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AVISTA FORUM
Volume 9 Number 2
Fall 1995/Winter 1996
Editor: Michael T. Davis

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

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AVISTA FORUM (ISSN 1041-6994) is produced by The Laser Touch, Inc. based in Phoenixville, PA.
AVISTA FORUM is indexed by the BHA.

BULLETIN BOARD

VILLARD DE HONNECOURT RESEARCH PRIZE

AVISTA is pleased to announce the establishment of The Villard de Honnecourt Research Prize. Funded by a generous gift, this award intends to stimulate interest in the work of Villard de Honnecourt among young scholars. It seeks to engage the expertise and original insights of students of medieval science, technology, and art in the activities sponsored by the Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Science, Technology, and Art (AVISTA).

Two prizes are to be established: 1) The Foundation will award $250 for a paper that offers new insights into or a compellingly innovative interpretation of any drawing in the sketchbook of Villard de Honnecourt (Paris, BN fr. 19093); 2) an award of $125 will be made for an original scholarly essay on medieval ecclesiastical architecture or medieval technology, science or art. The selected papers will be published in AVISTA Forum Journal, the bi-annual periodical of AVISTA.

Submissions in English or French are welcomed from both undergraduate and graduate students enrolled in an accredited university of a sovereign country who are members of AVISTA. Papers will be evaluated by a committee composed of three AVISTA scholars expert in the field of the submission; the president of AVISTA and the editor-in-chief of AVISTA Forum Journal will serve as ex-officio members.

Deadlines for submissions are February 1 for the Spring issue of the AVISTA Forum Journal; September 1 for the Fall issue. Participants are requested to attach $2.50, check, money order, or bank draft payable to a United States bank, to cover costs of reproduction and mailing. Please include a self-addressed stamped envelope for the return of manuscripts and illustrations.

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MEDIEVAL SCIENCE AND TECHNOLOGY AT LEEDS

At the instigation of Jean Gimpel, planning is underway to organize medieval science and technology sessions at the International Medieval Congress at Leeds University which meets annually in July. Beginning in 1998, these sessions will be sponsored jointly by AVISTA, the French Association Villard de Honnecourt, and the Society for the History of Medieval Technology and Science.

As a first step, coordinators are being sought for North America, Continental Europe, and the United Kingdom; Bert Hall (University of Toronto) has agreed to act as the contact for North America. The next step will be to invite proposals for conference sessions. Topics for individual papers may be submitted as a means of identifying themes around which sessions may be proposed to the Leeds Academic Committee. Proposals should be accompanied by an indication of availability to participate in the Congress and the likelihood of securing necessary funding to attend the Congress.
The projected timetable for generating and organizing these sessions will be as follows: 1) send preliminary ideas to Bert Hall by April 30, 1996; 2) submissions will be organized thematically into one or more sessions; 3) sessions will be reviewed and discussed at AVISTA's annual meeting in May at the International Congress on Medieval Studies at Kalamazoo; 4) proposed sessions will be submitted to the Leeds Academic Committee in advance of the July Congress in order to facilitate further discussion during the meeting.

Please send suggestions for session themes or individual papers to:

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AVISTA SESSIONS 1996

Cloth, Clothing, and Textiles

31st International Congress on Medieval Studies
The Medieval Institute
Western Michigan University
Kalamazoo, Michigan

Barbara S. Bowers
Ohio State University
and Janet Snyder
Columbia University
Organizers/Presiders

Session I: Archaeology and Artifacts
Presider: Barbara S. Bowers

Self-sufficiency or Commerce? Structural and Artifactual Evidence for Textile Manufacture in the Pre-Conquest Period
Nina Crummy
(The Museum of London)

Distinguished Remains: Clothing and the Identification of Merovingian Graves
Bonnie Effros
(Southern Illinois University)

Seals of Approval: Excavated Evidence from London and other English Towns for Textile Production and Consumption
Geoff Egan
(The Museum of London)

The Orientation of Strikers in Medieval Fulling Mills: The Role of the ‘French’ Gualchiera in Determining a Scheme
John Muendel
(Waukesha, Wisconsin)

Session II: Contents and Contexts
Presider: Janet Snyder

Simulated Textiles as an Allegorical Mode in Romanesque Wall Painting
Thomas E.A. Dale
(Columbia University)

The Depiction of Contemporary Costume in Irish High Crosses
Margaret McEnchroe Williams
(Columbia University)

From Content to Form: Fossilization of the Clothing of the Virgin in the Twelfth Century
Janet Snyder
(Columbia University)

Session III: Late Medieval and Renaissance Clothing and Textiles
Presider: Janet Snyder

Exotic Women in Fifteenth-Century Netherlandish Art: Witness and Testament
Dawn Virginia Odell
(University of Chicago)

Clothing Themselves in Acres: Attitudes About Apparel in Late Medieval England
Margaret Rose Jaster
(Pennsylvania State University, Harrisburg)

Manifest Insignificance: Nun's Veiling in Medieval Art
Desiree Koslin
(Institute of Fine Arts, New York University)

The Role of Textiles in the Global Economy, 1450-1800
Maureen F. Mazzaoui
(University of Wisconsin-Madison)
A special envoy of Pope John-Paul II, Cardinal Poupard pronounced, on September 8, 1994, this discourse for the opening of the International Colloquium on the occasion of the eighth centennial of Chartres Cathedral: The Medieval World and Society of Chartres. His eloquent and passionate words about the Cathedral remind us forcefully that these great buildings have a significance and lives that reach far beyond the academy. Scholars illuminate the physical Chartres through studies of wind loads, changes of molding profiles, the narrative strategies of sculptural friezes, the implicit social hierarchies of stained glass figures. Yet we must remember the spiritual environment created by the Cathedral and the different modes in which it may be seen and experienced.

AVISTA Forum Journal is grateful to Virginia M. Shaddy, Professor emerita, Creighton University, Omaha, NE for making her translation of this address available for publication.

WE ARE GATHERED HERE in the heart of Gothic France to celebrate the eighth centennial of one of the most beautiful cathedrals, if not the most beautiful one, in the world. Chartres! Evocative and meaningful name, celebrated by Peguy and Claudel. Chartres is the cathedral with its two asymmetrical towers seen against the horizon. It is the scintillating play of the sun over the immense stained glass windows and the strong thrust of the arches and vaults.

