WHY JOIN AVISTA NOW?

by Charles Stegeman, President, Avista

In our first issue of AVISTA Forum, which we sent to 2800 medievalists here and abroad, Carl Barnes eloquently described "Why Avista". After that first issue our membership rose by 36%. This is most encouraging since the usefulness of AVISTA is in direct proportion to the number of its members.

The Board of Directors has voted to reduce membership dues to $15 per calendar year while raising overseas dues to $15. The rationale is threefold: first, the costs of incorporation have been met; AVISTA will be healthiest with more members and the lower fee will make it truly available to all. Second, as our first class airmail to Europe is considerably higher than bulk mail here, it was deemed fair that we make no distinction for the overseas membership. And last, the greater number of members would cover the cost of a much expanded AVISTA Forum.

This second issue has been sent to you and the same 2800 scholars as before, so that you will have witnessed the beginning of an important concept, and so that you can see the potential of this publication. With a wide membership, columns such as "notes and queries", "works in progress", and the informal exchange of matters of interest which cross the boundaries of many disciplines, begin to fulfill the potential for dynamic intercourse.

No one has disputed the need for an informal forum where scholars of many different disciplines can exchange thoughts and findings. As a lively, working group AVISTA is important. Therefore I urge you to join if you have not already done so. All further issues will be sent to members only. It is my greatest wish that the third issue will go to everyone again, because you will all have joined.

AVISTA SPONSORED SESSION:
Use and Iconography of Wheels and Circles in the Middle Ages
22nd International Congress on Medieval Studies
The Medieval Institute
Western Michigan University, Kalamazoo, Michigan
May 7-10, 1987

by Yoshio Kusaba

By common consent of the Board members (originally proposed by Dr. Vivian Paul, Texas A & M University, during the May 1986 Board Meeting at Kalamazoo) Dr. Yoshio Kusaba (Department of Art, California State University, Chico) has organized the following AVISTA sponsored session at the 22nd International Congress on Medieval Studies at Kalamazoo, May 7-10, 1987.

(Continued on page 2)
What shall I do with my copy of Avista Forum?

Save it in a notebook. "Notes and Queries" and other columns will often contain references to material published in prior issues. Additions to the AVISTA Library will be noted only once.

AVISTA FORUM

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

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Haverford College
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CALL FOR PAPERS

AVISTA will sponsor sessions at the Twenty-third International Congress of Medieval Studies, to be held at Kalamazoo in May 1988, on the topic, "From the Ground Up: Building Technology in the Middle Ages." Papers can include any aspect of medieval construction from planning, organization and financing through the archeological examination and identification of building campaigns. In the case of archeological studies an effort should be made to focus on the technological aspects. Theoretical questions, such as what constitutes a building campaign, and the analysis of historical documentation relating to construction processes and procedures will be welcomed (desperately sought, in fact). Please send abstracts for a 20-minute paper to Prof. Vivian Paul, Dept. of Architecture, Texas A & M University, College Station, Texas 77843.

AVISTA SPONSORED SESSION:

(Continued from page 1)

The session consists of three papers with two respondents. The three papers are:

Dr. Marjorie N. Boyer (Dept. of History, York College, CUNY)
*The Humble Profile of the Regal Chariot in Medieval Illuminations*

Dr. Charles M. Radding (Dept. of History, Loyola University of Chicago)
*Fortune and Her Wheel: The Meaning of a Medieval Symbol*

Dr. Richard Schneider (Dept. of History, York University, Ontario)
*On the Iconographical Difference between Wheel and Circle: Some Rose Windows and the Ages of Man in the de Lisle Psalter (B.L., MS Arundel 83)*

(Continued on page 8)
REVIEWS OF ARTICLES

With this issue AVISTA Forum begins a new section—the review of articles and essays. Its purpose is to further AVISTA's interest in functioning as a forum and in creating active dialogue. Hundreds of scholarly journals review books. Few, if any, review articles. The purpose of reviewing shorter works is to bring significant studies from various disciplines to the attention of AVISTA Forum readers, and to further discussion and debate on the issues presented therein. The Editor urges members of AVISTA and other readers to contribute reviews of articles, as well as comments on reviews already published.

Terrenoire on Villard de Honnecourt
François Bucher
Florida State University, Tallahassee


In an elegant, somewhat loosely presented overview, M.O. Terrenoire touches upon the interdependence of scholasticism and the "utilitarian" sciences as discussed by G. Beaujouan (1957). She also places Villard's booklet within the encyclopedic concerns of the age, concerns which he combined with a search for principles of masonry and carpentry. She counters R. Recht's (1980) assertion that Villard only shows a loose familiarity with lodges by stressing his explicit pedagogical intent, his first time "informed" use of terms such as 'ogive', 'Doubliaux', 'sorvols par dessus', and the mixing of genres on the pages which would be unfitting for the organized mind of a clerk. She characterizes the modernized sketches of Reims as guidelines for Cambrai (whose elevation is lost). Further, she attributes Villard's interest in classical antiquity to a fashionable curiosity, while noting the accuracy in his representation of contemporary dress. Quoting N. Souliets (Memoire de diplome, UPA, No. 8, n.d.), she compares the theoretical concerns of scholarly texts with Villard's practical approach to items such as stone cutting and the design of a chevet with twelve windows, and his critical as well as admiring views of other contemporary structures.

