FROM THE EDITOR

THE TECHNOLOGY OF SYMBOLS

We want no new style of architecture... And it does not matter one marble splinter whether we have an old architecture or new new architecture, but it matters everything whether we have an architecture truly so called or not... The forms of architecture already known are good enough for us and for far better than any of us.

(John Ruskin, The Seven Lamps of Architecture, from the Lamp of Obedience)

MORE THAN A CHOICE between Pisan Romanesque, Venetian Gothic or Early English Decorated styles, Ruskin speaks of a language of symbols in wood, brick, and stone. The classical and medieval traditions had written soaring phrases of religious transcendence and the blunt prose of secular pragmatism. In Ruskin's mind, the articulate grammar of the past obviated the need for a new vocabulary: neither originality nor change are ever to be sought in themselves. Behind this critique lies the assumption that the perpetuation of the time-honored systems of architectural notation for a society's hopes, ideals, and values required no new technology, for it was unbridled modern technology that had filled the English skies with smoke and bludgeoned workers into blear-eyed shuffling drones.

Ruskin viewed the past as a safe haven protected from the capricious blasts of innovation and change. However, history reveals that the most advanced cultures have distinguished themselves through their willingness to experiment. Rome, Constantinople, and Renaissance Florence established their identities through technologically daring structures that broke existing limitations. And the central issue in their creation was not one of style but rather of expressive symbolism: the divinity of the pharaoh in the pyramids at Gizeh, the benefits of Roman rule in the endless arches of an aqueduct, absolute royal power in the waterworks of Versailles. While it was technology that supplied the power of speech for these monumental utterances, they in turn created new languages which became instruments of research pointing the way to future progress. As early as the twelfth century, Hugh of Saint-Victor wrote in The Didascalic: The mechanical science are the seven handmaids which Mercury received in dowry from Philology for every human activity is servant to eloquence wed to wisdom.

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Suger’s Saint-Denis rewrote contemporary architectural equations in terms of slim columns, delicate vaults, and capacious windows at least in part to express more articulately the church as Heavenly Jerusalem. But its new system of notation, like Napier’s logarithms, opened the way for spectacular later developments in structural art. Subsequent patrons pursued its vision of awesome scale, incomprehensible lightness, and complex order as their builders perfected ribbed vaulting, added flying buttresses, stabilizing pinnacles, and bar tracery. The symbol of heaven, of royal splendor, of saintly prestige sent out technological shock waves whose reverberations were felt into the twentieth century.

Is this technology of architectural development so far removed from the technological progress of mathematics? Mathematics as it has advanced has constructed its own language to meet its need and the ability of the mathematician in devising or extending a new calculus is displayed almost as much in finding the true means of representing his results as in the discovery of the results themselves (J.W.L. Glaisher, Napier Tercentenary Volume, Oxford, 1911, cited by J.M. Hammersley, The Technology of Thought, The Heritage of Copernicus: Theories More Pleasing to the Mind, ed. Jerzy Neyman, Cambridge, MA, 1974, 396). Taking representation literally, one discovers a similar inspirational pas-de-deux between means and results in architecture. Is it mere coincidence that the birth of a sustained tradition of drawing occurred at a moment in the early thirteenth century when master masons had pushed their structures to an unheard-of degree of complexity, when recognized men of ability began to supervise several projects simultaneously and needed the means to insure their accurate realization by remote control? (cf. Franklin Toker, Gothic Architecture by Remote Control: An Illustrated Building Contract of 1340, Art Bulletin, 67 [1985], 67–95). The refinement and increasing precision of graphic techniques facilitated even more intricate designs such as the façade of Saint-Maclou, Rouen or the twenty-two story tower of Saint-Stephen’s in Vienna. By the sixteenth century and the building of the Escorial, draughtsmen began to borrow systems of projection from cartographers and engineers to represent plans, sections, elevations, and perspective views (Philip II and the Escorial: Technology and the Representation of Architecture, Providence, 1990). The published images of the Escorial,
the *Estampas*, were as ambitious as the building itself and meant to showcase Spanish pre-eminence under Philip II to a European audience. The technological notations themselves had become symbols.

Just as there are limitations in the technology of thought, such as incomprehensibility or uncomputability, the technology of monumental expression is bounded by the constraints of matter. Monet could not paint the air on his canvasses and the nothingness of spirit, the cosmic presence of the divine could only be translated into physical glass and stone, and finite space. But it is these very limitations and the search for symbols to represent expanding, shifting needs and beliefs that lead toward new horizons.

Our pre-modern predecessors had no wish, as Ruskin did, to recite slavishly the grammars of other ages. Although their monuments were spiced with quotations, they created living languages tailored to specific goals and messages. One may decry the direction of a society's resources, the ends at which its efforts are aimed and their social costs. The technology of symbols, such as palaces and churches, nevertheless has contributed significantly to the chance and necessity of progress while the symbolism of technology, whether aqueducts, dikes, or printing presses, has served as a powerful and eloquent tool of social expression.

**NOTICE OF AWARDS**

With thanks to Barbara M. Kreutz, *AVISTA* is pleased to announce that our two sessions at Kalamazoo in May 1990, at the 25th International Medieval Congress, have been funded by a generous grant from the Samuel H. Kress Foundation. In May 1989, at the 24th International Congress, *AVISTA*’s exhibition, consisting of 14 panels illustrating the portfolio of Villard de Honnecourt, was supported by grants from the Ian Woodner Family Collection, Inc., New York City, and The Center for the Arts of Oakland University, Rochester, Michigan.
TRANSPORTATION IN ART, LITERATURE AND REALITY, 500–1500

25th International Congress on Medieval Studies
The Medieval Institute
Western Michigan University
Kalamazoo, Michigan

Barbara M. Kreutz, Presider

Session I: 10:00 a.m., Room 1035 (Session 245)
Albert C. Leighton
(San Antonio, Texas, SUNY-Oswego, Emeritus)
Introduction: On the history of transportation studies

Michael Jones
(Bates College)
Mast and Sail in the Völkerwanderung

Elaine M. Beretz
(Haverford College)
Transported through Grace: the Theology of Elijah’s Ascension in the Dover Bible

Carroll Gillmor
(University of Utah)
Practical Chivalry: The Training of Horses for Tournament and Battle

John H. Pryor
(University of Sydney, Australia)
The Pisan hacini and the elusive Muslim Ship

Session II: 1:30 p.m., Room 1040 (Session 279)
Aleydis Van de Moortel
(Bryn Mawr College)
The Cog in Art and Recent Archaeology: Analysis of a Revolutionary Design

Barbara Schaeffer Bowers
(Ohio State University)
Ships and Boats in the Belles Heures

Christiane Villain-Gandossi
(European Coordination Centre for Research and Documentation in Social Science, Vienna and Centre National de la Recherche Scientifique, Paris)
Changes in Ship Depictions, 500–1500

Comments and Discussion led by Professors Leighton and Pryor and Dr. Villain-Gandossi.
**Practical Chivalry: The Training of Horses for Tournament and Battle**
Carroll Gillmor
University of Utah

In the later Middle Ages, cavalry warfare and tournaments involved mounted shock combat; the rider, holding the lance in an at-rest position, with lateral support provided by the stirrup, could deliver a thrust combining the weight of the horse with that of the rider. The effect of this shock on an enemy could be devastating. There has been much debate over whether this mode of warfare existed in the early Middle Ages. The first part of this paper will examine the written and iconographical evidence to establish the approximate time when the elements were in place. Next, we will consider the methods of training horses to perform the necessary maneuvers. Detailed descriptions of this training do not appear until the sixteenth century. Earlier, however, the techniques must have been passed down through oral tradition, for battle descriptions and the iconographical evidence suggest that mounted shock combat was already being practiced by the end of the twelfth century. A lengthy and costly process, requiring the talents of many individuals, horse-training developed into a lucrative business. The topic as a whole sheds light on transportation in medieval warfare but also on the economics of both war and medieval sport.