This masterpiece of architecture and sculpture put an end to the searches of early Gothic and illumined the dawn of a period of splendor. For this reason, the experts of the world, who are being welcomed by this international colloquium, are studying the fundamental elements as well as the smallest details. But in the eyes of those who know how to find carved in the stone the soul of its architect, this cathedral is, even more importantly, man’s witness to the encounter with his God, the witness of the history of a country, of a people, of a mode of being, of a culture of inexhaustible richness of which we all feel ourselves to be the inheritors and the beneficiaries. Chartres is our patrimony, an indispensable anchor of our identity, and, even more importantly, one of the strongest symbols of the human imagination.

Before being a style, the contemplation of which enriches the mind and the heart, the Gothic is above all an ideal, fruit of a remarkable action of structural organization, the artistic expression of an extraordinarily organic, luminous, and of refined culture. This Gothic ideal was born in our land, was implanted and firmly rooted there to the point of being recognized by the nineteenth century as the finest expression of the Christian faith. Chartres is an archetype of Christian humanism, a model and source of inspiration, and has been a great attraction for eight centuries for minds in search of the absolute, and for those who appreciate beauty and harmony.

A mystique of light, symbol of the risen Christ, enriched by the art of harmonizing the play of colors, gives life to this immense vertical space, which leads one to look above, to be led by the hand and conducted to the encounter with the invisible. The spirit which presided at the planning of this cathedral not only inspired the construction of a magnificent church. The Gothic spirit is evident everywhere: its order charms, its clarity attracts, and its spirit inspires. Gothic Chartreses eliminated divisions by creating harmonious areas, favors a spatial coherence and a central support which orders everything. With Chartres, a new era opened. The Gothic ideal developed, from its birth to its maturity, in the course of a century which is one of the greatest in the history of French art.

Chartres: Commemoration of a Patrimony Enriched by Faith

The numerous and knowledgeable contributions of this colloquium will bring to our attention the memory of Chartres, of the men who constructed and decorated it, of those who, in the shadow of its naves, consecrated themselves to study, to teaching, and to prayer. In its eighth centennial year, the cathedral brings us a past without which our present would be poorer and lacking in beauty, and our future less open to the infinite. This cathedral did not grow out of the void but is, rather, a true heritage. And if, in its time, it inaugurated a new era in architecture, it is also a finished whole.

Here, as elsewhere, and even more importantly, the cathedral symbolizes the whole Church, clerics and faithful, and incar-nates the city and the people who built it, who took shelter afterwards under its arches. For this reason, Chartres assumes an exceptional human and Christian value for the encounter between faith and culture.

Pope John Paul II wrote the following in creating the Pontifical Council for Culture. The synthesis between culture and faith is a need not only of culture but also of faith... A faith which does not become culture is a faith which is not fully received. entirely thought out, and faithfully lived. "The country around Chartres is of an ancient culture, as is witnessed by the De Bello Gallico of Julius Caesar, which makes reference to the druidic schools: A great number of these young people followed after these priests to be instructed and held them in great honor (De Bello Gallico, I, VI, C.XIV). Far from abandoning culture with the disappearance of the druidic schools, the culture of the country of Chartres did not cease to increase its influence into the fifth century, when it acquired an impressive literary reputation.

The coming of the Gospel was to enrich this choice territory and to prepare for Chartres and its Church an epoch of splendor. Testifying to this is the note sent by the bishop of Clermont, Sidonius Apollinaris, to the bishop of Chartres, Arborgaste: Your urbanity makes you lust with great spirit; you drink the waters of the Moselle and Roman eloquence flows from your lips as from a source; one would say that you were on the banks of the Tiber. You live among barbarians and you do not know barbarisms. Similar to the generals of antiquity with language and hands, you do not manage less well the pen than the sword. This is why if the nobility of the Roman language, exiled in earlier times from the Belgian and Rhenish provinces, resides anywhere, it takes refuge in you. Thanks to you the Latin language has penetrated there where the laws of Rome could not pass. In returning your greeting I am very happy to see con-served in your noble heart the last vestiges of letters, which have disappeared. If you maintain them by assiduous reading you will understand from day to day that instructed men have an advantage over the ignorant, as men are superior to animals. (Epistulae, IV, XVII, Patrologia latina LVIII, col. 522).

The Gospel enriches cultures since it is itself the creator of culture. For two thousand years, often at the price of their lives, missionaries proclaimed the saving message in such a way as to be heard, understood, received, interiorized by all men of good will. This means that the Gospel, Word of God, has the vocation to reach the hearts of men in order to enrich them, to bring them to their fulfillment, thus creating a new culture. A rapid historical consideration - and Chartres is incontestably one of the most expressive examples - will help us to recognize as evident the continual progress of culture. Peguy understood this reflec-
This uninterrupted development of culture and of cultures supposes between these and faith a permanent connection, ceaselessly renewed to assure its fruitfulness. There are privileged places, foyers of humanism, of holiness. The cathedral of which we are celebrating the eighth centennial, stands like a lighthouse in the midst of the sea and witnesses to this memory. The roots of the cathedral go deep into this land of knowledge, of culture, and of faith. The rich church of Chartres has given, not only to France but to all of Europe and to the world, such outstanding men as Bishop Fulbert or Bishop Yves, at the beginning of the eleventh and twelfth centuries. The first, Fulbert, played a role of primary importance through his training as a jurist and long before the acute phase of the conflict between Gregory VII and the emperor regarding episcopal and abbatial investitures, he exercised a decisive influence on the problem. The second, Yves of Chartres, opened, not without some genius, a new way to understand the legislation derived from past centuries in such a way as to lessen the differences and to bring to light their consonantia.

These two examples, certainly limited, show how Chartres was a foyer of authentic Christian culture, capable of enlightening Europe. The genius of Chartres aided the opening of Western Europe to a truly Christian reformation, and inspired the Church, after the canonical diaspora of the high Middle Ages, to turn toward a unified organization of its official teaching.

The centennial of this magnificent cathedral is situated within this rich and varied context. Looking at and through the cathedral, we can find our roots of memory to fortify our personal and ecclesiastical identity. Much more than a masterpiece, this monument attests to the extraordinary vitality of a Christian community, its intrepid faith, and its culture.

