San Clemente in Rome. She analyzes it as well in the political context of the schism created by the simultaneous election of Anaclet II and Innocent II in 1130.

Stroll argues that Peter of Pisa, the cardinal priest of Santa Susanna and one of Anaclet's strongest supporters, created the apse mosaic and that the mosaic itself reflected Anaclet's conception of the church. Yet she also argues that an inscription was added or changed by the arch-enemy of these two men, Innocent II.

The inscription at the lower edge of the mosaic is translated: "We shall symbolize the Church of Christ by that vine, which the law makes arid, but the cross makes to be flourishing." In a convincing argument, Stroll maintains that the lex in the inscription refers to Jewish law and was, further, a veiled reference to Anaclet's Jewish origins. Those origins, she points out, had become a main focal point in the propaganda war between the two sides of the schism from 1130 to 1138. The vine of the church was made arid by Judaism, by the synagogue, specifically by the schismatic Jewish pope, Anaclet. The cross, on the other hand, the true Church of Christ, Innocent's church, makes the vine flourish.

Stroll offers evidence for the possibility that the inscription was either altered or added later. She also points to the odd spelling crus rather than crux, and
similar spellings in other inscriptions associated with Innocent, to show the pope’s influence.

Notes and Queries

This section is designed to encourage the exchange of information and ideas and to facilitate the solution of technical problems. Each query is assigned a number keyed to the issue number of AVISTA FORUM. The notes are replies to specific queries and are numbered accordingly. Many queries lend themselves to more than one answer. Responses to queries in any issue are most welcome as are additional queries. Notes and Queries is one reason you should keep back issues of AVISTA FORUM. Send your note or query to the Editor.

QUERIES

Q-1 (2.2): Maurice J. Merrick of Portland, Oregon sends the following query: About a year ago, I picked up from the Multnomah County Library a very interesting book on medieval technology. I cannot remember the title, nor the author’s name, but I do remember that it was written by a woman, probably British. The book presented a very thoughtful exposition of such medieval trades or crafts, as thatching, herding, hurdle-making, basketry, leather curing, etc. I have a rather vague supposition that the book was written within the past ten years and that either or both of the words “medieval” and “technology” are in the title. Can anyone furnish a clue as to the author or title of the book?

NOTES

In AVISTA FORUM 1.2, Professor Marjorie N. Boyer’s query concerning medieval vehicles and riding led to a note from Ellen Wells, National Museum of American History, published in vol. 2.1, p.4. The following is Professor Boyer’s reply to that note.—Ed.

Antiquity was the age of the hero in the triumphal chariot, but the Middle Ages was the period of the Man on Horseback. Whereas under the Roman Empire the preferred style of travel was in carriages, in the Middle Ages it was on horseback. It occurred to me to wonder whether the change could be partly due to technological factors. Could it have been not only the introduction into the West of the stirrup but the appearance of more comfortable and efficient saddles that contributed to the triumph of the cavalier over the passenger in the vehicle?

Accordingly, I sent a query into AVISTA FORUM (Vol.1, No.2) to ask when and where readers had noticed early saddles. This question was answered by Ms. Ellen Wells, Dibner Library, National Museum of American History in Vol.2, No.1. For some reason which escapes me, Ms. Wells misread my question and assumed I was in need of information, not on saddles, but on the history of medieval vehicles. She very kindly sends me a bibliography so I can “get into the literature.”

It is regrettable not to be able to be grateful to Ms. Wells for her bibliographical items, but I already have all the titles, and, as a matter of fact, some of them are out-of-date. For example, Lefebvre des Noëttes’ conclusions have been largely superseded by J. Spruytte’s experiments. [J. Spruytte, Etudes expérimentales sur l’attelage (1957, 1977).] Ms. Wells denies the consensus among medievalists that knights felt disgraced to have to ride in a cart, and she has imagined the roads of Western Europe in the middle Ages filled with kings and knights riding in carriages.