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**The Pisan bacini and the elusive Muslim Ship**
John H. Pryor
University of Sydney, Australia


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**The Cog in Art and Recent Archaeology: Analysis of a Revolutionary Design**
Aleydis Van de Moortel
Bryn Mawr College

In the thirteenth century, Hanseatic trade between the North Sea and the Baltic was considerably accelerated when large merchantmen began to brave the dangerous waters off the Danish north coast. Goods could now be transported directly between those seas; portaging shipments across southern Jutland was no longer necessary. Recent archaeological discoveries suggest that this change in sailing routes resulted from an improvement in ship-design. In the thirteenth century, vessels with a typical "cog" shape began to appear in the iconographic and archaeological record. With their high sides, beamy midship, and sharp bow and stern, these craft combined large cargo capacity with good sailing qualities; they thus became the leading ship-type of northern Europe in the late Middle Ages. To date, the most complete study of a cog design has been carried out on a small example excavated in the Netherlands. As this paper will indicate, this study has revealed much about the sailing capabilities and structural characteristics of the hull, as well as about the way its shape was laid out. It seems that several centuries before theoretical treatises on naval architecture appeared in northern Europe, hull design was already being based on sets of proportions.

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**Ships and Boats in the Belles Heures**
Barbara Schaeffer Bowers
Ohio State University

The Belles Heures of Jean, Duc de Berry, a work dating to the early fifteenth century, contains nine illuminated folios representing ships in great detail. The time, for which there are few good representations of northern ships, is important as a transition period. From 1350 to 1450, Mediterranean design-elements were coming into northern Europe, and the vessels depicted in the Belles Heures show this; we see both northern and Mediterranean elements. The indigenous northern design-elements in these illuminations are important to a study of ships and should not be overlooked. But the main issue is the extent to which these folios depict actual northern ships ca. 1400 or were based on a southern tradition of representation. One folio in particular shows a Mediterranean connection: "Saint Nicholas saving the Seafarers." Careful study of the manuscript suggests that this scene was based on an Italian artistic model and that the principal ship depicted here was essentially reworked and reused as the model for vessels represented in other folios.
NOTES AND QUERIES

This section is designed to encourage the exchange of information and ideas among readers of AVISTA FORUM. Each query is assigned a number keyed to an issue of the Forum. The notes printed here are replies to specific queries and are numbered accordingly. Of course, many queries could be answered by more than one respondent; therefore, we welcome responses to queries in any issue, as well as on-going correspondence regarding issues raised in these pages. Please forward your notes and queries to George Ovitt, Dept. of Humanities, Drexel University, Philadelphia, PA 19104.

QUERIES

Q-1 (4:2): Jean Gimpel submits a query regarding the unusual “signes de position” (Figs. 1–2) in the jambs of the western portal of the parish church of Menerbes, a hilltop site located east of Avignon in France. The present church apparently was built between 1510 and 1551, not in the fourteenth century as is commonly stated, on the site of a much earlier church. Are these marks “signes de position?” Is anyone aware of similar signs in an equally prominent position—at eye level on the western door jambs?
NOTES

Note to Of Quarks and Chisels (3:2): From Eugene Csocsán de Várallja of the University of Oxford.

I should like to point out that it was obvious at the Age of Chivalry exhibition in London (1987) that the medieval artist did not always specialize in one art, and the miniaturists must have been familiar with their text for example. Similarly, the monk Theophilus must have known how to make enamels or stained glass. As far as architecture is concerned, the Benedictine churches obviously differ from those of the Cistercians and I find it difficult to believe that the Cistercian ones had not been built by the monks themselves. It is proved by written sources that in Central Europe the Pauline monks of Hungary and Poland were certainly the architects of their churches and monasteries and it’s unlikely that these monks would not have known the theology and philosophy of their buildings. Apart from the French sentences, Villard de Honnecourt wrote remarks in Latin in his notebook and this implies that he could follow the arguments of the “schools.”

Note to Q-2 (4:1): From Professor Ervin Bonkalo of Sudbury, Ontario.

Concerning Professor McLain’s query, I stated in my Reply to Quarks and Chisels (AF 4:1) that medieval architects did not theorize. There may be theoretical geometrical considerations or mathematical relationships that express themselves in the geometry of designs, such as those of flying buttresses, but so far as I know, such principles were not recognized by thirteenth-century builders, although they may have been understood by nineteenth-century restorers.

Note to Q-2 (4:1): From the editor.

It is interesting to study the texts of expertises for hints of master masons’ methods and technical approaches. In the cases of the 1316 expertise at Chartres Cathedral or the 1362 inspection of Troyes Cathedral, no theoretical knowledge seems to emerge. Stephen Murray, Building Troyes Cathedral, Bloomington, 1987, 121, has published the latter texts which are quite instructive:

Item, further, it seems to the said master (Pierre Faisant) who has looked at the new work of master Jehan de Torvoie, and it seems to him that there is no fault except that the flying buttresses are placed too high, that is to say the upper flying buttresses, and it seems to him that it is necessary to demolish the said work to the height of the pinnacles which rise from the angles, and (he) is for saving the (old) masonry completely throughout, and to do this and to put things right according to his profession will easily cost 250 florins.


EXHIBITION REVIEWS

LES BÂTISSEURS DES CATHÉDRALES

Carl F. Barnes, Jr.
Oakland University

The exhibition Les Bâtisseurs des Cathédrales, held in the former Customs House at Strasbourg, France, from 2 September through 26 November 1989 presented some of the most familiar and significant objects concerning medieval architectural design and construction in an imaginative, handsome setting. The exhibitors attempted to make sense of so much material by arranging it in six “areas”: images of the atelier or “building yard”; the atelier at work; architectural designs; micro-architecture; metalwork; and stained glass. A seventh area on a different floor treated the “Myth of Erwin von Steinbach,” celebrated architect of Strasbourg Cathedral, and that of his daughter, Sabina.

However, these objects were arranged without discernible focus even within individual areas, and the labels with each object were of the name-rank-serial number variety, providing no indication whatsoever why the object was selected or how it related to any other object in the exhibition. The catalogue was not available at the opening of the exhibition and was sorely needed.

It was a special pleasure to be able to examine the four famous series of large architectural drawings from Cologne, Strasbourg, Ulm, and Vienna; and the exhibit included the Portfolio of Villard de Honnecourt (Paris, Bibliothèque nationale, MS Fr 19093), opened to display fols. 6v–7r. The large architectural drawings were displayed in frames suspended on both sides of a catwalk, erected so that visitors could study details of both the lower and upper parts of the drawings.
The beautiful and extensive catalogue has now appeared, and in addition to being a listing of the objects exhibited, it contains essays by scholars from many countries on various aspects of medieval architecture and construction, including this reviewer’s Le ‘Problème’ Villard de Honnecourt. This catalogue is an important addition to the library of any historian of medieval architecture. Moreover, it pulls together the objects displayed at Strasbourg in a meaningful way.

**PHILIP II AND THE ESCORIAL: TECHNOLOGY AND THE REPRESENTATION OF ARCHITECTURE**

David Winton Bell Gallery, List Art Center
(January 27 - March 4, 1990)
Brown University, Providence, RI

Michael T. Davis
Mount Holyoke College

This small, but impressive exhibition, focused on the suite of representations of the monastery of the Escorial, underscores the stimulating connections that linked architecture with cartography, engineering, science, printing, and humanistic thought. The publication of El Summario y breve declaración de los diseños y estampas de la Fabrica de San Lorenzo el Real de El Escorial in 1589, known as the Estampas, highlights the revolution in the role played by architectural imagery following the invention of the printing press. No longer confined to working sketches or unique presentation drawings aimed at the eyes of a privileged patron alone, the engravings by Pedro Perret of the royal palace and monastery in this book were meant to publicize Philip’s “almost superhuman power and authority” to the world (Catalogue, 10). In order to realize these ambitions, the king’s architect and author of the drawings, Juan de Herrera, drew upon “techniques from cartography and scientific illustration which he combined with established conventions of architectural draughtsmanship in order to give his images a powerful charge of authenticity” (Catalogue, 10). Ample comparative material, including terrestrial and celestial maps, perspectival treatises, and books of building techniques, establishes the context in which the Estampas were created. All of these works were united by their reliance on the “mathematical sciences” and by a “nearly unbounded confidence in technology.” Yet, despite the modernity of the “new knowledge” (“nova scientia”) embodied in new techniques of representation, the importance of classical precedents is evident in the Escorial images. The three types of views of the complex, Iochonographia (plan), Ortophia (elevation, section), and Scenegraphia (perspective or bird’s eye view) are taken from Vitruvian prescriptions.