**Chartres: A Hymn to Redeemed Humanity**

Man only retains his true human dimensions by adhering to a culture, but this culture can only be a human culture, (as opposed to excessive emphasis on technology, e.g.), if it is not to disappear. And culture, marked by sin, aspires to a redemption which reinforces it to its full human dignity. Man is neither a myth or an idol. For the Church, man's inalienable spiritual and moral value derives from the fact that he is redeemed. Thus, fourteen years ago, June 2, 1980, Pope John-Paul II declared at UNESCO, Paris:

There is a fundamental dimension which is capable of overturning the systems which structure the whole of humanity and of freeing individuals and collective human existence from the dangers which weigh upon it. This fundamental dimension is 'man in his wholeness. To create culture... man must be affirmed for himself and not for some other motive or reason: uniquely for himself.

Culture is characterized always according to man, taken in a given geographical, historical, anthropological, and scientific context. There is, also, a plurality in the notion of culture and it expresses itself always under the aspect of a particular culture. The diversity of cultures today reveals the depth of the often dramatic offensiveness of nationalism and excessively enthusiastic groups, at once dreadful and ridiculous, of styles of life which oppose men, who are, after all, inheritors of a common cultural patrimony. Cultural diversities are a multiformal expression of man, who is the promoter of these diversities, of man who is naturally good but whose nature is impaired by sin and called to the following of Christ to restore him to the fullness of the image and likeness of God. In the midst of political upheavals, of economic changes, and of cultural changes, the Church is open to all men of good will, whatever their social, economic, cultural, or religious situation; she does not wish either to monopolize them or consent to be their prisoner. Far from being conceived according to a univocal or reductionist model, the unity of the Church promotes community, and finds in the diversity of cultures an incomparable richness.

Consecrated to Our Lady, Chartres is one of the most outstanding fruits of medieval piety. Profoundly scriptural, the devotion of the medieval laity was oriented to a gentle piety toward the humanity of Christ, which developed into a devotion to the Eucharist. This strong faith produced a body of literature on 'mysteries', 'games', 'miracles', and 'liturgical dramas' which witness to the strong preferences of the people for the nativity and the passion of Christ, for the miracles of the Virgin Mary, and for certain characteristics of hagiography. Christian people recognized in these cultural forms the expression of their Christian faith and of their human identity, which they found in their faith in Christ.

Under this admirable direction of a faith overflowing with vitality, the aesthetics of architects and sculptors, and of master glass makers and fine metal workers, became mystical, and the invisible expressed itself through the concrete. It is not astonishing that the contemplation of the King of Glory, of the risen Christ surrounded by the homage offered to him by the City of God (J. Leclercq, Un art liturgique populaire, Cahiers de l'art sacré, Paris, 1945: II, 17-23), should bring with it an increase of devotion to Mary whom at Chartres and in France everyone is pleased to call Notre-Dame.

Chartres portrays in Mary at once the love of God and the marvel of the woman blessed among all women, redeemed humanity, and the announcement of the Kingdom that is to come. Wholly a part of the life of the laity because fundamentally of all people, the kindness of Mary has exercised a real influence on theologians and on spiritual writers, but it has especially inspired the piety and the artistic talents of all classes of people. Under this aspect, Chartres shows fully how faith, in its theological content, is capable of inspiring artistic talent and of producing masterpieces of beauty. The origins of the Church of Chartres were the occasion of a remarkable flowering of legends which attest to a faith rooted in the local culture, a faith careful of its transmission from person to person through common cultural categories.

The place that Mary holds in the central mystery of the Redemption furnishes an unequalled title to a special devotion to Mary, distinct from devotion to the saints. Also, at Chartres, one of the most ancient and largest French pilgrimages, the pilgrims have come to venerate, from time immemorial, the 'veil' of Our Lady, given to the Church of Chartres around 876, by Charles-the-Bald. The Christian people come in great numbers to pray to her who is the Mother of the Savior, and to implore her intercession for soldiers or for future mothers, and to obtain the cure of sickness. According to Guibert de Nogent (d.1124), the pilgrimage to Chartres attained, throughout the twelfth and thirteenth centuries a widespread reputation: from all Latin Christian regions, people came to venerate the relic of the Virgin.

Chartres has manifested an important development of Marian art, beginning a century and a half earlier, at the time of the triumph of Cluny. Cathedrals and churches, rural chapels and sanctuaries of pilgrimages in honor of the Virgin, produced
painting, sculpture, and stained-glass art which owed to Mary a notable part of their inspiration. At Chartres, this art celebrates Mary, figure of redeemed humanity, Mother of Christ, unparalleled Mediatrix, Seat of Wisdom, Mother of Mercy. And inscribed in the stone, the marbles and the glass are the characteristics of the Virgin chanted in Marian anthems which have continued into our own times: The Gentle Mother of the Redeemer, Hail Queen of Heaven, and especially, the Hail Holy Queen.

Here, we are given to understand that faith in Christ is not a simple cultural value, one among others. Man, in his personal, community, and anthropological dimensions, has need of redemption. Better, he has need of welcoming the redemptive force of the salvation brought by Christ through his death and resurrection. Almost eight centuries after the construction of this cathedral, the Fathers of the second Vatican Council have expressed, with a rare depth, what makes the essence of Chartres: if Christ, through the Redemption, has accomplished the work of salvation for all men and for the individual man, he has saved, also, human culture, that fundamental manifestation of man as an individual, as a community, as a people, as a nation. All human values are redeemed and saved by Christ, who gives a new dimension to all human reality! The Gospel of Christ renews constantly the life and culture of fallen man. Chartres is an open Bible, which permits us to come to the expression of God’s love in order to discover redeemed man.

**Chartres: Enlightening Connection between God and Man**

This colloquium will contribute undoubtedly to the revival of our memory. The speakers will help us to clarify the present knowledge of the past, and to know better and to love more deeply the cathedral of Chartres. In this regard, my title of President of the Pontifical Council for Culture suggests to me several reflections which I would like to share with you. It is not a matter here of a colloquium on a monument, its architecture, and its sculpture, but on a matter here of a colloquium on a monument, its architecture, and its sculpture, but on the medieval world and the society of Chartres, in which we see the cathedral and understand its meaning. It is in the measure that we approach the cathedral for what it is that it reveals to us of its nature and its significance. To look at the cathedral and then to enter its portals and to follow along the nave is not just a simple action. Paul Claudel understood this:

*Everything is opened and dilated from within, like a fruit, order with light is there.*

*Light floods the great nave and continues into the lower crypt.*

*One does not know whether it is still the sun or Grace So much are nature and spirit united in subtle accord*”

**(Œuvre Poétique, Paris, 1957: 615).**

The Cathedral is, above all, a sign of the invisible made visible to our eyes. St. Exupéry, whose centennial we are celebrating, saw this as evident: *My civilization has sought for centuries to show forth man, as it has taught them to distinguish a cathedral through its stones. There is something in man, as in every being which is not explainable by the materials of which he is made. A cathedral is really something more than the stones which compose it. It is not the stones which define it, it is the cathedral which enriches the stones by its meaning. These stones are ennobled by being the stones of a cathedral.* (Pilote de Guerre 1942: 372-373).