Terrenoire contrasts the theoretical discussions found in Vitruvius with Villard's offhand mention of Pierre de Corbie and his emphasis on practical efficiency. (Noting Vitruvius' interest in military tactics, she misses Villard's design for a catapult.) She strongly feels that the drawings are central to Villard's thinking and finds his descriptions often inept and incomplete. In spite of some mistakes, such as the assertion that Villard mentions Daedalus, this lucid essay is a good companion piece to the thirty-seven excellent articles by Kimpel, Kitzinger, Vailly-Maître, Boyer, Mesqui and others, on subjects which range from mosaicists, illuminators, master-masons, bridge construction, salaries, and metal work to contracts. The two volumes of Artistes, artisans et production artistique will serve as an essential resource for work on medieval artistic technology, practices and the social status of artisans and architects in all their pursuits.

Eastwood on Late Medieval Speculation on the Inversion of Images in the Eye
George Ovitt, Jr.
Drexel University


This is a valuable article for historians of medieval science and of Renaissance art.

Professor Eastwood begins his discussion with Leonardo's question about how a visual image, inverted in the eye, could be properly deciphered. Leonardo's answer—that the inverted images were somehow inverted again before they reached the optic nerve—retained the assumption, current from the time of Alhazen, that the eye must have an upright image in order for vision to occur. Professor Eastwood has located a late-fourteenth or early fifteenth-
century gloss on Alhazen's *De aspectibus* that attempts to solve the problem of the upright image by positing a dual image reversal within the eye. The bulk of this article contains Eastwood's presentation and analysis of the theory of dual reversal.

Eastwood suggests that the question of inverted images clarifies certain key issues in medieval and Renaissance visual theory. Whereas, for example, Alhazen avoided the problem of image inversion, this was precisely the point that fourteenth-century commentators, such as Henry of Langenstein, chose to explore.

For his part, Leonardo retained the upright image entering the "sentient medium of transmission" and placed the visual power at both the opening of the eye and at the optic nerve. Eastwood argues for the debt of Leonardo's *On the Eye* (1508) to Alhazen or to late medieval commentators, including Henry of Langenstein ("The *virtus visiva* of Leonardo's account is equivalent in function to the *virtus sensitiva* described by Alhazen and his followers in the West."). Eastwood also shows how Leonardo's experiments with the *camera obscura* led him to hold—against the point perspectivists of his day—that light rays intersect as they entered the eye.

It wasn't until Kepler proposed the retinal reception of an inverted visual image that the tradition of optical thought embodied by Alhazen came to an end. Professor Eastwood's essay presents a cogent description of one aspect of an important and long-lived tradition of optical thought.

**Baxandall on Lorenzetti's "Good Government" in Siena**

Pamela O. Long, Washington, D.C.

Michael Baxandall's "Art, Society, and the Bouguer Principle," *Representations* 12 (Fall 1985): 32-43, was delivered as part of a College Art Association symposium, "Art or Society: Must We Choose?" and published with the other papers of the symposium. Baxandall's essay concerns his attempt and self-described "failure" to analyze Ambrogio Lorenzetti's fresco of "Good Government" in the town hall of Siena as a direct pictorialization of social facts.

He first describes some of the striking pictorial aspects of the work, such as the girls dancing in the city square, the conspicuous foreshortening of the city wall, and the famous landscape, and places those elements within their own art historical context. For example, he notes the tradition in Italian art of dancing figures associated with justice. In his plan to relate social facts with pictorial elements, he would have pointed to Siena's destructive factionalism between social classes and among clans in the same class. He would have "matched the unifying function of Justice's dancing girls...with Siena's urgent need for social cohesion."

Baxandall came to feel that the problems preventing such an analyses were conceptual, including the lack of pictorial indication "of whether a depicted social condition was fact, aspiration, representation, or compensation," and the lack of "a one to one relation between a pictorial thing and a social thing." He concluded that art and society were "analytical concepts from two different kinds of categorization of human experience," or "unhomologous systematic constructions put upon interpenetrating subject matters."

Using as an analog the methodology of Pierre Bouguer, the eighteenth century scientist who discovered the means of measuring light, Baxandall suggests the following principle. Where there is difficulty establishing a relationship between two terms, modify one of them until it matches the other, but keep note of the modification as a necessary part of one's information. By that modification, he suggests, we manipulate society (the system of interactive institutions, class, kinship, economic and other institutions) into culture ("the skills, values, beliefs, knowledge, and means of expression of a society").

The subject of the symposium itself and Baxandall's contribution to it are fundamentally important to interdisciplinary studies, and underscore the need for attention to methodology in all interdisciplinary work. From my own point of view (very much that of a historian rather than an art historian), I agree
that there is a category problem between society and art, but that the categories imposed by the symposium were too restricted. I should want to start where Baxandall's article ends. For me, the issue is not whether it is necessary to choose between art and social history, but rather how to write a cultural history which is fundamentally grounded in the social, economic, technological, and political context from which its expression derives. Since the previous Hegelian basis for such a history is rightfully in shambles, new approaches and ongoing discussion concerning methodology are needed. The task at hand should not be to choose between art and society, but to supplement our many and diverse empirical studies with on-going thought and dialogue concerning the methodology of a new and deeply contextual cultural, and I might add, intellectual history. The symposium itself, including Baxandall's participation, were welcome contributions to such a goal.

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, which are replies to specific queries, are keyed to the query being responded to. Many queries lend themselves to more than one response. The usefulness of this section will be proportionate to the amount of correspondence readers direct toward it. 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 notes and queries to the Editor.