In viewing the exhibition, the connections between architecture, building craft, and science were sometimes difficult to discern from purely pictorial evidence and without recourse to the informative catalogue, for the installation lacked an explanatory, didactic apparatus. For example, what bearing did the wooden formwork in Philibert de l’Orme’s Nouvelles Inventions pour bien bastir et à petits frais, Paris, 1561, or a page from a botanical book (Nova Plantarum) have on the construction of the Escorial? Nevertheless, the machinery-mad, technology-infatuated spirit of the age was strikingly evident in the arresting images of the moving of the Vatican obelisk in which scores of capstans turn industriously although they are not visibly connected to anything.

This exhibition as a whole reminded one that for all of its rhetoric and self-conscious classicism, Renaissance Europe was not terribly different than the world of Villard de Honnecourt. In both periods, ground plans, machines, armament, and plants were but different stars in a single constellation. To be sure, the key to Villard’s thought and designs lay in geometry while the Renaissance embraced mathematics as the basis for its technology. Still both were worlds in which the botanist, the map-maker, the architect, and the scholar all could share in a common conversation.

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**REVIEWS OF ARTICLES**

The purpose of this section 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 editors urge readers to contribute reviews of articles published in periodic literature and in collective works. Readers, including authors of reviewed works, are encouraged to comment on the reviews. Readers are also urged to bring relevant articles to the attention of the editors.
IN THE ABSENCE OF written records, scholars in recent years have reverted to creative ways of assessing the past. The more traditional way of looking at architecture and settlements has been through social, economic, and environmental factors to explain how such influences have helped shape buildings or cities. David B. Miller, however, sets his framework from a different viewpoint in this article.

Where documents or other sources have been sketchy, he proposes to use the buildings of an era as input, within a quantitative methodology, to search and study the economic trends. Thus, he gives us a fresh way of looking into the period of Late Kievan Rus’ (1138 to 1237) and the period of Mongol invasion and domination (1238 to 1462), with the invasion of 1237–1238 as the pivot.

His specific view includes the study of monumental building activities in both periods, before and after the invasion, in terms of building types and materials. The numbers and sizes of public buildings in masonry and brick constitute the input for the database he uses. These include the study of 483 churches, chapels, forts, walls, and reconstruction projects classified and entered according to the beginning of their construction dates. The author’s argument is centered around studying such construction activities as “a rough yardstick” to show the upswing or slump in relation to the expansion or regression of the economy. In addition, he refers to patronage to explain the strong ties between “economic life and matters of culture and politics.”

Through this process, David B. Miller is able to raise several pertinent questions about this well-studied but little known era in this vast region of Southern and Northern Rus’, from Kiev to Novgorod. A comparison of the patronage and economic patterns of the Late Kievan period with the impact of the Mongol invasion shows that a century-long downturn in monumental building followed the Mongol invasion, specifically in Northern Rus’, which coincides with ninety years of economic depression. The author’s comparisons conclude with a glance at the state of masonry building activities in the same area which rose along with the final political triumph of Moscow over other centers of the region.

One question that Miller raises in reference to some of the puzzling construction trends concerns the impact of periods of the plague. In spite of the devastation and economic havoc caused by the plague, such outbreaks curiously do not always coincide with decline in construction. Indeed, several factors may coincide to create the impression of vigorous architectural activity in periods of crisis. Miller calls attention to the temporal factor, often overlooked, in which building projects financed and started at earlier dates are continued through years of depression. Or the upswing may indicate the consolidation of wealth in fewer hands and endowments to the Church may increase as a result of plague mortality. Also, as observed elsewhere in Medieval Europe, numerous family and private churches may have been built as memorials for plague victims, thus adding to the number of buildings in the area.

The factors that contributed to the increase in building activity can be sought in the unique and ironic influence of the Mongol conquest on the Rus’. Negative effects were clearly felt by the people and the economy and the local reservoir of skilled labor was exhausted by masons and artisans who moved into the service of the Khan or were dispersed. However, the Mongol influence on the organization of the administrative and military systems had an important and long-lived effect. After the shock of the invasion, the Immunity Charter that was issued to the clergy helped the Church to recover its strength and reorganize. In the Kievian period, Christianity was already rooted among the upper classes and the townspeople and the reorganization, together with the establishment of new monasteries and churches, completed the Christianization of the rural populace at a time when the Mongols were in control of the region. At the same time, a system of military forts were built, adding a defensive function to monumental building prior to the final triumph of Moscow. Thus the political aspects of the Mongol Conquest leads to important insights regarding the types of and motivations for major projects.

In this article, the author demonstrates his scholarship and skills with pertinent references to detailed sources which are combined with cogent generalizations. The few charts he has chosen are helpful in summarizing the building trends visually. However, I find David Miller’s most significant contribution is his use of quantitative methods. This approach works backwards in a way from building to economic trends. Such a process has the potential of
application to other eras in history where little documentation has reached our hands, as in some areas of medieval architecture. The buildings themselves then become the sources from which to recreate a more complete, holistic view of the past, not only in terms of the built environment, but also for the less tangible social and economic aspects.


Pamela O. Long
St. Mary’s College, Maryland

Joel Kaye investigates “the connections between money as a culture-wide instrument of measurement and exchange,” and the fourteenth-century science of calculatores. He argues that “the new measuring habit of the calculator, so important to the development of the modern scientific outlook, can be traced, in part, to the technological and social impact of the monetization of their society.” This is an important article because the author shows how a change in the structure of society (as reflected in the development of capitalism and a moneyed economy) precisely influenced the structure of thought. The habitual use of money led to a new pattern of thinking in which relative quantitative values were attached to qualitatively different things.

Although the thirteenth-century was crucial to the development of monetization, the fourteenth-century “was the period when the social implications of this monetary revolution were becoming fully manifest.” It is relevant to the thesis that some of the leading natural philosophers and calculatores of the fourteenth century—Walter Burley, Albert of Saxony, Henry of Hesse, Gregory of Rimini, Jean Buridan, and Nicholas Oresme—left technical and sophisticated discussions of money. Kaye elaborates that in this new habit of quantifying, “not only things that had never been measured before, but things that have never been measured since were subjected to a kind of quantitative analysis.” Kaye rejects the traditional view that sought to discover the origins of this quantifying trend solely within textual and philosophical traditions. He posits instead “the interaction of the intellectual tradition with a new model—money—as an instrument of measurement and exchange.”

Kaye argues however that money’s influence went beyond the generalized habits of measurement, “that the technological form of money can be found reflected in the actual form of their prime model of measurement — the latitudo formarum or latitude of forms.”

A central treatise is the De monete by Nicholas Oresme, one of the leading calculatores. Oresme described money as a mesure artificiel and as an instrumentum equivalent. His treatise, dedicated to the French prince, was devoted to the thesis that the value of money should not be altered and debased. It was advice aimed at the French kings who had frequently devalued the coinage to raise money for their wars against the English.

Oresme viewed money as an artificially constructed instrument. Kaye suggests that the culture-wide acceptance and use of such a tool was not only a great social advance, but a technological advance. He defines the technological form of money as “an extendible, divisible, and common continuum used 1) to measure, quantify, and express in common terms, diverse values; and 2) to facilitate relation and exchange between diverse entities in the market place.”