Masterpiece of artistic activity built by faith and by grace, the cathedral is par excellence the church of the bishop, successor of the Apostles, and is the sign of his mission of teaching. Its dimensions permit the gathering around their bishop of priests, deacons, and all the Christian people. Under its arches, it reunites the living Church by singing, imploring pardon, and celebrating the Eucharist. At the heart of the living Church, privileged place and sign of the encounter of God with his people, the cathedral shows us the City of God in the midst of the City of Man.

The cathedral is the shining fruit of a rich connection between the faith of a people and its culture. Our fathers gave their imagination, their art, and their talents to the service of their faith. They expressed, in the hardness of the arches and the strength of the spires, the spirit which turned them toward God. They engraved in the stone and inscribed in the windows the certitude of their faith. Further, by its nature, the cathedral has the significance of a creed. Open book on history and on aesthetics, it fulfills, besides, a cultural and didactic function. It welcomes thousands of visitors and offers its spacious rooms to magnificent concerts, but all of these secondary functions are ordered to its principal purpose: the cathedral is the temple of God and the House of the people of God.

Culture has the vocation of perfecting humanity. It encompasses everything that touches our human destiny, just as faith exists only for man, the personal adherence of man to God, under the influence of grace—ultimate purpose of the continual effort of the Church to bring the Gospel to the heart of cultures and to promote at the same time the most authentic humanity. Chartres constitutes the achieved example of this direction. The Church learns to speak the language of men to teach them to speak, in their own language, the language of God.

*It is important to evangelize, said Paul VI, not in a decorative way as with a superficial veneer but in a vital way and into their roots, culture and the cultures of man.* (Evangelii Nuntiandi, n.20). To announce the Gospel is to reach the soul of living cultures and to respond to their highest expectations by leading them to grow according to the very dimensions of Christian faith, hope, and charity. To inculcature the Gospel is to engage in a long process which has for vocation to transform the models of conduct typical of a milieu, the criteria of judgment, the habits and customs which mark the life of work, leisure, and the practice of family, social, and political life. The study of Christian spirituality and of the history of the Church brings to light the existence of periods and centers of holiness, which appear to the historian of the twentieth century as privileged periods and centers of holiness, propitious to the spread of the seed of the Gospel in persons and societies, in letters, and in the arts. It is evident that this also applies to Chartres.

In the secularized culture of the modern world, there tends to be a certain dichotomy in conduct. The private sphere does not seem anymore to coincide with the public sphere. In a refreshing harmony with all the areas of personal and social life, on the contrary, *faith applied to life* becomes culture when it constitutes the whole person, man’s thought and action. Chartres is a striking stained-glass window manifesting this truth.

When the Church, faithful to the mission received from Christ, enriches cultures by the strength of the Gospel, she accomplishes a spiritual work, as well as humanizing man and society. On the eve of the third millennium, Christians recall their vocation: to bring about a new culture of love and hope inspired by the truth which makes us free in Jesus Christ. Chartres is a living witness to this. The cathedral is a call to mission. Built to assemble the people of God around their Lord, it opens wide its immense portals to the City. Sign raised as a call to pilgrim mankind toward the celestial Jerusalem, the cathedral is the incarnated prefiguring of this heavenly City: already on this earth a bit of Paradise.
Conclusion

While attracting attention again to the cathedral, not the least of the merits of this colloquium surely is to restore it to its true identity: how many tourists regard it somewhat as they would the Parthenon of Athens or the Pyramids of Egypt? Chartres is not a museum. Notre-Dame de Chartres is not a cold monument; the cathedral lives in close connection with the Christian community, of which it is at once the fruit and the symbol, welcoming this community under its arches to sing the glory of God enclosed in the tabernacle, sculpted in stone, and glowing in its windows.

It is the stone without spot and the stone without fault
The highest prayer that has ever been brought.
The rightest reason that has ever been sent forth.
And the highest line toward a sky without boundaries,
(The cathedral) which will not die at the time of any deaths
The security and the portrait of our uprooting
The image and the design of our reparations
The wool and the spindle of the most humble of destinies.”
(Ch. Peguy, Le Pèlerinage de Chartres, the recital in verse,
(Notre Dame, Paris, 1941: 43)

Peguy states with enthusiasm that the force of faith is creative of culture. Notre-Dame de Chartres, built with devotion to the strength of the Gospel in a rich land, opens wide her portals to us. The specialized contributions to this colloquium will bring us to the discovery of the cathedral and the world of which it is the center: liturgy and teaching, devotions and pilgrimages, art and metaphysics, music and theology, but also clerics and lay people, teachers and students, architects and sculptors, stone workers and stained-glass masters. Begun in the past, the cathedral belongs to our present, where already it projects our future. Here the Church of Chartres lives and the cathedral is like to a sacrament of the Church: from its baptismal founts, the children of the Church are reborn into life. Assembled under its arches for divine praise, they live the mystery of the cathedral Church, heart of the City.

Notes
1. These are the first two words of the Latin original. The reference comes from An Apostolic Exhortation, from Acta Apostolicae Sedis, section 20, which has been translated with the English title: Evangelization in the Modern World. ♦

FROM HALF TO FULL PALMIER: FACTORS CONTRIBUTING TO THE FINAL CHEVET DESIGN OF TOULOUSE’S JACOBIN CHURCH

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The huge vault crowning the east-end of the Jacobin Church at Toulouse justly merits the encomium it has received over the past 350 years from architectural specialists and casual observers alike (Fig. 1).1 Until the mid twentieth century, scholars were divided on the dating of this magnificent canopy: some placing it in the late thirteenth century, others in the late fourteenth.2 Archaeological excavations carried out by Maurice Prin in the late 1940s and early 1950s have lent strong material support for the earlier dating,3 thus confirming a statement made by the Dominican friar Bernard Gui (d. 1331) that the chevet was inaugurated in 1292, on the feast of the Purification (2 February), with the celebration of ‘a first mass’ at an altar dedicated to the Blessed Virgin Mary.4 Except for the lower portion of the east and south sides of the chevet (Figs. 2 and 7), which belong to two earlier building campaigns (II, IIIA),5 the rest of the present structure (IIIB and IIIC), including its towered northern flank, was begun around 1280; during the second quarter of the fourteenth century, the five westernmost bay pairs were built in a fourth and final campaign (IV) to replace the original double-nave church the Dominicans had erected on this site between 1229 and 1235 (I).6