If I thought she were interested in the history of medieval vehicles, I would refer her to my article, The Humble Profile for the Regal Chariot in Medieval Illuminations, forthcoming in Gesta, and my Vehicles, Western European, forthcoming in The Dictionary of the Middle Ages. It is much more likely, however, that Ms. Well’s intentions are purely charitable: she is attempting to improve my education. One can always learn. My thanks go to Ms. Wells for reminding us that it is not enough for a statement to be firmly grounded.
on the evidence and to be generally accepted. The facts have to be repeated and new examples added, and this again and again.

Note to Q-5 (2.1): From Intellectual History specialist, Ervin Bonkalo of Sudbury, Canada: Prof. Jamison should ask the Hungarian Embassy in Washington, D.C. for the address of the Szecheny Library and the Ervin Szabo Library in Budapest. Contacting the libraries, he will get a tremendous quantity of books dealing with Pope Sylvester II. It was he who sent a crown to Istvan (Stephen) to be crowned first king of Hungary in the year 1000 A.D. Hungarian historians did much research into the life and achievements of the pope, alias Gerbert. The crown, comprising the bottom part of the crown by which the kings of Hungary were crowned for the next 900 years, is on display in the National Museum of Budapest. Letters can be written in English or French. Advertising in the New York Review of Books, Prof. Jamison will have no difficulty in locating a Hungarian academic to translate books.


Note to Q-6 (2.1): Ervin Bonkalo, Sudbury, Ont., writes: The hub and spokes of the wheel-window of the Münster in Basel were made of oak. The wheel could be turned with long poles from the floor level. Information regarding the purpose and use of the wheel-window is found in Karl Stehlin’s Baugeschichte des Baslers Münsters (Basel, 1895). This can be obtained through the International Interlibrary Loan Service from the Universitäts Bibliothek, Basel, St.Albansgraben 16, CH-4051, Switzerland. In a year or two a new book will be published entitled Kunstdenkmälern der Schweiz, Kanton Basel Stadt, containing the latest research on this matter.

Roland Bechmann writes that a French carpenter has built for the owner of a medieval castle in Perigord several war machines including a big trebuchet which casts, with great precision, medieval stone bullets found on the site. (At 168 m., several stones fell within one meter of distance, one from another). The machine cost over 200,000 francs (about $40,000). A scale model, at 1:10 or 1:8, of Villard’s trebuchet (2.25m [h] x 3.00m [l]), capable of casting darts (as mentioned by Villard and later by Leonardo da Vinci), should be built by this year by the same carpenter, based on Bechmann’s reconstruction and on the 1:50 scale model he built (see AVISTA Forum 2.1 (Fall 1987): 12). The model should be on display in the castle in summer and lent in the meantime to the Association Villard de Honnecourt (France) for their exhibition which has already been shown in several places in France as well as in London and Oxford.

Steven M. Taylor, Coordinator of the Medieval Studies Minor at Marquette University, Milwaukee, Wisconsin, reports that the two-day symposium on The Cathedral and the Medieval Community sponsored by the Medieval Studies program was a great success, attracting more than 1000 participants over the two days. The event, which took place on Saturday and Sunday, February 20-21, 1988, featured a slide lecture on the stained-glass and sculpture of Chartres Cathedral by Malcolm Miller (Chartres, France) followed by a concert of thirteenth-century liturgical and popular religious lyric. David Macaulay’s Cathedral and Fletcher Collins’ Visit to the Sepulcher were shown on Sunday, followed by a panel discussion of the economic, theatrical and educational influence of the cathedral. Professor Taylor presented a paper on the symposium entitled The Cathedral as Catalyst: An Interdisciplinary Perspective at the Conference on Teaching the Middle Ages, March 3-5, 1988, at Indi-
The PBS NOVA science series devoted a program to Robert Mark's research on the technology of historic building and related criticism of contemporary architecture. Entitled *The Mystery of the Master Builders*, the program aired on public television in early March (10 March, 7:45 pm, in the Philadelphia area). Among the participants was William W. Clark.