QUERIES

Q-1 (1.2): Marjorie N. Boyer has submitted the following query concerning medieval vehicles: One of the problems in working on my book on medieval vehicles is to account for a startling change in the style of travel. For millennia the height of fashion had been a chariot, and in the sixth century the Merovingian princesses were still making their bridal journeys in a carriage, "rolling along in a silver tower", as Fortunatus wrote. Abruptly, with the Carolingians there is in force the custom which was to prevail throughout the rest of the Middle Ages: no man with any pretensions to gentility, unless he were so ill he was unable to sit a horse, could afford to be seen riding in a cart. Only villeins did that. It was the period of the man on horseback. Various explanations of this alteration in fashion have been advanced. Poverty? Deterioration of the Roman roads? The unsafe conditions of travel? The introduction of the stirrup? Yet the switch to horseback seems to have been more than a

(Continued on page 6)
NOTES AND QUERIES

(Continued from page 5)

technological development. Investigations show that riding was one of Nero's principal amusements. Where Celtic rulers had portrayed on coins as riding in war chariots, now the Roman emperors, beginning with Nero, are at least occasionally shown on horseback. Marcus Aurelius has left us an equestrian statue. This was long before the introduction of the stirrup. What I would like to ask the members of AVISTA are the following questions: when and where have you found representations of a ruler on horseback and when have you seen the first or early examples of a saddle? Information on these points would be gratefully received.

Q-2 (1.2): Robert E. Jamison is interested in material on pre-Renaissance attempts at perspective, on the conflicting demands made by symmetry and perspective, and on the indications of the change in world view that accompanied the development of perspective. He is conducting a study of the windows at Königsfeldon (Switzerland) and thus is most interested in material related to glass.

Q-3 (1.2): Jamison is also interested in information on the windows in Thann, Alsace. Any known connections with the glass at Königsfeldon?

Q-4 (1.2): C.B. Kaiser is looking for possible sources of ideas about gaps in the natural philosophy of the late middle ages and Renaissance. Luther, Zwingli, and Calvin cite the rising of dry land above the sea level, the suspension of water in the atmosphere (clouds), and the stability of the earth [discussed in an unpublished ms: "Calvin Against the Background of Classical and Medieval Science," a copy of which has been sent to the AVISTA Library Collection]. What are their sources for questioning the completeness of the Aristotelian world picture?

Q-5 (1.2): François Bucher inquires if anyone has any information on recent material on Lorenzo Maitani (c. 1275-1330) including a German dissertation?

Q-6 (1.2): François Bucher is still unable to interpret an architectural sketch of ca. 1490. Cistern? Wall thickness in relation to height? Rib widths in relation to position in a late medieval vault? System for a sundial? A photocopy of the drawing is reproduced below:

Q-7 (1.2): P.O. Long would like to know of any recent editions, translations, articles or even comments on Aelian the Tactician who wrote his Tactica probably during Trajan's reign. (She is aware of the reprint edition of John Bingham's seventeenth century English translation).

(Continued on page 7)

News and Notes from AVISTA members

AVISTA members are encouraged to send items for this column to the Editor.

In September 1986 Editions Stock published the Carnet de Villard de Honnecourt. European Director of AVISTA, Jean Gimpel, toured part of France to promote the book. The Bibliothèque Nationale gave a reception to celebrate its publication at which the manuscript was displayed. On Feb. 12, 1987, the French Association Villard de Honnecourt held a round (Continued on page 10)
NOTES

Note to Q-1 (1.1): In reference to different kinds of acculturation between the Christian and Moslem civilizations from the fifteenth to the eighteenth centuries, the conference at the University of Minnesota, "The Medieval Mediterranean: Cross-Cultural Contacts," to be held 12-14 May, 1987 might be relevant. See the Activities column for details.

Note to Q-4 (1.1): In response to the request concerning two men connected with Biringuccio's Pirotechnia, (Curtio Navo and Bemadino di Moncelesi di Salo), Nicholas Adams suggests writing to Carla Zirilli of the Archivio di Stato in Sienna who is well informed on Siennese families.

Note to Q-2 (1.2): To this broad question on pre-Renaissance attempts at perspective and the change in world view accompanying the development of perspective, P.O. Long and M.T. Stegeman, neither of whom are experts, offer some preliminary bibliography which may well be known to the inquirer. This query needs further response, both in general and with respect to glass. J.S. Ackerman, "Leonardo's Eye," Journal of the Warburg and Courtauld Institutes 41 (1978): 108-146; M. Baxandall, Painting and Experience in Fifteenth Century Italy (esp. II: "The Period Eye") (Oxford, 1972); Miriam S. Bunim, Space in Medieval Painting and the Forerunners of Perspective (New York, 1940); S. Edgerton, Jr. The Renaissance Rediscovery of Linear Perspective (New York, 1975); M. Kemp, "Leonardo and the Visual Pyramid," Journal of the Warburg and Courtauld Institutes, 40 (1977): 128-149; J.H. Luce, "Géométrie de la perspective à l'époque de Vitruve," Rev. Hist. Sci. 6 (1953): 308-321; A. Partronchi, Studi sul la dolce prospettiva (Milan, 1964); K.H. Veltman, "Renaissance Optics and Perspective: (Continued on page 8)

THE AVISTA LOGO

Carl F. Barnes, Jr.

The spiky wheel AVISTA logo is a detail of Villard's drawing (Portfolio of Villard de Honnecourt, Paris, Bibliothèque nationale, MS Fr 19093, fol. 5r) of a perpetual motion device.

The theory seems to be that an uneven number of pivoting hollow mallets containing quicksilver (mercury) are attached to a wheel and that once motion is generated manually, each mallet trips over as it rises to the top of the wheel. The energy created by this movement is supposed to keep the wheel moving by itself. Professor François Bucher of the Florida State University at Tallahassee reports that a model of Villard's perpetuum mobile built in 1976 proved to be an excellent autobraking device, stopping itself quickly after set into motion.