Kaye elaborates the specific ways in which the model of money influenced the calculatores in their efforts to quantitatively measure qualities and to compare the numerically incommensurable that previously had been unrelated. He makes the brilliant suggestion that the technological model of money helped to define measurement as “a means of finding and defining relationships between things,” and that this helps to explain the odd fact that for the calculatores everything was theoretically measurable, but no one actually measured anything.

William Newman, Technology and Alchemical Debate in the Late Middle Ages, Isis, 80 (September 1989), 423–445.

Pamela O. Long
St. Mary’s College, Maryland

William Newman here posits the alchemical tradition as relevant to the debate concerning technology and the role of the artisan within medieval society and culture. The issues that he addresses include “the deep division between art and nature” in the medieval world view in which craft was considered only imitative of nature, and the low status of the mechanical arts in the Middle Ages that was derived from antiquity. Latin alchemy had its inception in translations from antiquity. Alchemists worked outside of the mainstream of the Scholastic tradition. They argued that human art, even if imitative, could reproduce and even surpass natural products. Thus, Newman argues, “alchemists of the
Middle Ages developed a clearly articulated philosophy of technology, in which human art is raised to a level of appreciation difficult to find in other writings until the Renaissance.” Their views concerning the power of technology were developed in the context of an increasingly hostile audience between circa 1150 and 1325.

Newman first raises the question of why alchemy was not included as a subject in the universities. He considers and rejects the notion that it was because Aristotle did not write an alchemical treatise. He points out that there were numerous pseudo-Aristotelian alchemical books that were believed to have been authored by Aristotle himself. Newman also rejects the argument that alchemy was not included because it was a technical discipline. He points out that alchemy was considered a discipline between the arts and the sciences — in the same position as medicine. Rather, Newman argues, the documents show that from its inception in the mid-twelfth century to the end of the thirteenth century, Latin alchemy engendered a growing hostility that would have made it unprofitable for someone to propose it as a university course. He describes alchemical literature as a “disputation” literature in which the discipline was justified to opponents. It was in that process of justification that technology was given “a conscious and articulate defence.”

A key text is one by the Persian philosopher Avicenna (980–1037) in which alchemy was denounced. This denunciation was inserted into the fourth book of Aristotle’s Meteorologica and was thereafter considered a genuine work by Aristotle. Newman elaborates Avicenna’s discussion. He points out that it centered on the assumption that art is inferior to nature and that natural species are intransmutable. He emphasizes that this is “an attack not on alchemy alone but on the totality of technology and applied science.” Further, “Avicenna’s point was not merely that human technology cannot outdo nature but that man cannot even hope to imitate nature in a truly successful fashion.” Newman emphasizes the importance of this text: “Avicenna thus first clothes the ancient philosophical disdain for technology in an ‘authoritative’ enunciation.”

It was in response to Avicenna’s dictum that species are intransmutable that “the alchemists developed counterarguments adopting a radical view of technology in which man assumed extraordinary power over nature.” Newman provides a detailed summary of these arguments including those of the mid thirteenth-century authors, Vincent of Beauvais, Albertus Magnus, and Roger Bacon, and those of the important late thirteenth-century text, Summa perfectionis. (Newman has recently shown the latter to be authored by Paul of Taranto.) The other side of the debate was elaborated most importantly by Thomas Aquinas and Giles of Rome in the late thirteenth century. These scholarly rebuttals were supplemented by attacks on alchemy by religious authorities including the papacy and the Dominicans in the same time period.

Newman concludes with a summary of his purpose. It is “not to prove the continued influence of alchemy on the development of applied science and technology throughout the Scientific Revolution, but merely to show that here, in these obscure treatises of the thirteenth century, a propagandist literature of technological development was born.” I would suggest that Newman’s achievement goes beyond this. For by including alchemy as an aspect of the debate on medieval technology and the status of the mechanical arts, he has also shifted the focus of the “occult and scientific mentalities” debate (to use the terminology of Brian Vickers) as it pertains to the “scientific revolution.” With all due respect to the important work of Dame Frances Yates and her many followers, that shift opens a new door in a tunnel that has threatened to become a discursive dead end.

CORRECTION

AVISTA FORUM 4.1 (Fall 1989), p. 13: In the third paragraph of P.O. Long’s review of M. Biagioli’s work, The Social Status of Italian Mathematicians, the phrase “‘flower’ mathematics” should be replaced by “‘lower’ mathematics.” We regret this typesetting error.

SCULPTURE, ARCHITECTURE, VILLARD


John Cameron
Oakland University

The author is the world’s leading specialist in the architectural sculpture of the Île-de-France during
the eleventh and early twelfth centuries. Her doctoral dissertation, completed in 1984, was directed by Leon Pressouyre, and although it has not yet been published, the work is well known to, and highly respected by, scholars of Romanesque and Early Gothic in the Paris basin.

In the present article the methodology utilized by Johnson in the placing of capitals in stylistic categories emphasizes the primary role of “boasting,” or to use a more familiar term, épennellage. Her Figure 1 shows six types of boastings which would describe the basic shape of the eventual capital. In the reading of these drawings it must be remembered that the lower tablet is for the astragal, carved of course in the same block as the capital proper; the upper tablet does not, however, correspond to the abacus, but rather to the upper or volute level of the capital proper. These boastings represent preliminary states of the eleventh-century capitals illustrated in her Figures 18–26. For example, the boasting employed in Figure 22 (Pontpoint) is that of Figure 1e; Figure 20’s (Lacroix-sur-Ourcq) is that of Figure 1f.

In order better to understand her material Johnson apprenticed herself in the summer of 1986 to Hugues de Bazelaire, a sculptor and restorer of medieval architectural sculpture. During this apprenticeship the author carved an “eleventh-century” capital (Figure 4) to test her methodology; Figures 4–17 show a “walk-through,” step-by-step, of her brief career as a sculptor. The methodology is a very fruitful one, and her recent application of it has produced results of the highest order (Architectural Sculpture of the Aisne and Oise Valleys during the Second Half of the Eleventh Century, Cahiers archéologiques, 37, 1989, pp. 19–44).


Ervin Bonkalo
Sudbury, Ontario

“J estoi une fois en hongrie la u ie mes maint ior la vi
io le pavement dune glise de ci faite maniere [I was once in Hungary, where I remained for many days. There I saw the pavement of a church made in such manner],” wrote Villard de Honnecourt beside of a drawing on fol. 15v in his portfolio. Professor Laszlo Gerevich conducted excavations for many years, beginning in 1967, at Pilis, on the site of the largest Cistercian abbey in Hungary. These excavations revealed red brick floor tiles which are identical with those in Villard’s drawing.

Two monasteries were found on the Pilis site: an older, Benedictine establishment, built probably at the beginning of the tenth century; and a new monastery and church, using in part the already existing walls, built after the Cistercians took over the site in 1184. Only subsoil ruins remained. All above-ground structures were used as stone quarry ever since the Turks burned the site in 1526. The excavated ashlar masonry gives a good idea of the splendor of the buildings of the twelfth and thirteenth centuries.

Apart from the floor tiles, two more finds prove that Villard either worked at the site or that his drawings were used by the workshop there. The first were fragments of a sarcophagus, in all probability that of Queen Gertrude of Meran, assassinated in 1213, the first wife of king Andreas II (1205–1235) who gave a substantial donation to the monastery. The style of the fragments suggests that the sarcophagus was made thirty years after her death. Fragments of sandstone heads show in their smallest details connection with sculptures in the south transept portals of Chartres cathedral. Various capitals demonstrate a connection with Burgundian style. The second interesting find was parts of a red marble grave cover which depicts a knight with lance in his hand. The folds of his tunic show a striking similarity with the folds of body wraps drawn at several places in Villard’s portfolio.

Professor Gerevich’s article describes in great detail the layout of all buildings which were parts of the monastery. Both the photographic and the drawn illustrations are excellent.

References to other buildings excavated in various parts of Hungary prove how extensive church and palace building was there during the twelfth and thirteenth centuries. Unfortunately, almost no documentary evidence of this architecture exists today because of the Tartar invasion in 1241, which exterminated whole villages and ruined many ecclesiastic buildings, and the later invasion and 150-year-long occupation of the Turks in Hungary.