The Institut für mittelalterliche Realienkunde Österreichs, Krems, Austria, has sent the first twelve volumes of *Medium Aevum Quotidianum* to the AVISTA Library. The following is a partial summary of contents compiled by Mary Stegeman, Secretary of AVISTA:

Prefatory material for each section is given in German, English, and French; individual articles may appear in any of these three languages. Articles are usually illustrated. The newsletter may be obtained through interlibrary loan from the AVISTA collection, Magill Library, Haverford College, Haverford, PA 19041. For further information contact Dr. Gerhard Jaritz, Editor, *Medium Aevum Quotidianum*, Institut für mittelalterliche Realienkunde Österreichs, Körnermarkt 13, A-3500 Krems, Austria. Tel. (43) 2732 4793.


**Conference. 'The Material Culture of the Peasantry in the Late Middle Ages.' Abstracts.** 1 (1982): 42-71.


Inquiries about the slide series may be directed to Dr. Gerhard Jaritz, at the address above.


[Announcements of International Conferences]. Verstaltungsankündigungen. 9 (1987): 56-64. [SEE THREE NOTICES IN THIS ISSUE UNDER ACTIVITIES]


The following articles are taken from Newsletter 11-12 (1988) of Medium Aevum Quotidianum. Note that the main citation is given in this issue of AVISTA FORUM under “Bibliography. Books.”


Jacobsen, Grethe. Female Migration and the Late Medieval Town. 43-55.

Mandl-Neumann, Herta. Überlegungen zu Kriminalität und Mobilität im späten Mittelalter. 57-63.


Kubinyi, András. Horizontale Mobilität im spätmittelalterlichen Königreich Ungarn. 113-139.

Schwinges, Rainer Ch. Migration und Austausch: Studentenwanderungen im deutschen Reich des späten Mittelalters. 141-55.

Jaritz, Gerhard. Monastische Kommunitäten und räumliche Mobilität in Mittelalter und Frühneuzeit. 157-78.


Elkar, Rainer S. Migration und Mobilität—ein Diskussionsbericht. 371-86.


>Anschriften der Autoren. 401-3. ♦

**RECENT AND FORTHCOMING PAPERS**

This column will list papers read or to be read at professional meetings (whether or not meant for publication), papers completed but not yet published, and papers recently published. Its purpose is to inform readers of work being done in a variety of disciplines. The Editor has selected papers of interest to AVISTA members and welcomes additions.

The following is a partial list of papers published in Mathemata: Festschrift für Helmuth Gericke, ed. Menso Folkerts and Uta Lindgren (Stuttgart: Franz Steiner Verlag, Wiesbaden GMBH, 1985), which are of possible interest to AVISTA members:

Saltzer, W.G. Die Entwicklung der Astronomie—Stationen der Theoriebildung.


Dold-Samplonius, Y. The Solution of Quadratic Equations According to Al-Samaw‘al.


Busard, H.L.L. Some Early Adaptations of Euclid's Elements and the Use of its Latin Translations.

Sesiano, J. Un système artificiel de numération du Moyen-âge.

Folkerts, M. Regiomontanus als Vermittler algebraischen Wissens.

Franci, R. Contributi alla risoluzione dell'equazione di 3° grado nel XIV secolo.

Toti Rigatelli, L. Il 'Problema delle parti' in manoscritti del XIV e XV secolo.

Schneider, I. Luca Pacioli und das Teilungsproblem: Hintergrund und Lösungsversuche.


Nobis, H.M. Die Vorbereitung der copernicanischen Wende in der Wissenschaft der Spätscholastik.

Allard, A. Le manuscrit des Arithmétiques de Dio-phante d'Alexandrie et les lettres d'André Dudith dans le Monacensis lat. 10370.

Van Egmond, W. A Catalog of François Viète’s Printed and Manuscript Works.

Anderson, K. Some Observations Concerning Mathematicians’ Treatment of Perspective Constructions in the 17th and 18th Centuries.

The following is a partial list of papers and panels of interest to AVISTA members given at the Renaissance Society of America conference held in New York City, March 17-19, 1988:

Two panels were devoted to the theme The Renaissance City as Ritual Space. Some of the papers included in these panels were Edward Muir (Louisiana State University), The Virgin on the Street Corner: The Place of the Sacred in Italian Cities; Martha Pollak (College of Architecture, Art, and Urban Planning), The Pope’s Two Palaces: Ideological Allusion and Political Display in the Ideal Renaissance City; John Oppel (Griffith University), “Order” in Alberti’s Treatise On Architecture; and George L. Gorse, The Renaissance City as Social Theatre: Galeazzo Alessi’s Strada Nuova in Genoa.