Villard may have gotten his idea for the perpetuum mobile from slightly earlier treatises on the subject--the first written mention using quicksilver seems to be in a mid-12th-century treatise by the Hindu mathematician Bhaskara--or his drawing may represent mankind's eternal fascination with perpetual motion.

Villard's caption notes that "a number of masters have disputed among themselves about making a wheel turn by itself." About three centuries later, Leonardo da Vinci drew a mercury-based perpetual motion wheel, then observed, "O inventor of constant motion, how many vain plans you have created in the same search!"

Illustration on page 5 Figure 1.
Notes & Queries

(Continued from page 7)

A Study in the Problems of Size and Distance" (Ph.D. thesis; Warburg Institute, University of London), and this author's subsequent writings; G.F. Vescovini, Studi sulla prospettiva medievale (Turin, 1965); and John White, The Birth and Rebirth of Pictorial Space (London, 1967). The Corpus Vitrearum Medii Aevi (Oxford) is an ongoing series which catalogues stained glass of all countries.

AVISTA SPONSORED SESSION:

(Continued from page 2)

The two respondents are:

Dr. Catherine Brown Tkacz (Dumbarton Oaks, Washington, D.C.), and
Dr. Martin Warner (Dept. of Art History, Temple University)

It is befitting to the founding philosophy of AVISTA that these papers explore complex and interdisciplinary nature of the problems involved in understanding the seemingly simple forms of wheels and circles as they were used in the Middle Ages.

In order to build up an informed audience at the session, their abstracts are included.

If you have any questions or inquiries, please contact:

Dr. Yoshio Kusaba
3607 Stilson Canyon Road
Chico, CA 95928
Phone: (916) 893-0325

Let us all encourage the participants for their successful presentations and meaningful and productive discussions at the AVISTA session. Please come and make our session truly a memorable experience and a springing point for further research and scholarly activities on the topic. Your presence at the session will be greatly appreciated.

The Humble Profile of the Regal Chariot in Medieval Illuminations
Marjorie Nice Boyer (York College CUNY)

For more than three millennia to ride in an ostentatious carriage had been the perquisite of gods and goddesses, kings, heroes, and generals, and the desire of lesser men. This was still the situation in sixth century France and Spain, where Merovingian princesses were still making their bridal journeys in a carruca drawn by a quadriga, a team of four horses or mules. By Carolingian times, however, there had been a drastic change. At that period it was no longer possible for a man of good family to ride in a wheeled vehicle unless he were too ill to sit a horse. The opprobrium attached to men in passenger vehicles lasted throughout the Middle Ages, and the glamour afforded by a well-appointed wheeled vehicle was only restored in the sixteenth century with the introduction of the coach. The case was different for women, however. In the course of the thirteenth century it became chic for a great lady to ride in a carriage, and in the fourteenth and fifteenth centuries it was essential for the queen to own one for herself and one for her ladies for ceremonial purposes. If there was a sharp break between Late Antiquity and the Carolingian age in the matter of conveyances, the books of the earlier period with their tradition of the prestige of riding in a chariot continued to be read, copied, and illustrated. This task presented the artists with a problem. If they drew on their own experience, they placed the ancient rulers or mythological figures in farm carts. If ancient manuscripts or sculptures were available, the illustrators were in no position to choose the vehicle appropriate to the dignity of the character involved. Hence the example of Pharaoh accompanied by his army in hot pursuit of the fleeing Israelites but riding in a racing car, and of the constellation Auriga, the charioteer, driving in a farm cart, or of a king wearing his crown but sitting in a humble cart conducted by a laborer: It is the purpose of the present study to examine the choices of medieval artists when drawing pictures of ancient chariots.
Fortune and her Wheel: The Meaning of a Medieval Symbol
Charles M. Radding (Loyola University of Chicago)

The basic facts of the revival in the twelfth century of the classical symbols of Fortune and Fortune's Wheel are fairly familiar: virtually absent in the early middle ages, even from the illustrations of Boethius' Consolation of Philosophy in which Fortune plays a prominent part, both symbols returned into literary and artistic usage in the High Middle Ages. But what did the symbol of Fortune and, especially, the Wheel of Fortune mean in the twelfth century? Some authors, notably Alexander Murray, have argued that the revival of Fortune's wheel illustrates an increasing awareness of change of social status, that the positioning on the twelfth century image of the Wheel of members of different social classes was meant to convey changes in status of specific people. This paper will argue that the idea underlying the artistic image was quite different: specifically, that it was meant to illustrate how the whims of Fortune affected all human beings by bringing them the successes and failures appropriate to their particular class.

The evidence will include literary evidence (for example, the remark of Andrew of St. Victor that he was recently carried upward and then downward by Fortune's wheel); and artistic--for example a mechanical Wheel of Fortune reputedly built by the abbot of Fecamp for the edification of his monks. The principal purpose, however, will be to address an issue important to the understanding of medieval culture and the changes that occurred in the eleventh and twelfth centuries.

On the Iconological difference between wheel and circle: Some rose windows and the Ages of Man in the de Lisle Psalter (B.L. MS Arundel 83)
Richard Ivo Schneider (York University, Toronto)

In the geometrical phenomenology which medieval thinkers inherited from the Pythagorean Platonism of the Timaeus, "circle" and "wheel" represent two opposing concepts, viz. sameness and difference. The ontological extension of this idea into the representation of static perfection vs. mutability and change suggests all sorts of compositional and imagistic possibilities for visual artists and architects, but this also leads to a practical difficulty: only one visual shape (the geometric circle) is the available possibility for pictorializing both of the phenomenological notions--the perfect, static idea-circle and the rotating, ever-mutable wheel.