Art Editor’s Note: Professor Bonkalo’s review is included here because, while it concerns a 1985 publication, it summarizes succinctly Professor Gerevich’s views of Villard de Honnecourt’s association with Hungary, published in journals generally inaccessible to western European and American scholars. Professor Bonkalo did not provide the specific page numbers of this publication.

Carl F. Barnes, Jr.
Oakland University

Recht observes something I never had, namely, that of the thirty-seven inscriptions attributed to Villard, thirteen only concern architecture. These thirty-seven inscriptions vary between nine and approximately 200 words in length, and those which refer to architecture are among the shortest of the inscriptions. He reports that Villard had three types of architectural designs—plans, pseudo-geometrical elevations, cavalier views—and that in each type, Villard was generally behind the times compared with contemporary architectural drawings.

Recht agrees with this author’s view (The Drapery-Rendering Technique of Villard de Honnecourt, Gesta, 20/1 [1981], 199–206) that Villard was comfortable with metalwork, especially niello work but states clearly that the Villard portfolio was not a handbook or manual in any craft, least of all in that of architecture. Recht proposes that Villard may have belonged to the regular clergy and that while one may admire Villard’s curiosity and even his ultimate attempt to create a do-it-yourself manual, it is utterly unjustified to view the portfolio of drawings as an architectural treatise.

Reproduces fol. 32v. Throughout Recht refers to the portfolio leaves as plans.

RECENT AND FORTHCOMING PAPERS:

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

Of interest to AVISTA members will be the recent publication of Les Bâtisseurs des Cathédrales Gothiques, under the auspices of Les Musées de la Ville de Strasbourg, as the catalogue of their exhibit Les Bâtisseurs des cathédrales. Contributors to the volume include: C. Trautmann, R. Recht, J. Le Goff, R. Suckale, A. Erlande-Brandenburg, C. Vanderkerchove, W.H. Vroom, D. Kimpel, A. Schimpf, C. Ghisalberti, C. Freigang, B. Schock-Werner, H. Karge, A. Hubel, P. Kurmann, C.F. Barnes, W. Schöller, W. Muller, V. Ascani, F. Bischoff, R. Bechmann, H.W. Kruft, M.-J. Geyer, and J.R. Haeusser. Prices are 540 FF clothbound; also available paperbound; in short supply. Inquiries should be directed to the Musée de la Ville, 5, Place du Château, F67000 Strasbourg.

MIT Press and the Architectural History Foundation announce the first English language publication of Robert Branner’s The Cathedral of Bourges, edited and annotated by Shirley Prager Branner. $15.00 paperback, $30.00 hardcover. Contact: D. Hoard or A. Cooper, MIT Press, 55 Hayward St., Cambridge MA 02142, 617/253-5643.

The Norse World, the sixteenth New England Medieval Conference, met at Smith College on October 28-29, 1989. Papers included: L. de Paor (University College, Dublin), Irish Sculpture in the Viking Age, with Special Reference to Monasterboice; D. Mac Lean (Tufts Univ.), The Effects of the Norse Settlements on Sculpture in the Hebrides; J. Lindow (Univ. of California, Berkeley), Sailing the Ships on the Gotland Stones; F.D. Logan (Emmanuel College), The Danes in England: Whither and How?; M. Cormack (Harvard Univ.), The Church in Medieval Icelandic Society.

The Spiritual Eye, a symposium sponsored by St. Peter’s College in conjunction with the College Art Association, met in New York City on February 17-18. Papers included:
Medieval Communities, the twenty-first annual conference of the Center for Medieval and Renaissance Studies at The Ohio State University met on February 23-24. Paper included: R.D. Montanaro (Columbus State Community College), The Medieval City: Community of Communities; J.W. Scott (Lebanon Valley College), What Did the Simple Folk Do? Life in a Medieval German Village; B. Dalsin (Univ. of Regina), Social Patterns in Rural Preindustrial England; D. Robbins (Univ. of Southern California), Urban Communities and Urban Form in the Middle Ages; D. Uhos (Fort Hayes Arts and Academic High School, Columbus Public Schools), The Child in the Middle Ages; J.B. Riess (Univ. of Cincinnati), Civic Art in the Medieval Italian Town: The Formation of the Good Citizen; D. Kinney (Bryn Mawr College), Church and Community in Medieval Rome: The Case of Sta. Maria in Trastevere.

Iconography at the Crossroads, presented by the Index of Christian Art, was held at Princeton University on March 23-24. Papers included: M.A. Holly (Univ. of Rochester), Unwriting Iconology; M. Camille (Univ. of Chicago), Towards an Anti-Iconography: Orality and Medieval Image Culture; K. Moxey (Barnard College), The Politics of Iconography; V.A. Kolbe (Univ. of California, Los Angeles), Christine de Pisan and the Iconography of Feminist Empowerment; H. Kessler (Johns Hopkins Univ.), Medieval Art as Argument; W. Kemp (Phillips-Univ.-Marburg), Narrative, Thematic, Systematic: Three Modes of Christian Art in the Middle Ages, H. Maguire (Univ. of Illinois), Byzantine Saints: Style, Iconography and Meaning; D. Mouriki (Technical Univ. of Athens), Thirteenth-Century Icon Painting in the Eastern Mediterranean: Iconography and Function; Y.V. O'Neill (Univ. of California, Los Angeles), Diagrams of the Medieval Brain: a Study in Cerebral Localization; R.C. Trelkler (SUNY Binghamton), Gendering Jesus Crucified in Early Modern Europe; M.A. Lavin (Princeton University), Piero della Francesca's Iconographic Innovations to the Story of the True Cross; J.V. Fleming (Princeton University), Marian Iconography and the Imagination of Christopher Columbus; H.M. Mayer (Univ. of Chicago), Manuscript Illustrations of the Romances and the Performance of the Fifteenth-Century 'Chanson'; H.C. Slim (Univ. of California, Irvine), Images of Music in Three Prints after Maarten van Heemskerck; C. Harbison (Univ. of Massachusetts, Amherst), Miracles Happen: Symbolism and Experience in Jan van Eyck's 'Madonna in a Church'; J. Koerner (Harvard Univ.), 'Homo interpres in vivio': Choice in Hans Baldung Grien and Lucas Cranach; I. Lavin (Institute for Advanced Study), Iconography as a Humanistic Discipline.

People of the Plough: Land and Labor in Medieval Europe, was held at The Pennsylvania State University on March 30-31. Papers included: S. Bökönyi (Archaeological Institute of the Hungarian Academy of Sciences, Budapest), The Development of Stockbreeding and Herding in Medieval Europe; K. Brunner (Institute of Austrian Historical Research, Vienna), Continuity and Discontinuity of Roman Agricultural Knowledge in the Early Middle Ages; M. Camille (Univ. of Chicago), 'When Adam Delved' : Digging Land and Labour in English Medieval Art; B.M.S. Campbell (Queens Univ., Belfast), Ecology Versus Economics in Late Thirteenth-Century and Early Fourteenth-Century English Agriculture; A.W. Crosby (Univ. of Texas, Austin), Ecological Imperialism and the Medieval Farm; R.W. Frank (The Pennsylvania State University), Idealization of the Medieval Farmer. Piers Plowman and Everyman; B. Henisch (State College, Pennsylvania), In Due Season. Farm Work in the Medie-
val Calendar Tradition; L. Kuchenbuch (Fern Univ., Hagen), Links within the Village: Evidence from Fourteenth-Century Eastphalia; A.M. Watson (Univ. of Toronto), The Agricultural Contacts Between Medieval Europe and the Arab World: A Case of Constrained Diffu-
sion.

The Arizona Center for Medieval and Renaissance Studies at Arizona State University, Northern Arizona University and the University of Arizona presented several events and speakers in Spring, 1990, including: A.F. Marotti (Wayne State Univ.), Manuscript, Print, and the English Renaissance (Arizona State University, March 15); and a research symposium: Framing Fact and Fiction: Perspective in Early Modern England (Arizona State University, April 3-4).