Three panels were devoted to Imaginative Projections of the City. Included were William E. Engel (University of California, Berkeley), Internal City Planning: English Reconstructions of Renaissance Memory Palaces; William A. McClung (Mississippi State University), Designing Utopia; Helen Nadar (Indiana University), New Cities in a New World; Ullrich Langer (University of Wisconsin), The Eye of Linear Perspective and the Renaissance Literary Text: Brunelleschi, Aristo, Rabelais; Bette L. Talvacchia (University of Connecticut), The City as a Work of Art; Kenneth Knoespel (Georgia Institute of Technology), Ovid’s Trojan Horse: The Metamorphoses and the Subversion of Renaissance Civitas; and James G. Turner (University of Michigan), The City as Landscape.

On a panel on Images of Women, Joanna Woods-Marsden (University of California, Los Angeles) spoke on The Pictorial Status of a Prince’s Mistress in the Quattrocento; and Giorgianna Ziegler (University of Pennsylvania) spoke on Penelope’s Web: The Virtuous Wife in Literature and Art.

On a panel on Urbanism in Renaissance Florence and Rome, Marvin L. Trachtenberg (Institute of Fine Arts, NYU), spoke on Creating Trecento Urbanism in Florence at the Duomo and Piazza della Signoria.

On a panel, New Representations of Cultural History: The Place of the Image, Patricia Brown (Princeton University) spoke on The Rebirth of the Renaissance; Randolph Starn (University of California, Berkeley) spoke on Clues, Symbols and Signals; and Nancy Vickers (Dartmouth College) spoke on Politics and Cellini’s Perseus.
The Annual Meeting of the Medieval Academy, held at the University of Pennsylvania April 7-9 included the following panels and papers:


In a panel on Manuscript Studies: Word and Image, Jeffrey Hamburger (Oberlin College) spoke on *Palma contemplationis: Pictorial Exegesis in a Devotional Florilegium of the Late Middle Ages*; Helen Solterer (Duke University) discussed *The Spectacle of the Text: Stage Craft, Book Craft, and the Jeu de Robin et Marion*; and Norbert Ott (Bavarian Academy Of Sciences, Munich) spoke on *What Exactly Do These Pictures Illustrate? Some Insights from the New Catalogue of German Illustrated Manuscripts*.

A session of Medieval Science and Natural Philosophy included Robert S. Gottfried (Rutgers University), *Theory into Practice: Surgery as Applied Science in Late Medieval England*; Nancy van Deusen (California State University), *Thirteenth-Century Motion Theories and their Musical Applications*; and André Goddu (University of Notre Dame), *Perspective without Species: The Ockhamist Compromise*.

Sirens or Muses? New Critical Approaches to Medieval Texts included Peter Allen (Pomona College), *Derrida, De Man, Fish as Examples of Methods of Reading/Creating Medieval Textuality*; Madeleine Jeay (McMaster University), *Bakhtin, Derrida, Kristeva as Modalities for Reading Le Petit Jehan de Saintre*; and Brenda Schildgen (University of San Francisco), *Gadamerian Hermeneutics Applied to Chaucer, Dante, Jan Ruiz*.

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**Activities . . . Past, Present, Future**

*This column reports activities relevant to the interdisciplinary interests of AVISTA members. The list is selective, rather than comprehensive, and will not replace reports of activities published by professional societies of the various disciplines represented by AVISTA members. Neither will it always constitute due notice of an activity, because of AVISTA FORUM's bi-annual publication schedule. On the other hand, scholars may be informed of activities that their own professional groups do not report. The purpose of this column is to facilitate the exchange of information and ideas across the boundaries of various disciplines. Please send reports of activities to the Editor. Items are not necessarily in chronological order; all dates noted are in 1988 unless otherwise indicated.*

**April 20-22:** Aging and the Life Cycle in the Renaissance, a symposium sponsored by the Center for Renaissance and Baroque Studies at the University of Maryland, College Park. Contact the Center for Renaissance and Baroque Studies, 1120 Francis Scott Key Hall, UMCP, College Park, MD 20742; TEL. (301) 454-7942.