The difficulty of recognizing whether a visual-circle is a "circle" or a "wheel" becomes greater in the ongoing intellectual history of the Middle Ages, because the two opposing notions develop into quite distinct streams of thought. The perfect circle becomes a conception dwelt on in medieval Platonism as applied to the liberal art of geometry; the mutable wheel becomes an image of the moral sphere in the Wheel of Fortune of the Boethian tradition. Each of these areas of thought has its corresponding special pictorial representations (e.g. circular cosmic diagrams or pictures of Fortune and her wheel), but the most fascinating patterns of iconological meaning occur in those works of art in which the single figural image of the visual-circle is used to represent both streams of thought at once, as for instance when wheels become eschatological (Winchester Bible Ezekiel). This can also be seen quite often in the relationship between the tracery design and the individual subject of the glass panels in some early and high Gothic rose windows (particularly in the rose of St. Etienne, Beauvais, which for good measure adds in the exterior sculpture the images of the Wheel of Fortune).

One of the most interesting applications in medieval art of this use of the integrated circle/wheel figura to give special meaning is its use for the representation of a subject matter which is inherently linear-historical, viz., the Ages of Man, in the early-14th century English de Lisle Psalter (B.L. Arundel 83). Analysis of the iconography of this page, in the light of numerous other diagrams--some of which are circular, but many of which spring from other
diagrammatic *figurae* such as trees, houses, etc.--in this and related manuscripts reveals the designer's attempt to give new special meaning in his image to a conventional *topos*.

### News and Notes from AVISTA members:

*(Continued from page 6)*

Table discussion by the authors, Alain Erlande-Brandenburg, Régine Pernoud, Jean Gimpel, and Roland Bechmann at the Institut Français in London.

Carl F. Barnes, Jr., First Vice-President of AVISTA, will review the *Carnet de Villard de Honnecourt* recently published in Paris for the *Archives internationales de l'histoire des sciences*.

AVISTA Board Member, Yoshio Kusaba, presented a paper at the annual meeting of the Universities Art Association of Canada, held at the University of Victoria, British Columbia, November 13-15, 1986. His paper was titled: "An English 'Rose' Discovered! A Methodological Question in the Study of Medieval Architecture." The basic premise of the paper was that in absence of verifiable documentary evidence, we routinely use "style" as one of the major identifying denominators in the study of medieval art and architecture. In an attempt to show how useful style can be as a starting point in establishing relationships, but how limited it can also be when taken out of the context of other intrinsic and extrinsic considerations, such as geometry, archaeology, and total aesthetic concepts, as well as historical and social factors, he examined stylistic similarities which appear in a few buildings of the second half of the twelfth century in Southern England. He isolated several capital types that are found at the St. Cross Hospital church in Winchester, the church of St. Mary at Easton near Winchester, the church of Sts. Mary and Michael at Stoke Charity, Romsey Abbey, Dorchester Abbey, and Oxford Cathedral. He compared these capital types in an attempt to establish his tentative conclusion that they were done by one master in an itinerant manner similar to John James' notion of "the contractors" who built Chartres Cathedral. Borrowed from one of his color-coded contractors of Chartres Cathedral, the Name "Rose" was somewhat whimsically given to the itinerant master who did those capitals that were discussed in the paper. He also argued for limitations in using such capital types in isolation from other factors that governed constructions of particular buildings, as well as problems involving the use of such a comparative method in establishing facts in the study of medieval architecture.

Professor Kusaba also undertook a research/field trip to England during the summer of 1986, funded by an NEH travel grant. His field work consisted of studying some 65 buildings and produced over 2,000 color slides. The major thrust of his work was on the south of the Thames, in the counties of Oxfordshire, Surrey, Kent, Sussex, Hampshire, Wiltshire, Dorset, and the city of London.

AVISTA Board Member George Saliba will conduct an NEH Summer Seminar at Columbia University in the Summer of 1987 on Islam and the Scientific Tradition. The goal of the seminar will be to understand the role of science in Islamic civilization and the background against which science was allowed to develop in that culture. The emphasis will be on the interaction between religion and science, as well as on the inter-cultural transmission of science. The seminar will investigate the kind of Greek science that was passed on in Arabic; what happened to the scientific texts once they became part of the intellectual tradition of Islam; what kind of reaction Islam, as a religion, had to the alien ideas contained in the Greek scientific texts; and finally, what kind of Arabic science medieval Europe came to know.

A film, *Robert Mark and the Master Builders* is being produced by NOVA (WGBH, Boston, with additional funding from the A.W. Mellon Foundation). It concerns the technology of historic and contemporary architecture. Sites for filming include Paestum, Rome, Tivoli, Paris, Bourges, Amiens, London, Princeton, Boston, Chicago, and
Sydney. Taking part in the film are the architectural historians: Alan Borg (Director, Imperial War Museum, London), Wm. W. Clark (Queens College, SUNY), Carl W. Condit (Northwestern) and the architect, Bernard Fondeurnie (Inspector-General of the Monuments Historiques, Paris). Broadcast is scheduled for early fall, 1987.

In October 1986, Board Member François Bucher addressed Les Compagnons du Devoir de France in Paris on Medieval apprenticeships and architectural work practices. The Compagnons are the most highly trained craftsmen of Europe and were in charge of the repair of the torch of the Statue of Liberty, and major restorations in France. This summer, Professor Bucher will teach a seminar for the Compagnons.