Fig. 1: Toulouse, Jacobin (Dominican) Church, view of the palmier or full star vault in the chevet.
(photo: author)
The late thirteenth-century east end (IIIC) is divided into two vessels by three columnar piers, the first two of which support a pair of adjoining quadripartite rib vaults over squarish bays. From the final or easternmost pier springs a star vault which in one broad, circular sweep covers nearly two-thirds of the chevet’s total area. This great vault, composed of eleven triangular sections and rising to a height of approximately 28 meters, is aptly known in France as the palmier because the vault ribs grow out of a central core and fan upward and then dip slightly downward, like the fronds of a palm tree. In the following pages of this essay, I will attempt to identify the architectural, historical and liturgical factors that contributed to or influenced this final vaulting solution for the church’s east-end.

**Fig. 2: Jacobin Church, chronology of construction.**

When one considers both the monumental scale and masterful design of the Jacobin palmier, the lack of anything similar to it in France (both in terms of what survives and is known to have existed prior to 1300) is surprising. This is not the case in England where one finds a number of vaults that are strikingly similar to and earlier than the one at Toulouse. These are found in the country’s centralized chapterhouses, the majority of which are covered by a star vault emanating from a central vertical support (Fig. 3).\(^7\) Clarence Ward, writing in 1915, was one of the first scholars to draw attention to the similarities between the Dominican palmier and the English capitular vaults. He did not, however, propose an explanation for this phenomenon, nor did he speculate on the origins of the Toulouse structure.

Based solely on the similarities noted by Ward, Karl Clasen did not hesitate to claim four decades later that ‘the vault of the Jacobin Church at Toulouse surely goes back to English stimuli of this sort.’ Many other scholars have also drawn attention to the architectural parallels between the English chapterhouses and the Dominican chevet,\(^6\) but again without providing support for their statements.

The employment of a full star vault at Toulouse is a sufficiently logical solution to the problem of vaulting a double-aisled east-end. The shaping bays of the cathedral’s outer ambulatory. More significant and nearly contemporary with Le Mans was the employment of essentially the same vaulting system in the double-aisled chapterhouses of the abbeys of Hambye (Fig. 4) and Notre-Dame de Voeu, both in Normandy, and of Beauport in Brittany.\(^5\) Since their east-ends were covered by a half-star vault, these capitular halls thus appear to anticipate the full star vault erected over the Dominican chevet some two generations later.

That knowledge of tri-radial rib vaulting extended to other parts of France besides Normandy, Brittany and Maine seems at first glance to find confirmation in the portfolio of Villard de Honnecourt, the Picard artist or master mason active in the second quarter of the thirteenth century.\(^5\) In the upper-left hand corner of folio 21 recto, Villard drew the plan of a square building (Fig. 5). Commonly identified as a chapterhouse on the basis of an accompanying inscription,\(^4\) this structure is covered by a series of tri-radial rib vaults like those of the Jacobin chevet but without the bounding arches that divide the latter’s ceiling into discrete triangular sections. If one accepts the interpretations of such prominent scholars as Viollet-le-Duc, Clasen and Hans Hahnloser regarding the folio 21 rendering, another significant similarity emerges: in both the Toulouse chevet and the portfolio plan (as well as in many English chapterhouses) the tri-radial ribs spring from a central vertical support.\(^3\) But not all scholars agree that Villard had such a scheme in mind. In his recent publication on thirteenth-century technological thinking, Roland Bechmann argues convincingly that the center of the plan does not represent a column, but rather the principal boss of a vaulted ceiling.\(^6\) If Bechmann’s hypothetical elevation of Villard’s structure is correct,\(^7\) one must admit that the similarities in plan between Toulouse and the Villard drawing do not translate into any significant likeness of elevation with respect to vaulting form, structure, or spatial composition. However, even if one cannot prove a direct relationship between Villard’s structure and the Toulouse palmier, it is nevertheless clear that tri-radial rib vaulting was used in various parts of France during the early thirteenth century, and often in conjunction with double-nave structures. Thus there is good reason to think that the great Dominican canopy owes its inspiration to French rather than English sources.

Although strictly circumstantial, there is some evidence pointing to a connection between the design of the Jacobin palmier and the star vaults of English chapterhouses in Prin’s convincing demonstration that Toulouse’s present vaulting scheme is not the one originally planned for the chevet in 1280.\(^8\) This can be readily deduced from the mid-twentieth century excavations that brought to light, under the chevet’s pavement, the foundation of a pier base situated 2.50 meters directly west of the existing easternmost columnar support (Fig. 2, IIIB and IIIC). Such a find indicates that the final eastern pier was initially planned to stand, not in its present location, but further west, in direct alignment with buttresses IN and IS, in the same way the chevet’s remaining buttresses and piers to the west align properly with one another (Fig. 6). Had the original, more westerly disposition been retained for the easternmost support, it would have undoubtedly carried a half rather than a full star vault. This demi-palmier would have then been preceded by two pairs of squarish, rib-vaulted bays. A similar vaulting scheme had previously been
The conclusions drawn from archaeology are substantiated by analysis of the existing architectural fabric. As Prin has noted, the form of the wall responds on the north and south sides of the chevet (Fig. 7) indicates not only an alteration in vault design during the construction process, but also the nature of the original vaulting scheme itself. These points are best illustrated by respond 2N (Fig. 8). It seems unlikely that this five-part respond was designed to support the seven ribs and arches of the present vaulting configuration (Fig. 7). If contemporary and later churches in Toulouse are taken as a guide to local design practices, five-part responds (Fig. 9) were normally employed in conjunction with quadripartite vaults; this arrangement provided the transverse arch, ribs and formerets of adjoining vaults with corresponding members in each of the wall responds. It is reasonable to assume then that respond 2N was originally destined for a system of quadripartite vaulting (as in Fig. 6) rather than the existing arrangement which combines the four-part vault of one of the nearly square bays with two neighboring triangular sections of the palmier (Fig. 7). If this assumption is indeed correct, the chevet would have consisted of two pairs of broadly rectangular, quadripartite vaulted bays, followed by a seven-sided apse crowned with a half-star vault (Fig. 6; cf. Fig. 2, IIIB and IIIC). This design was a logical and, as the aforementioned Norman and Breton chapter-houses testify, a traditional solution to the problem of vaulting a double-aisled structure terminated by a polygonal apse. The builder’s initial scheme at Toulouse in its double-nave manifestation (Fig. 6) was clearly determined by the position of the chevet’s twelve buttresses. Since the master mason deliberately set the piers in line with the north and south buttresses, this established an inner and outer supporting framework admirably suited to the construction of a regular half-star vault over the apse.