The Renaissance Society of America met on April 5-7. Papers included: P. Grendler (Univ. of Toronto), Schooling in Italy; S. Karant-Munn (Portland State Univ.), Education in the Reformation; C. Nauert (Univ. of Missouri, Columbia), Universities; A. Grafton (Princeton Univ.), Cardano’s Cosmos: magic and mathematics in the mid-sixteenth century; N. Siraisi (Hunter College), Cardano and Renaissance medicine; D. Romano (Syracuse Univ.), Masters and Servants: Identity and Social Place in Renaissance Italy; R. Goffen (Rutgers Univ.), Titian’s Women and Sexual Identity; E. Apfelstadt (Santa Clara Univ.) Some Surprising New Documents for the Chapel of the Cardinal of Portugal; E. Pilliod (Oregon State Univ.), Against Her Husband’s Wishes: The ‘Christ and the Adulteress’, by Alessandro Allori in Santo Spirito; E. Frank (Occidental College), Duke Alberico Cibo and the Reinstallation of the Tomb of Innocent VIII; R. Baldwin (Connecticut College), The Power of Nature and the Nature of Power in the Limbourg Months; M. Neill (Univ. of Auckland), The Basel Totenstanz: Ideas of Death and Ending in late Medieval and Renaissance Art; L. Cheney (Univ. of Lowell), The Agony of Love in Renaissance Art.

The Medieval Academy of America and the Medieval Association of the Pacific met at the University of British Columbia, Vancouver on April 5-7. Papers included: G. Melville (Univ. München), Discovery of the Far East by Medieval Europeans: Legendary and Realistic Images; I. Higgins (Univ. of British Columbia), Imagining Christendom in Cultural Diversity: Occident and Orient in ‘Mandeville’s Travels’; Y. O’Neill (Univ. of California, Los Angeles), Incidents Seeking a Narrative: Earlier Medieval Anatomical Accounts, East and West; E. Savage-Smith (Univ. of California, Los Angeles), Human Dissection as Theory and Practice in Medieval Islam: East Responds to West; J.K. Ote (Univ. of San Diego), The Role of Alfred of Sarashel in the Dissemination of Eastern Medical Learning in the Latin West; R. Fleming (Harvard Univ.), Aristocrats and Burghers in Pre-Conquest England; S.M. Christelow (Western Washington Univ.), Royal Discretion and Urban Privilege in Early-Twelfth-Century England; R. Patterson (Univ. of South Carolina), Bristol: An Angevin Baronial Capitol under Royal Siege; S. Reynolds (London), New Work and Old Ideas in the Urban History of Medieval Europe; V. Bácskai (Hungarian Academy of Sciences), Urban History in Eastern and Central Europe; S. Moralejo (Univ. de Santiago de Compostela), Tristan at Santiago? Romance Imagery in Romanesque Portals; F. Terpak (Getty Center for the History of Art and the Humanities), Charlemagne: A Political Instrument in Romanesque Art; V. Schmidt (Rijksuniv. te Groningen), Some Remarks on the Floor Mosaic of Otranto Cathedral; E.L. Roberts (Northern Michigan Univ.), Power Politics in a Sacred Setting: The Capella Palatina Candelabrum; L.V. Gerulaitis (Oakland Univ.), Elite and Popular Medicine as Reflected in the Incunabula; W. Blockmans (Rijksuniv. te Leiden), The Soft Repression: Cultural Investment Under Duke Philip the Good of Burgundy; J.W. Barker (Univ. of Wisconsin, Madison), The Display and Symbolism of War Trophies in Medieval Italy; H.E. Mayer (Univ. Kiel), Politics in the Kingdom of Jerusalem and the Crusade and Death of Frederick Barbarossa; M.B. Campbell (Brandeis Univ.), Geography and Love in the ‘Purgatorio’; J. Gualtin in (Ohio State Univ.), The Technology of Medieval Warfare at Sea; T.J. Runyan (Cleveland State Univ.), Historians of Medieval Europe and the Sea; L. Varga (Univ. of Toronto), International Aspects of Art and Architecture during the Reign of King Matthias.

Teaching the History of Technology, a SHOT session at the annual meeting of the American Society for Engineering Education, will convene in Toronto on June 24. Papers will include: Erwin Bonkalo (Toronto): Teaching the History of Technology by the Indirect Method. Professor Bonkalo will also be speaking at the Plymouth State College Medieval Forum, on The Way Villard de’Honne-court saw his Contemporaries.
Periodicals:

Science in Context is a new journal in the field of science studies and the history and philosophy of science. It is devoted to the study of the sciences from the points of view of comparative epistemology and historical sociology of scientific knowledge. It is committed to an interdisciplinary approach to the study of science and its cultural development. The journal encourages contributions from younger scholars researching at the pre-doctoral and post-doctoral levels. Send manuscripts and proposals to R.S. Cohen, Center for Philosophy and History of Science, Boston Univ., Boston, MA 02215.

NEWS FROM MEMBERS AND AFFILIATED ASSOCIATIONS:

Avista members and affiliates, please send items for this column to the News Editor. News items should be of interest to AVISTA membership but need not be about members or affiliates.

Projects, Institutions and Societies:

The Society for the Study of Women in the Renaissance will meet monthly in 1990 at the CUNY Graduate Center. Contact: B. Travitsky, Chair (718/645-3950) or J. Hartman, Secretary-Treasurer (English Dept., College of Staten Island/CUNY). Speakers in Spring, 1990, include J. Howard (Feb.), S. Woods (Mar.), J. Hartman (Apr.), S. O’Malley and B. Bowen (May).

The Mercurians is the Society for the History of Technology’s interest group on the history and impact of communication technology. Contact: P.W. Laird, Box 6972, Denver, CO 80206, 303/722-7951.

The Index of Medieval Medical Images in North America has started to publish a newsletter. Anyone who would like to receive it is asked to write to:

The researchers of the Index would also be happy to be notified of American-owned medical manuscripts written up to the year 1500 that may not yet be recorded in the standard reference sources.

Grants and Prizes:

The Andrew W. Mellon Foundation has made available a grant for a continuing fellowship program to assist scholars wishing to conduct research at the Vatican Film Library at St. Louis University in St. Louis, MO. The program is designed to provide travel expenses and a per diem to researchers with well-defined projects ranging from two to eight weeks. Researchers may be postdoctoral or dissertation writers, in the following areas: classical languages and literature, paleography, scriptural and patristic studies, history, philosophy, sciences, history of music, manuscript illumination, mathematics and technology, theology, liturgy, Roman and canon law, and political theory. Fellowship projects can only be scheduled in one of the following periods: Jan. 15–May 15; June 1–July 31; Sept. 1–Dec. 22. Contact: Andrew W. Mellon Fellowship Program, Vatican Film Library, Pius XII Memorial Library, St. Louis University, 3650 Lindell Blvd., St. Louis, MO 63108.

The Dibner Prize was established by SHOT to encourage the production of quality museum exhibits on the history of technology and culture. Please inform SHOT about shows in your area. Quality, not size, is the important factor. Contact: Joyce Bedi, Chair, Dibner Prize Committee, c/o Bruce Seely, Secretary, SHOT, Dept. of Social Sciences, Michigan Technological Univ., Houghton MI.

The Beckman Center for History of Chemistry announces a program of small travel grants, to enable interested individuals to visit Philadelphia and to make use of the Donald F. and Mildred Topp Othmer Library and the Edgar Fahs Smith Memorial Collection, and other associated facilities. Grants, which may be used for travel, subsistence, and copying costs, will not normally exceed $500. Applicants should include a vita, a one-paragraph research proposal statement, a budget, and the addresses and phone numbers of two references. Deadlines are the first of Feb., May, Aug., and Nov. Send applications to Dr. M.E. Bowden, Assistant Director (Programs), Beckman Center for the History of Chemistry, 3401 Walnut St., Philadelphia, PA 19104, 215/898-4896.
ACTIVITIES...PAST, PRESENT AND 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 semianual 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 News Editor. Items are not necessarily listed in chronological order. All dates are 1990 unless otherwise specified.