Professor Bucher also reviewed R. Gregoire, L. Moulin, and R. Oursel, The Monastic Realm (Rizzoli, 1985), 287 pp. in Design Book Review, Winter, 1987, a summary of which follows: This splendidly produced and highly readable book, accurate and kaleidoscopic enough for any bright reader, transmits the spirit underlying proto-urban monastic communities more fully than any available similar text including those of Braunfels and Horn. Aside from the spectacularly evocative, often unusual photographs, the authors transmit the impact of monastic technology, agriculture, and mining, and even more importantly the impact of the Benedictine rule, the Cistercian Consuetudines and Liber Usuum upon a society forming its governing institutions. There is little "new" research in the volume, but the elegant presentation of the material and the love for the subject will be difficult to surpass.

AVISTA Board Member Pamela O. Long received a grant from the National Science Foundation for 1987-1988 to support work on a book-length project: Openness versus Secrecy and the Idea of Intellectual Property: A Discourse in Pre-Modern Technical Writings.

**ACTIVITIES. . . PAST, PRESENT, FUTURE**

Please send reports of activities to the Editor.

Under the aegis of Alistair Crombie, a new society is being formed in England, the Society for the History of Medieval Technology and Science. The purpose of the society is to organize meetings with guest speakers, circulate proceedings to members, organize occasional events and exhibitions, and facilitate the publication of papers and articles in existing academic journals. The society is associated with the French Association Villard de Honnecourt. It will concern itself with all aspects of science and technology in the medieval period, from mechanics to architecture, from optics (with bearings on the visual art) to music (and its affinities to mathematics in the quadrivium), from mathematics itself to astronomy. At its first meeting, on Feb. 6, 1987, Jean Gimpel lectured on "Medieval Technology and the Third World." For further information, contact the society's officer, Geoffrey Hindley, at 32 Stile Road, Headington, Oxford, OX3 8AQ.

The subject of the Eighth conference on Interdisciplinary Approaches to Medieval and Renaissance Studies held on November 15, 1986 at Barnard College was The Passing of Arthur: A Conference on Loss and Renewal in Arthurian Tradition.

At The Warburg Institute a colloquium was given on intellectual history in memory of Charles Schmitt in February 1987. The papers were connected with Charles Schmitt's broad range of scholarly interests in early modern intellectual history. The speakers included Eckhard Kessler, Charles Lohr, John E. Murdoch, Vivian Nutton, R.H. Popkin, Stephen Pumfrey, and Nancy Siraisi.
Beholding and Understanding: Representations of Music in Literature and Art circa 1400 was the subject of a conference at the UCLA Center for Medieval and Renaissance Studies on February 20-21, 1987.

Images in 15th Century Manuscripts was the subject of a conference at the Institute for Research in the Humanities at the University of Wisconsin on February 26-27, 1987.


On March 13-14, 1987, a symposium Cultural Differentiation and Cultural Identity in the Visual Arts was held at the Center for Advanced Study in the Visual Arts, Wash. D.C. It was co-sponsored by the Dept. of the History of Art, Johns Hopkins University.

The "Ettore Majorana" Centre for Scientific Culture in Erice, Sicily held a workshop on Ars et Ratio: Hommes, Travail, Techniques dans les Grands Chantiers de l'Europe Occidentale, March 28-April 2, 1987. The following sessions were included: Grands travaux hydrauliques; Equipements et grands travaux publics; Grands Chantiers Monumentaux; and Ratio, ingenierie et organization du travail. For information on the Center and its activities, contact A. Zichichi, Director, CCSEM 91016, Erice, Italy.

Utopian Vision, Technological Innovation and Poetic Imagination will be the subject of a conference on April 3-4, 1987 at the Institute for Research in the Humanities University of Wisconsin, Madison WI 53706. For further information, contact Loretta Freiling at the Insitute.


An interdisciplinary conference on The Medieval Mediterranean: Cross Cultural Contacts will be held May 12-14, 1987 focusing on contacts among Jewish, Islamic and Christian cultures. Selected papers will be published in vol. 3 of Medieval Studies at Minnesota. For more information, contact Prof. Shiela McNally, Department of Classical Studies, 309 Folwell Hall, University of Minnesota, Minneapolis, MN 55455.

On May 29-May 30, 1987 The Warburg Institute will give a Colloquium on Robert Grosseteste. Speakers will include Richard C. Dales, Servus Gieben, Meridel Holland, Michael Robson, P. Rossi, Kari Sajavaara, and David Wasserstein.

The Fifth Annual Conference on Textiles will be hosted by the Department of Art and the College of Fine Arts at Illinois State University on July 10-12, 1987. This annual international, interdisciplinary conference will bring together a group of scholars who are interested in textiles from every conceivable point of view. Papers will be presented by invited speakers on clothing, tools, innovative manipulation of weave structures, ethnic woven structures, textile conservation and preservation, and mathematical patterns associated with weaving. For further information contact Prof. Naomi Whiting Towner, Dept. of Art, Illinois State University, Normal, IL 61761.

A Conference on Religion and Magic, Science and Magic, The Distinctions as Cultural Indicators will be held 9-12 August, 1987. It is sponsored by the Program in Judaic Studies at Brown University, Providence, Rhode Island. This research
conference proposes to mark the conclusion of one line of research, specifically on magic as a cultural indicator in religion, and to open another, between magic and science or learning. For more information contact Ernest S. Frerichs, Director, c/o Paul Flesher, Conference Director, Program in Judaic Studies, Brown University, Providence, Rhode Island 02912.