If the original vaulting configuration for the double-nave church was mechanical and straightforward, the final or present design was unquestionably a magnificent and inventive response to the difficulties posed by a twin-vessel chevet (Fig. 1). By liberating the last pier from its placement between buttresses IN and IS, and moving it 2.50 meters eastward (Fig. 7), the master builder was able to formulate a vaulting scheme whose generating principle was no longer the buttressing system, but rather the relocated pier itself (cf. Figs. 6 and 7). The structural and aesthetic advantages of the new radial design are readily apparent and so require little explanation. The full stellar vault ensured a more even distribution of vaulting thrusts around the easternmost pier than the asymmetrical first scheme; it also served to unify the space of the east-end by bringing almost two-thirds of its total area under the protection of a single vault, the palmier, and reducing the number of major spatial units from five to three.

There are no documents indicating at what stage in the chevet’s construction the master mason decided to adopt the present vaulting arrangement. Had this been a last-minute decision as the evidence suggests, it could not have been made much later than 1288 or 1289 since the palmier and its adjoining pair of quadripartite vaults were completed by February of 1292. While it is easy to criticize the first vaulting scheme on structural and aesthetic grounds, these deficiencies alone may not in fact explain the adoption of a new design, one that required the relocation of a pier and the use of responds built for a different vaulting configuration. What other factors then contributed to or prompted a change of plan and elevation toward the end of the third campaign?

The master responsible for the discarded half-star vaulting system could conceivably have designed the present ceiling arrangement. As construction advanced, he may have come to realize entirely on his own some of the shortcomings of his initial project. On the other hand, the adoption of the present scheme in the late 1280s may well have been due to a change in the leadership of the chantier, although nothing of the sort is mentioned in the surviving primary sources.

However reasonable and plausible these suggestions may be, the possibility of English influence at Toulouse cannot be discounted, especially if the change in vaulting strategy came toward the end of the chevet’s construction. Even so, English leadership in the design and erection of stellar vaults was probably not the immediate reason for the adoption of the palmier at Toulouse. The decision to employ a full stellar vault was more likely due to the presence at this convent of two well-respected
friars who had previously visited England on behalf of the Order’s internal affairs. The first of these was John Vigoroux and the second Bernard Géraud of Montauban. Their residency at the Toulouse convent coincided with the switch from half- to full-star vaulting.

The reason for John Vigoroux’s trip to England was to quell opposition to certain teachings of St. Thomas Aquinas by a powerful and influential segment of English Dominicans. The Order’s leadership viewed these attacks on Thomas’s thinking with considerable alarm since they were being spearheaded by no less a person than Robert Kilwardby, the Dominican archbishop of Canterbury. On March 18, 1277, Kilwardby condemned thirty propositions in grammar, logic and natural philosophy, eleven of which were either directly or indirectly concerned with Thomas’s Aristotelian interpretation regarding the unicity of form and the passivity of matter. The Order wasted no time in defending Aquinas. At the general chapter held in Milan the following year, the assembled Dominicans agreed to dispatch two highly esteemed friars from the province of Provence, Raymond of Mévouillon and the aforementioned John Vigoroux, to investigate and discipline all brethren in England who had scandalized the Order by their attacks on Aquinas’s writings.

Although there is no surviving record of the places visited by the two friars, Oxford must surely have figured in their itinerary since a majority of the theological faculty at the University of Oxford seems to have accepted Kilwardby’s injunctions and may have had a hand in formulating them. Because the Oxford masters had been trained, like the Archbishop himself, in the older Augustinian school of thought, they were opposed to the use of Aristotle’s metaphysics and natural philosophy in theological analysis. Since this new way of thinking was alien to most friars of Kilwardby’s generation, it is reasonable to assume that the Archbishop had adherents among his fellow Dominicans in other parts of England besides Oxford. Therefore, in order to discharge their mission faithfully, the two French friars would have been obliged to call upon a number of the country’s other Dominican houses, and in the course of their visitations they could have seen one or several of the centralized chapter-houses then in existence in England. Of these, the most likely candidates would have been those located in towns where the Dominicans had convents by 1278, the year the visitation took place. This would then narrow the possibilities to three chapterhouses: those of Westminster Abbey (ca. 1246-53), Beverley Minster (ca. 1230), and Lincoln Cathedral (ca. 1225-35). Unfortunately, the friars’ itinerary is unknown; while they may not have reached Beverley or Lincoln, it is hard to imagine them bypassing London.

This city was not only the site of England’s largest Dominican convent, but was also on the way to Oxford. In London they could have seen the shrine of Edward the Confessor in the abbey church of Westminster, as well the magnificent octagonal chapterhouse (Fig. 3). To persons outside the local community of monks it was more accessible than other capitular halls for, in addition to its usual monastic functions, the Westminster chapterhouse frequently served as the site for a variety of secular activities. Royal councils were held in this chamber beginning as early as 1257 and by the second half of the fourteenth century, it had become the regular meeting-place for the lower house of Parliament. Adding to the likelihood of a Westminster visit by the French friars is the fact that the London Dominicans had frequent contacts and exchanges with the monks of the Abbey, the first recorded instance occurring in 1250.

After completing their mission in England in late 1278 or early the next year, the two friars returned to southern France, but only John Vigoroux was later to be associated with the Dominican
Following a brief period as prior of Montpellier, John was appointed chief inquisitor at Toulouse in 1284, a post he held until 1289 when he was again called to the priorship of Montpellier.30 John’s stay at Toulouse thus occurred when construction of the east-end was nearing the vaulting stage. The question then arises: did his presence there at such a critical juncture in the chevet’s construction contribute to the adoption of the full-star vaulting scheme? To this query a second must be added, but now involving the other friar also closely connected with the Toulouse convent, Bernard Géraud of Montauban. There can be little doubt that he too had been in England in the late thirteenth century and was likewise in Toulouse when the chevet was under construction. As provincial prior of Provence from 1276 to 1282, Bernard would have attended the Order’s general chapter held at Oxford in 1280, the year when, according to a constitutionally-mandated cycle, the chapter’s membership was composed of provincial priors rather than definitores. Although there were no centrally-planned chapterhouses in Oxford, Bernard might have seen the one at Westminster since he probably passed through London on his way to the Oxford meeting.