**September 27-30:** Mensch und Objekt in Mittelalter und Frühneuzeit: Leben - Alltag - Kultur, Internationaler Kongress der Österreichischen Akademie der Wissenschaften. For information write: Institut für mittelalterliche Realienkunde Österreichs, Körnermarkt 13, A-3500 Krems, Austria. TEL. (43) 2732-4793.

**October 28-29:** The Second Pennsylvania Symposium on Medieval and Renaissance Studies will be held at the University of Pittsburgh. The Symposium rotates annually among Pennsylvania State University, the University of Pittsburgh, and the University of Pennsylvania. This year’s theme is Pilgrimage and Crusade in the Middle Ages and the Renaissance. Principal speakers will be Ian Short (Birkbeck College, London) and Jean-Pierre Poly (Université de
Paris-Nanterre). One-page abstracts of twenty-minute papers on any aspect of the topic must be received by May 15, 1988. For further information, write to Dr. Barbara N. Sargent-Baur, Medieval and Renaissance Studies Program, 1328 C.L., University of Pittsburgh, Pittsburgh, PA 15260. (This symposium will be followed in a week's time by one on the Codex Calixtinus, organized by Dr. John W. Williams, Department of Art History, University of Pittsburgh, Pittsburgh, PA 15260).

North American historians and literary scholars who will be doing research in London in May-June 1988 are invited to attend the weekly seminars on European history (c.550-c.1250) held on Wednesdays at 5:30 at the Institute of Historical Research. The seminars are conducted by Prof. R. Allen Brown, Dr. Michael Clanchy, Mr. John Gillingham, and Dr. Janet Nelson. The seminars usually number 20-30 participants, with half of those being graduate students and the other half staff and visitors. Visitors are also invited to address the seminar. Anyone who wishes to give a paper should write as soon as possible to Dr. Michael Clanchy, Department of History, Westfield College, University of London, Kidderpore Avenue, London NW3 7ST, England.

Papers are invited for presentation at the Eighth International Patristic-Byzantine Symposium to be held 10-17 July 1988 at Kalymnos, Greece. The theme of the conference is The Fathers and Experiences of Orthodoxy. Inquiries should be directed to Dr. Constantine Tsirpanlis, R.R.#1, Box 353-A, Kingston, NY 12401.

An international and interdisciplinary conference on Marco Polo and his book: China and Europe in the Middle Ages will be held at the Sichuan University, Chengdu, People's Republic of China, on 19-22 July 1988; the University of New Hampshire is cosponsor. The themes of the conference are Marco Polo in history and legend, cultural transmission between East and West, and comparative history. Specialists in European or Asian history are invited to propose topics for inclusion in panels which encourage a cross-cultural, comparative approach. For further information write to Prof. W.R. Jones, Department of History, Horton Social Science Center, University of New Hampshire, Durham, NH 03824. The deadline for submission of proposals is 31 March.

The Center for Medieval and Early Renaissance Studies at the State University of New York at Binghamton invites papers on the topic Oral Tradition in the Middle Ages for presentation at its meeting on 21-22 October 1988. Abstracts should be submitted by 1 March; completed papers must be received by 1 June. Papers should not exceed twenty minutes in length. Send abstracts to Prof. W.F.H. Nicolaïsen, Department of English, SUNY, Binghamton, NY 13901.

The fourteenth annual Byzantine Studies Conference will be held at the Menil Collection and the University of St. Thomas, Houston, on 10-13 November 1988. Abstracts must be submitted by 16 March (2 March for submissions from abroad) to the Program Committee Chair, Thalia Gouma-Peterson, Art Department, College of Wooster, Wooster, OH 44691.

August 8-13: The Seventh International Congress of the International Association for Neo-Latin Studies will be held at the University of Toronto. For further information write to Prof. Germaine Warkentin, Director, Centre for Reformation and Renaissance Studies, Victoria University in the University of Toronto, Toronto, Ont. M5S 1K7, Canada.