On October 1-3, 1987 the Annual Newberry Library Renaissance Conference will take place. The subject is Rethinking the Romance of the Rose: An Interdisciplinary Conference. For further information, contact Sylvia Huot, Dept. of Foreign Languages, Northern Illinois University, De Kalb, IL 60115.

A joint meeting of the History of Science Society and the Society for the History of Technology will be held in Raleigh, North Carolina, October 29-November 1, 1987. For further information, contact Prof. Pamela E. Mack, Department of History, Clemson University, Clemson SC 29634-1507.

The Society for Literature and Science will meet on October 8-11, 1987 at the Worcester Polytechnic Institute and the Worcester Marriott. For further information, contact Stephen J. Weininger, Dept. of Chemistry, WPI, 100 Institute Rd., Worcester MA 01609.

On December 11-12, 1987 a conference: In Pursuit of the Ordinary: Popular Culture and Commonplace Beliefs in Northern European Art of the Late Middle Ages and Renaissance will be held at the UCLA Center for Medieval and Renaissance Studies. For further information, contact Elizabeth Gumerman at the Center, University of California, Los Angeles CA 90024.

Boston University announces an Interdisciplinary Bachelor of Arts Degree in Italian Studies which prepares students for full participation in Italian culture and society and for pursuits related to Italy in industry, commerce, government service, and graduate careers. For more information contact Professor Reinhold Schumann, Director, Boston University, Department of History, 226 Bay State Road, Boston, MA 02215.

Susquehanna University Press seeks scholarly manuscripts for publication in book form. Materials may be in a variety of disciplines, particularly the humanities and social sciences. Contact Dr. David N. Wiley, Director, Susquehanna University Press, Susquehanna University, Selinsgrove, PA 17870.

The Program Chair for the 1988 meeting of the Society for the History of Technology is Prof. Lawrence Owens, Dept. of History, University of Massachusetts, Amherst, MA 01003. He should be contacted with proposals for papers and panels for that meeting.

The current exhibition of the Burndy Library in South Norwalk, Connecticut celebrates the 400th anniversary of the moving of an Egyptian obelisk, weighing 361 tons and measuring 79 feet tall, from behind St. Peter's Square. The transportation of the monument was one of the most celebrated engineering feats of the Renaissance.

The National Conference Renaissance Society of America will be held at Columbia University at New York City on March 17-19, 1988. Abstracts and proposals for papers and panels should be submitted by May 1, 1987. The Committee is especially interested in proposals that relate current research to broad interdisciplinary discussion of the focal theme The City in the Renaissance. Other interdisciplinary topics will also be welcome. Write to the Renaissance Society of America, 1161 Amsterdam Avenue, New York, NY 10027.
Recent and Forthcoming Papers

This column will list papers read at professional meetings (whether or not meant for publication), papers completed but not yet published, and papers recently published. Given that the lag time between the completion of a paper by an author and its publication is often more than 2 years, this column will provide a far more up-to-date indication of current research than recently published journals. The Editor has selected papers of interest to AVISTA members from a variety of disciplines and welcomes additions.

1. Session 69 of the AHA Meeting in Chicago, December 1986: Marc Bloch: A Commemoration of the One Hundredth Anniversary of his Birth including Etienne Bloch (La Haye, France), Marc Bloch: Father, Teacher, Patriot; Carole Fink (University of North Carolina, Wilmington), Marc Bloch and Twentieth-Century Politics: From Dreyfus to Vichy; and Bryce Lyon (Brown University), Marc Bloch: Historian.


3. The 17th International Byzantine Congress, Washington, D.C. August 1986 included the following papers: Josef Engemann, Christianization of Late Antique Art; Steven Bowman, Sepher Yopsippon: A Unique Byzantine View of Ancient Rome; Lucy Der Manuelian, Continuity of Pagan Motifs in Byzantine and Armenian Relief Sculpture; Bettie L. Forte, The Miniatures of the Earliest Illustrated Aeneids and Late Roman Sepulchral Art; Constantine G. Niarchos, John Italos and Aristotle: Some New Aspects of Interpreting Certain Aristotelian Theories on Nature and Man; Nicole Thierry, Les traditions funéraires en Cappadoce de l'antiquité au Moyen Age; and Jan Van der Meulen, The Christianization of the Pantheon: The Hagia Sophia in New Rome.

4. The Seventeenth Annual Interdisciplinary CAES Conference, Ball State University in October 1986 included Stephen W. Pierson (Cleveland State University), The Inadequacy of the Descriptive Approach in Drawing Certain Parallels in the Medieval Arts.


6. The Warburg Institute of the University of London held a colloquium on Vitruvius and his Influence in December 1986. A partial list of the papers presented are as follows: J. J. Coulton, Vitruvius and the Greek Doric order; Marc Waelkens, Vitruvius's theories on building practices: the architectural reality in Asia Minor; Pierre Gros, Peut-on-parler d'un urbanisme vitruvien?; Lucia A. Ciapponi, The manuscript tradition of Vitruvius in Italy in the fourteenth and fifteenth centuries; and Howard Burns, The influence of Vitruvian theory on built architecture.

7. A lecture will be given at The Warburg Institute by Professor Morton Smith on May 6, 1987 on 'Magic', Modern Definitions and Ancient Actuality.

9. The Boston Colloquium for the Philosophy of Science presented a symposium on Theoretical Archaeology on March 17, 1987. Papers presented were Lester Embree (Duquesne University), *Phenomenology of the Change in Archaeological Observation*; Patty Jo Watson (Washington University, St. Louis), *A Critique of Structuralist Archaeology*; and Ruth Tringham (University of California, Berkeley), *Knowledge about Society from Archaeology: Living with Ambiguity*.