Four years later, in 1284, Bernard was elected prior of Toulouse but he occupied this position for only a few months since in 1285 he was again chosen to head the province of Provence. In his brief biography on this friar, Bernard Gui describes him as the factor operis of the Dominican convent. Some have taken this to mean that he was a friar-architect and thus largely responsible for the chevet’s construction. Within the context of Gui’s treatise, this may be stretching the meaning of the term factor operis too far. Gui’s statement can be more reasonably interpreted to mean that Bernard Géraud took a lively interest in the chevet’s completion, and may have even had a hand in selecting the final vaulting scheme. Although his tenure as prior was limited to a single year, his position as provincial would have required him to maintain regular contact with a house as large, important and centrally-located as that of Toulouse. Thus, even after assuming the priorship of the province in 1285, Bernard would have been able to continue offering the Toulousan friars his advice regarding the design and construction of their church’s east-end.36

Bernard and John’s activities reveal that although responsibility for the design and construction of church edifices doubtless remained with the master masons, clerical involvement in matters architectural was perhaps more frequent and significant than often acknowledged. This engagement of ecclesiastics in areas normally regarded as the province of secular masons was assured by the architectural legislation of the mendicant orders. Both the Franciscan and Dominican constitutions set guidelines for the vaulting, height, and decoration of church and conventual buildings. Those of the Dominicans, in force ca. 1235 to 1241, went even so far as to require each convent to appoint a building committee of three friars order to monitor construction and enforce compliance with the architectural prescriptions.37 The timely presence of two friars who may have been personally acquainted with one or more of England’s centrally-planned chapterhouses lends support to proponents of English influence at Toulouse. It is not inconceivable that upon learning the intention of covering the Jacobin east-end with a half-star vault, either John Vigoroux or Bernard Géraud, or both, may have suggested to the master mason an alternative vaulting scheme based on their memory of English capitelar halls. While an English pedigree for the Dominican star vault is a distinct possibility, independent invention of similar forms can never be completely ruled out, particularly when the principal element of a given form, in this case the palmier’s tri-radial rib vaulting, was known and practiced in various parts of France two generations before the construction of the Jacobin’s magnificent ceiling. In trying to account for the present form of the Toulouse east-end, one last but significant question remains to be addressed: did the chevet’s function as a university chapel play a role in the decision to alter the design of the vaults and widen the spacing of the piers? The first surviving ordinance assigning the chapel of the University of Toulouse to the Jacobin Church is found in the statutes of 1311.38 These require that the daily requiem mass for members of the University be said in the church of the Dominicans. In the statutes of 1313 the same location is specified for the celebration of Sunday mass, which all members of the University were expected to attend. Since these statutes were not all entirely new, but constituted in part a regrouping and recodification of many older ones, there is good reason to think that the assignment of the university chapel to the Jacobin Church dates back to the thirteenth century, perhaps coinciding with the enlargement of the original church between 1245-1252 (Fig. 2, II). In any case, it is certain that by the late thirteenth century, if not earlier, the University was already celebrating its masses in the Dominican Church. This is mentioned in passing in a document of 1297 dealing with the succession of Pons Mas as university beadle.39

In most of the statutes and documents relating to the University of Toulouse the location of the chapel is simply given as in ecclesia Predicatorum, but one of the statutes of 1313 situates it very precisely in capite ecclesie, that is, in the chevet of the Dominican Church. This statute, like numerous others, also states that university masses should be celebrated in honor of the Virgin Mary. It is quite possible that the altar assigned to the University for its daily and Sunday worship is identical with the altar of the Virgin Mary used in the inauguration ceremonies of the east-end in 1292.40 The exact location of this altar within the chevet is not disclosed in any of the medieval documents, but its position next to one of the great columns cannot be doubted.41 Chapter XXX of the statutes promulgated in 1314 declares that, lest anyone plead ignorance of the new regulations, these were to be made known by having them “written in a book or booklet chained or nailed on the stone column where the Sunday mass ordered above is sung.”42 The column specified in this document must be the easternmost support. The altar stood slightly west of it, and thus under the grandest and most expansive portion of the

Fig. 8: Jacobin Church, view of respond 2N. (photo: author)
towering palmier. From two other chapters of the 1314 statutes one learns that the area in front of the altar was furnished with seating stalls arranged in two tiers and facing each other.48 Chapter XXIX of these statutes lays out in great detail the seating arrangement for the various members of the University, including the cathedra reserved for the rector in medio doctorum et magistrorum. If the liturgical arrangements of the university chapel described by Percin in the early seventeenth century are identical or similar to the ones ordained in 1314, the rector's cathedra would have stood just in front of the second column and facing the Virgin's altar to the east.49 In the fifteenth century a pulpit, presumably for preaching university sermons, was erected on the north side of the chevet, against the eastern buttress wall of the tower chapel (respond IN in Fig. 7).50 This particular area of the east-end was gradually given over to the burial of university personnel.51 Thus in every sense of the word the Jacobin chevet served as a university chapel, even if set within a church dedicated to the worship and preaching ministry of the Dominican friars. Since the Dominican Order had played a key role in the establishment of the University of Toulouse and its early curriculum, the assignment of the chapel to the Jacobin Church is entirely understandable.52

If the Jacobin chevet planned in the late thirteenth century was intended to function primarily as a university chapel, this factor could explain why the half-star vault (IIB) was ultimately abandoned in favor of the full stellar vault now in place (IIC). In the initial plan (Fig.6), the half palmier would not have focussed as much of the viewer's attention on the chevet's center as a reading of the plan itself suggests (even the present vaulting arrangement presents some limitations in this regard, a point discussed below). The half star vault would have functioned rather as a bridge linking the north and south vessels at the east-end, as well as a grand ambulatory giving access to the radiating chapels lodged between the apsidal buttresses. If the space under the projected half palmier is, at ca. 12.50 meters, overly spacious for these functions, the central arcades corresponding to the rectangular bays of this first vaulting scheme are, at ca. 8 meters, rather narrow, and thus poorly suited for housing comfortably an altar and seating between the piers. On the other hand, the full-star vault (Fig. 7) provides a very satisfying arrangement for a university chapel since the repositioning of the easternmost pier 2.50 meters further east had two beneficial results with respect to usage. First, it reduced the width of the ambulatory without either impeding circulation around the apse or limiting access to the radiating chapels, and second, it widened considerably, to ca. 10.50 meters, the distance between the eastern pier and the next one to the west (cf. Figs. 6 and 7).53 In functional terms, this opening up of the chevet's center provided a more spacious and commodious location for setting the Virgin's altar and the stalls of the university community (Fig 10). And, from an aesthetic point of view, the centrally-planned design gave the chevet greater prominence within the church by drawing the viewer's gaze away from the central file of supports and directing it instead toward the great vaulted canopy under which the University celebrated its religious services.