April 10-16: A conference commemorating the Millennium: Christianity and Russia (A.D.988-1988) will be held at the University of Oregon under the direction of Professors Albert Leong and A. Dean McKenzie. Art historical papers will be given by D. McKenzie, Political Aspects in Russian Icons; M. Cheremeteff, The Development of the Russian Iconostasis; W. Brumfield, The Distinctive Character of Russian Church Architecture. The conference accompanies an exhibition of Russian icons.

May 5-8: A session on Anglo-Saxon Art at the Twenty-Second International Congress on Medieval Studies, Western Michigan University, Kalamazoo, chaired by Carol Neuman de Vegvar. Speakers

July 11-14: *Twelfth-Century England*, the Fifth Harlaxton Symposium to be held at Harlaxton College, University of Evansville-British Campus, Grantham, England. The interdisciplinary program will cover various aspects of English history, art, architecture, literature, and society. Among those presenting papers are: M. Clanchy, E. Fernie, A. Grandsen, G. Henderson, E. Holer, H. Loyn. The cost of the Symposium will be £95 including full board at Harlaxton Manor and an optional excursion to Lincoln. For the full program, application forms and further details write The Symposium Secretary, Harlaxton College, Grantham, Lincolnshire NG32 1AG, Great Britain.


**Exemplaria: A Journal of Theory in Medieval and Renaissance Studies** is a new journal, multidisciplinary in concept, devoted to studies concerned with theoretical and experimental approaches to Medieval and Renaissance culture. The goal is to promote conversation among the many languages of criticism and theory now being heard in Medieval and Renaissance studies in North America and abroad. The first issue is scheduled to appear in March 1989. Submission for future issues are now being considered. For further information contact the Journal at the University of Florida, Gainesville, FL 32611 or Loyola University, New Orleans, LA 70118. The editor is R.A. Shoaf.

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**Bibliography of the AVISTA Library**

The AVISTA Library is a growing collection of books, articles, and unpublished materials contributed by AVISTA members and others. Housed in Magill Library, Haverford College, Haverford, PA, all published items and some unpublished material can be ordered through inter-library loan. The remaining unpublished items can be read at Magill Library. For a full listing of the collection, see also the previous three issues of AVISTA FORUM. Members are urged to use the collection and to add their own offprints and books to it. Send material c/o Charles Stegeman, President of AVISTA, 2 College Circle, Haverford, PA 19041.

**Complete Periodical Issues**

**AVISTA FORUM** 2.1 (Fall 1987)


**Articles**


Books


The deadline for the Fall 1988 issue is October 1, 1988.

As we are in the process of organizing a group editorial board, please send contributions for this issue to:

Charles Stegeman
AVISTA
2 College Circle
Haverford, PA 19041

Notes from the President

All will agree that AVISTA FORUM has grown impressively under the able leadership of our Editor, Pamela Long. With the increasing number of high quality contributions, spread over a wide, interdisciplinary range of topics, our newsletter has become interesting. On behalf of all of AVISTA’s members, I thank those contributors.

Yet, we must not become complacent. The column of Queries grows impressively, but their corresponding Notes are less prolific. Not all of us know the answers to all the Queries, but some of us know the answers to some. Those members would give AVISTA FORUM an unequalled vitality if they could bring themselves to send their one paragraph Note to the Editor.

Looking through our membership list, I see a far greater percentage of medieval historians and art historians than are represented in our articles. AVISTA FORUM has begun to fill its role as a forum for informal exchange between scholars of a great diversity of fields. Your contributions may be brief and to the point; they may be formal contributions, or informal ones.

AVISTA FORUM should not want to duplicate what many respected publications are known for. It does not have the resources to be “one more.” But as a forum for informal exchange between scholars of a wide variety of disciplines it promises to occupy a unique place.

Corrections

2.1 (Fall 1987): 21: The article listed in the AVISTA Bibliography *L'art du trait en infrarouge* (May 1987), should not have been quoted under Roland Bechmann’s name as this paper was written by a journalist of *Pour la Science*.

2.1 (Fall 1987): 25: Roland Bechmann’s correct address is: 21/23, rue du Conseiller Collignon, 75116 Paris, France.
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