10. The Boston Colloquium for the Philosophy of Science presented a symposium on *Maimonides and the Sciences* on April 7, 1987. The following papers were presented: Joseph Stern (University of Chicago), *Maimonides on Language and the Interpretation of Language*; Bernard Goldstein (University of Pittsburgh), *Astronomical and Astrological Themes in Maimonides*; Isadore Twersky (Harvard University), *Aspects of Maimonidean Epistemology: Science and Halakha*; Alexander Altmann (Brandeis University), *Defining Maimonides' Aristotelianism*; and Moshe Idel (Hebrew University of Jerusalem), *'Deus Sive Natura': Genesis and Metamorphosis of a Dictum from Maimonides through Kabbalah to Spinoza*.


15. At the New York Academy of Sciences, Bruce Eastwood (University of Kentucky and Institute for Advanced Study) lectured Feb. 25, 1987 on *Before Copernicus: Views on Planetary Motion in Early Medieval Europe*.

16. On March 25, 1987 a lecture will be given at the New York Academy of Sciences on *Mathematics, Science, and Technology: The Development of the Pendulum in the Seventeenth Century*, by William Andrews (Time Museum), George Kenney III (Salomon Brothers), and Bruce Chandler (College of Staten Island, CUNY).


Bibliography of the AVISTA Library

The following items are additions to the special AVISTA Collection housed in Magill Library, Haverford College, Haverford PA. For a full listing of the collection, see also Vol. 1, no. 1 of AVISTA Forum, pp. 13-15. Most items in the collection are available through interlibrary loan. Members are urged to use the collection and to add their own offprints and books to it. Send additions to C. Stegeman, President of AVISTA.

Books and Complete Periodical Issues

Avista Forum 1 (Fall 1986).


Articles


UNPUBLISHED PAPERS
Some of the unpublished papers in the Avista Collection are not available for circulation, but can be read in Magill Library. Before ordering unpublished papers, check with C. Stegeman, President of AVISTA.

NOTES FROM THE EDITOR

The Editor strongly encourages Avista members and other interested readers to send contributions to Avista Forum. Reviews of articles, reports of work in progress, and contributions to "Notes and Queries" are particularly desired. In addition, comments on any material published in the Forum are very much welcome. This publication is not a traditional newsletter, but a forum for cross-disciplinary communication which seeks lively conversation and meaningful exchange. Send contributions to Pamela O. Long, Editor, 2610 Cathedral Ave. N.W., Washington, D.C. 20008.

Send contributions to the Avista Library of books, articles, and unpublished papers to Charles Stegeman, President, Department of Fine Arts, Haverford College, Haverford, PA 19041-1392.

AVISTA Bulletin Board

1. The annual business meeting will be held during the Kalamazoo conference, Saturday, 9 May at 11:30 AM in Room 2020 Fetzer Center. Members who cannot attend should return the proxy form (included in this issue of The Forum) for election of officers and other business.

2. AVISTA will hold a reception with cash bar at the Kalamazoo conference, Saturday, 9 May at 5 PM. All members and interested friends are invited to attend.

3. Nominations for the Board of Directors: The Nominating Committee would be interesting in hearing from any member willing to serve a term on the Board of Directors. Please drop a note to Prof. Dale Kinney, Dept. of Art History, Bryn Mawr College, Bryn Mawr, PA 19010 by March 1987.

WORK IN PROGRESS

In the next issue of AVISTA FORUM we hope to place a special emphasis on reports of work in progress. All readers are encouraged to send reports of their research to the Editor. These reports can be several pages long or less than one page. They can focus upon an entire research project, or treat one particular aspect of the work. Discussions of particular problems confronted in the research, and their solution or lack thereof are most welcome. A report of work in progress can properly open a window into the process of the research, as well as provide a summary of its goals and achievements. We hope to receive reports from a wide range of disciplines within Avista's broad interdisciplinary purview from Late Antiquity to ca. 1600. The deadline for publication in the Fall issue is September 15, 1987.

Correction:

In Chantal Hardy's Abstract "Villard de Honnecourt et les Roses" in Vol. 1 of AVISTA Forum, page 5 the dimensions of the diagram of Lausanne was incorrectly given as 12 cm. The correct dimension is 120 cm.
PROXY FOR THE 1987 ANNUAL MEETING OF AVISTA

Know all men by these presents, that the undersigned, a Student, Overseas, Active, Donor, Charter, Life member of the Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science and Art (AVISTA) hereby constitutes and appoints Charles Stegeman, Carl F. Barnes Jr., William Clark, Mary Stegeman-Zenner, and each of them, with power of substitution or revocation in each, the attorneys, agents, and proxies for and in the name, place and stead of the undersigned to attend the meeting of the members of said AVISTA to be held at Western Michigan University, Kalamazoo, Michigan, on Saturday, 9 May, 1987 at 11:30 A.M., and at any and all adjournments thereof and to vote thereat on behalf of the undersigned as if the latter were personally present and voting in favor of any motion, proposition, approval or other action which in the judgement of such proxy or proxies may be necessary or proper for the authorization, approval or carrying out of the proposals to be presented, at said meeting as set forth or mentioned in this notice dated 5 April 1986, receipt of which is hereby acknowledged. A majority of said attorneys, agents, and proxies (or, if only one shall be present and act, then that one) shall have and exercise the powers hereby conferred.

In Witness Thereof, the undersigned has executed these presents this ______ day of ______ 1987.

Signature

Please return by May 5 to AVISTA c/o Charles Stegeman, 2 College Circle, Haverford, PA 19041.

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