Oct. 28-29, 1989: The Norse World, the sixteenth New England Medieval Conference, was held at Smith College. (See Recent and Forthcoming Papers.) Contact: C.R. Davis, Dept. of English, Smith College, Northampton, MA 01063, 413/585-3302.


Jan. 9-Apr. 8: The Power of the Press: Revolution in Communications, 1450–1600, an exhibit, was presented at the Walters Art Gallery, Baltimore. Contact: The Walters Art Gallery, 600 North Charles St., Baltimore MD 21201, 301/547-9000.

Feb.–Apr. 1: The Art of the Written Word: Calligraphy in Medieval and Renaissance Illuminated Manuscripts, an exhibit, was presented at the J. Paul Getty Museum. For information or photographs, contact: L. Starr or D. Yarfitz, The J. Paul Getty Museum, P.O. Box 2112, Sta. Monica CA 90406, 213/459-7611.

Jan. 27–Mar. 4: Philip II and the Escorial: Technology and the Representation of Architecture, the twenty-third annual Graduate Student Exhibition, is being presented by the David Winton Bell Gallery, List Art Center, Brown University. For further information, contact N. Versaci, Director, David Winton Bell Gallery, List Art Center, Brown Univ., 64 College St., Providence RI 02912, 401/863-2932.

Feb. 17-18: The Spiritual Eye, a symposium sponsored by St. Peter's College, was held at the Hilton Hotel and the Pierpont Morgan Library, New York City, in conjunction with the annual meeting of the College Art Association. (See Recent and Forthcoming Papers.) Contact: Durant Humanities Chair, St. Peter's College, Jersey City, NJ 07306.

Feb. 23-24: Medieval Communities, the twenty-first annual conference of the Center for Medieval and Renaissance Studies at the Ohio State University. (See Recent and Forthcoming Papers.) Contact: C. K. Zacher, Director, Center for Medieval and Renaissance Studies, 322 Dules Hall, 230 West 17th Ave., The Ohio State University, Columbus, OH 43210-1311.

Feb. 23-24: Power of the Weak? The Authority and Influence of Medieval Woman, a conference, was held at the Centre for Medieval Studies at the University of Toronto. Contact: Annual Medieval Conference, Centre for Medieval Studies, 39 Queen's Park Crescent East, Toronto, Ontario, Canada M5S 2C3, 416/978-2380.


Mar. 1–May 6: The Golden Age of Dutch Manuscript Painting, an exhibition, is being presented at the Pierpont Morgan Library, coorganised by the Morgan and the Rijksmuseum Het Catharijneconvent in Utrecht. The exhibit brings together approximately 100 manuscripts from over 50 collections worldwide. A fully illustrated catalogue will incorporate "over ten years of new scholarship on the individual works and the historical and artistic context in which they were produced."
Mar. 23–24: *Iconography at the Crossroads*, presented by the Index of Christian Art, was held at Princeton University. (See Recent and Forthcoming Papers.) Contact: Brendan Cassidy, Index of Christian Art, Dept. of Art and Archaeology, Princeton University, Princeton, NJ 08544-1018, 609/258-6363.

Mar. 29: *A national conference on textile history*, cosponsored by the City of Woonsocket and the Blackstone Valley National Heritage Corridor, was held in Woonsocket, RI. Contact: D.M. Reynolds, Scholar in Residence, Blackstone River Valley National Heritage Corridor, P.O. Box 34, Uxbridge, MA 01569.

Mar. 29–30: *London 1590—A Cityscape*, an interdisciplinary conference to commemorate the publication in 1590 of the first editions of Spenser’s Faerie Queen and Sidney’s Arcadia, was held at the University of North Carolina, Chapel Hill. Contact: J. Haar, Institute for the Arts and Humanities, Univ. of North Carolina, CB #3322, West House, Chapel Hill, NC 27599-3322.

Mar. 30–31: *Reconfiguring the Renaissance: Leading Approaches and New Directions*, a symposium, was held at the University of Tulsa. Contact: J. Crewe, Dept. of English, Univ. of Tulsa, 600 South College Ave., Tulsa OK 74104-3189.

Mar. 30–31: *ACTA 17: Words and Music* was held by the Center for Medieval and Early Renaissance Studies, SUNY-Binghamton. Speakers included C. Atkinson, D. Randel, and M. Switten. Contact: P.R. Laird, CEMERS, SUNY-Binghamton, Binghamton, NY 13901, 607/777-2730.

Mar. 30–31: *People of the Plough: Land and Labor in Medieval Europe* was held at The Pennsylvania State University, organised by the Medieval Studies Program. (See Recent and Forthcoming Papers.) Contact: V.L. Ziegler, Dept. of German, S323 Burrowes Bldg., The Pennsylvania State University, University Park, PA 16802; 814/865-5481.


Mar. 31–Apr. 2: *Byzantine Diplomacy*, the 24th Spring Symposium of British Byzantine Studies met at Selwyn College, Cambridge. The conference will cover the period 550–1453. Contact: R. Kenyon, Faculty of History, West Road, Cambridge CB3 9EF, UK.

Apr. 3–7: *Sozialgeschichtliche Fragestellungen in der Renaissanceforschung*, the fourth colloquium of the Centre de Recherches de la Renaissance, Budapest, was held in conjunction with the Wolfenbüttler Arbeitskreis für Renaissanceforschung. Contact: T. Klainczay, Directeur du Centre, Centre de Recherches de la Renaissance, 1118 Budapest XI., Ménesi Ut 11–13, Budapest, Hungary.

Apr. 5–7: *The Medieval Academy of America and the Medieval Association of the Pacific* met at the University of British Columbia, Vancouver. (See Recent and Forthcoming Papers.)

Apr. 6–7: *Seventeenth Annual Sewanee Mediaeval Colloquium: Man and Nature in the Middle Ages*. Contact: Sewanee Mediaeval Colloquium, Univ. of the South, Sewanee, TN 37375.


May 16–18: *Art and Coercion* is the topic of the first conference of the Comité Mexicano de Historia del Arte, to be held in Mexico City. The conference will explore the following themes: art as persuasive language, the control of artistic production by external agents, and the history of art as an exercise in power. Contact: L. López Orozco, Instituto de Investigaciones Estéticas, Centro Cultural Universitario, UNAM, Delegación Coyoacán, Mexico, DF Mexico; 5/548-4117.

May 18–19: *The Structure of the Hagia Sophia from the Age of Justinian to the Present* will meet at Princeton University. The conference will bring together scholars and professionals from different disciplines to exchange ideas and new information pertaining to historical background, physical environment, design, and the state of the building structure over time. The longer range goal of the colloquium is to provide a sound basis for a study that will use data from on-site dynamic instrumentation and archaeology to guide the development of a comprehensive numerical (computer) structural model. Contact: R. Mark,
School of Architecture, Princeton University, Princeton, NJ 08544.

May 18–20: The Vikings of the Irish Sea Province, a conference in conjunction with the exhibition A Silver Saga: Viking Treasure from the Northwest at the Liverpool Museum (May 12–Sept. 2), will be presented by National Museums and Galleries on Merseyside and the Merseyside Maritime Museum. Contact: F. Philpott, Dept. of Antiquities, Liverpool Museum, William Brown St., Liverpool L3 8EN, UK.

May 22–Aug. 5: The Ravenna Woodcuts, an exhibition at the Pierpont Morgan Library, New York City, will display, for the first time outside Italy, over 50 handcolored woodcuts collected by a minor notary and lawyer, Jacopo Rubieri (ca. 1430–after 1500) who pasted them into his manuscript copies of law reports, now in the Biblioteca Classense.

May 22–Aug. 5: Calendar Miniatures: The Gentle Season, presented by the Pierpont Morgan Library, New York City, will be a small exhibition devoted to a display of calendar miniatures for the spring and summer months found in Morgan manuscripts, including the Da Costa Hours (ca. 1515) with illustrations by Simon Bening.

May 26–July 14: Gothic Architecture: A Survey of Metz Cathedral, a summer workshop, focuses on an ongoing comprehensive survey of Metz Cathedral. Participants will be trained in surveying methods and receive a comprehensive introduction to Metz Cathedral and to French Gothic architecture from 1140 to ca. 1350. They will help with the detailed measurement and analysis of the nave. The workshop includes five field trips in northern France and the Rhineland, and participants earn six credit hours. Contact: S. Sanabria, Dept. of Architecture, Miami Univ., Oxford, OH 45056, 513/529-6426.

June 4–6: The Third International Conference on Marco Polo and His Book: China and Europe in the Middle Ages, will meet in Venice. Contact: W.R. Jones, Dept. of History, Horton Social Science Center, Univ. of New Hampshire, Durham NH 03824.

June 4–July 29: Roman Humanism, 1471–1527: An Interdisciplinary Approach, a seminar, will be held at the American Academy in Rome. The seminar will study Roman humanism in its heyday from the accession of Pope Sixtus IV (1471) to the Sack of Rome (1527), focusing on the literary and artistic (and archaeological) interests of the humanists. Participants should have a reading knowledge of Latin or Italian (preferably both). Candidates selected for participation in the seminar will receive a stipend of $3,500. Contact: P.P. Bober, Dept. of the History of Art and Classical Archaeology, or J. Gaisser, Dept. of Latin, Bryn Mawr College, Bryn Mawr, PA 19010.

June 21–24: Rulership ‘from above’ and ‘from below’, the II International Conference of MAJESTAS: Rulership-Souveraineté-Herrschertum, will be presented in Paris in cooperation with the Maison de science de l’Homme. For program and registration, contact: R.A. Jackson, Dept. of History, Univ. of Houston, Houston TX 77204-3785.

June 24–28: Teaching the History of Technology: New Approaches, a SHOT session, will convene at the meeting of the American Society for Engineering Education in Toronto.

June 26–July 1: The University of Aberdeen and the University of Glasgow will host two consecutive conferences; Scottish Universities, at Aberdeen, June 26–29; and History of Universities, at Glasgow, June 29–July 1. Coach transportation, at cost is available from Aberdeen to Glasgow, in conjunction with registration for the Aberdeen conference. Contact: J.J. Carter, Dept. of History, King’s College, Aberdeen AB9 2UB, or M.S. Moss, Conference Organiser, The Archives, Univ. of Glasgow, Glasgow G12 8QQ. Registration Deadline is May 18.

Sept.: The Body in Representation, a two-day conference will be held by the Association of Art Historians in conjunction with Birkbeck College, University of London. Contact: K. Adler, Centre for Extra-Mural Studies, Univ. of London, 26 Russel Sq., London WC1; UK; or L. Jordanova, Dept. of History, Univ. of Essex, Wivenhoe Park, Colchester, CO4 3SQ, UK; or M. Pointon, School of English and American Studies, Univ. of Sussex, Falmer, Brighton, BN1 9QN, UK.

Sept. 17–21: Claus Sluter et son Epoque; 600ème Anniversaire 1389–1989, a symposium to commemorate Sluter’s succession to Jean de Marville as imagier to Philip the Bold in 1389, to be held at Dijon. Contact: M. Prie, Association Claus Sluter, Consulat des Pays-Bas, 6, rue du Docteur Maret, 21000 Dijon, France.
Sept. 26–29: Façades romanes, Colloque international, Poitiers will be sponsored by the Centre d'Etudes Supérieures de Civilisation Médiévale of the Université de Poitiers. Speakers include: M. Bayle, M.-T. Camus, R. Favreau, R. Gem, C. Heitz, D. Kahn, P. Kurman, J.P. McAleer, S. Moralejo, L. Pressouyre, W. Sauerländer, J. Thirion, G. Zarnecki. For a bulletin d'inscription (due by 30 May 1990), contact Le Secrétariat du C.E.S.C.M., 24, rue de la Chaîne, 86022 Poitiers, tel. [33] 49.41.03.86.

Sept. 27–29: The Sixteenth Annual Conference of the Southeastern Medieval Association will meet at Meredith College, Raleigh, NC. Plenary speakers will be: M. Colish (Oberlin College), S. Huot (Northern Illinois Univ.), and L. Patterson (Duke Univ.). For program information, contact: B. Pitts, Dept. of Foreign Languages, Meredith College, Raleigh, NC 27607-5298.


Oct. 18–21: The Society for the History of Technology (SHOT) will hold its annual meeting at the Clinic Center Hotel in Cleveland, OH. For further information on the program, contact: L. Biggs, Department of History, Auburn University, Auburn, AL 36849. Persons wishing to plan for the 1991 meeting in Madison, WI should contact the 1991 program chair at The Program in Science, Technology and Society, MIT, Cambridge, MA 02139.

Oct. 19–20: The Twenty-Sixth Conference on Editorial Problems will be held at the University of Toronto, on "Music Discourse from Classical to Early Modern Times: Editing and Translating Texts." Contact: M.R. Maniates, Northrop Frye Hall, 313 Victoria College, Univ. of Toronto, Toronto, Canada M5S 1K7.

Nov. 8–10: Attending to Women in Early Modern England, Center for Renaissance and Baroque Studies, University of Maryland. Contact: J. Hartman, Program Chair, Dept. of English, College of Staten Island/CUNY, 130 Stuyvesant Pl., Staten Island NY 10301.


NEH Summer Institutes:
Science, Religion and Society in Early Modern Europe at the University of Florida; contact: S. McKnight, 2311 SW 43 Place, Gainesville, FL 32608, 904/392-0271; Architects Read and Write: Theory and Practice from Alberti to Venturi at the University of Illinois; contact: R.J. Betts, School of Architecture, Univ. of Illinois, 608 E. Lorado Taft Dr., Champaign IL 61820, 217/333-9069; Alfonso the Wise and the Thirteenth-Century Renaissance in Spain at the University of Kentucky; contact: S. Thacker, Univ. of Kentucky, 802 Chinoe Rd., Lexington KY 40502, 606/257-1565.

Rockefeller Foundation, 1990/91 Humanities Fellowships, Residencies:
History of Science in Western Civilization Program, University of Oklahoma; Center for the Study of Islamic Societies and Civilizations, Washington University. Deadlines were 15/16 January 1990. For information on future residencies, contact: Humanities Fellowships, The Rockefeller Foundation, Arts and Humanities Division, 1133 Avenue of the Americas, New York, NY 10036.

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PERIODICALS

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ARTICLES AND ESSAYS


BOOKS


ARTICLE REVIEWS WANTED

Readers are urged to bring relevant articles to the attention of the editors, to comment on published reviews, to write reviews. Remember, this is a unique opportunity to monitor the latest periodical literature across a broad spectrum of disciplines. Carl F. Barnes, Jr. suggests that graduate students should be encouraged to write informational reviews of significant or controversial recent articles, especially in the fields of art and architecture. Direct your material to the appropriate editor, listed on the last page of this issue.
NOMINATION OF CANDIDATES FOR BOARD OF DIRECTORS

Any member of AVISTA may submit suggestions for candidates for the Board of Directors to be elected in 1990. Please send names and institutional affiliation to the chair of the Nominating Committee, Harry B. Titus, Jr., Art Department, P.O. Box 7232, Reynolda Station, Wake Forest Univ., Winston-Salem, NC 27109. Suggestions should be sent by 25 April 1990.
The deadline for the Fall 1990 issue is 1 October 1990. Please send your contributions to the appropriate editors, or to the Editor-in-Chief.

Editor-in-Chief

Michael T. Davis, 233 Mosier Street, South Hadley, MA 01075

Article Reviews
(Science & Technology) Pamela O. Long, Department of History and Social Sciences, St. Mary’s College of Maryland, St. Mary’s City, MD 20686 (for Spring ’90)
(Art & Architecture) Carl F. Barnes, Jr., 749 Cambridge Drive, Rochester Hills, MI 48309-2315

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