It should be pointed out, however, that the centralizing character of the full palmier design is not as readily apparent as Wolfgang Götz and others imply in their spatial analysis of the church.54 A Zentral-bautendenz is certainly evident at Toulouse when one looks at a ground plan of the east end, but when one physically enters the building from the south portal of the southern vessel the great palmier remains largely hidden from view by the piers and the vaults of the two naves, and the wider arcading between the easternmost pier and the next one to the west cannot be easily detected.55 It is only when one reaches the straight bays of the chevet and gazes not so much around, but up to the ceiling, that the great stellar vault comes into view. Whether willed by the designer or not, this gradual revelation of the architecture serves to heighten both the solemnity and grandeur of the palmier and its surrounding space.
From the foregoing analysis of the Jacobin east end and the historical circumstances attending its conception and construction, it is evident that the possible sources for the palmier’s design were both numerous and complex. Unfortunately, it is difficult to determine precisely what factors or combination of factors were responsible for bringing about the change from a half- to a full-star vault. Despite the well-documented connections between England and the Dominican house at Toulouse in the late thirteenth century, English influence on the design of the Jacobin chevet cannot be proven, and since tri-radial rib vaulting was known and used in France as early as the first third of the thirteenth century, it is not necessary to attribute either the half- or full-star scheme of the Jacobin chevet to English stimuli. On balance, the creation of the full palmier at Toulouse appears to be an imaginative, internal response to local architectural and functional concerns. With respect to the first, the adoption of the full-star vault permitted a more uniform distribution of arches, ribs and thrusts around the easternmost support. And with respect to the second, the wider spacing of the piers under the palmier, which this vaulting system required, provided a more ample and commodious location for the university chapel. But whatever the source or sources of the full palmier, and whatever reasons may have prompted its adoption in the late thirteenth century, it is hard to conceive of a more impressive and appropriate ceiling for the Jacobin’s double-aisled and polygonally terminated east end.

Acknowledgement: I wish to thank my colleague Professor Augustine Thompson, O.P. in the Religious Studies Department for critiquing my discussion of the 1277 Oxford and Paris condemnations. Any fault in interpretation should be attributed solely to me since the phrasing of the sections dealing with the disputed propositions ultimately reflects my understanding of the issues they raise.

NOTES
1. The earliest recorded reaction to the vault dates to 1647 and comes from the pen of Jean-Marie de Griffe de Rechac who characterized the chevet as ‘une des merveilles de cett’Eglise...’. La Vie du Glorieux Patriarque S. Dominique... Paris, 164: 671.


5. The chevet belonging to the second campaign was probably aileaseless and wooden-roofed. Around 1272 it was decided to heighten and vault the east end in a third campaign (III), but this work was only partially realized; just prior to launching the vaults, either the builders or the patrons decided to convert the chevet into a double-aisled structure. For a detailed discussion of these changes and evidence for them, consult the fundamental article by Maurice Prin, L’église des Jacobins de Toulouse: Les étapes de la construction, in La naissance et l’essor du gothique méridional au XIIIe siècle.

Cahiers de Fanjeaux, 9 (1974): 194-204. The differences in the design of the north and south responds visible in Figs. 6 and 7 are due to the fact that most of the building campaigns entailed the reworking of older fabric, rather than the initiation of totally new construction.


11. The cathedral’s choir was begun ca.1217 and work on the outer ambulatory was completed prior to the raising of the inner ambulatory elevation around 1230. See Jean Bony, French Gothic Architecture of the 12th and 13th Centuries, Berkeley, 1983: 259-261. For a discussion of tri-radial rib vaulting (Rippendreistrahlgewölbe) and its origins, see Clasen: 20-23.


13. For a complete bibliography (up to 1981) on Villard, consult Carl F. Barnes, Jr., Villard de Honnecourt, The Artist and His Drawings: A Critical Bibliography, Boston, 1982. The bibliographic section is preceded by an introduction (xix-xxix), which constitutes in itself an important study on this medieval person and his work. Barnes provided a bibliographic update on Villard literature in a two-page list, Villard de Honnecourt, Bibliographic Checklist, 1982-1989. This update was compiled in April 1989 in conjunction with an exhibition entitled Villard de Honnecourt, Artist of the XIIIth Century: An Exhibition of Photographs and Commentary based on Paris, Bibliothèque nationale, MS Fr 19093 (prepared by the Association Villard de Honnecourt, France, and shown, under the sponsorship of AVISTA, on 4-7 May 1989 at the Twenty-fourth International Congress on Medieval Studies, Kalamazoo, Michigan). For the later literature, see Barnes, Recent Villard Studies, AVISTA Forum, 5/2 (1991): 5-7. Additional references to recent and current Villard research are found in various other issues of AVISTA Forum.

14. The inscription is not included in Fig. 5. On the authorship of the inscriptions in the Villard portfolio, see Carl F. Barnes, Jr. and Lon R. Shelby, The Codicology of the Portfolio of Villard de Honnecourt, Scriptorium, 42/1 (1988): 26-27. The authors do not include the inscription in question here (below the so-called chapter-house drawing on folio 21 recto, quire 4) among those ‘added, or caused to be added by Villard (see in their article n. 28 and compare the arrangement of folios in quire 4 illustrated on p. 45). In the thirteenth century two other persons added inscriptions to some of the leaves in Villard’s portfolio. M. F. Hearn, Villard de Honnecourt’s Percep-


17. See ibid.: 121, fig. 48, for the author’s conjectural rendering of the elevation.


19. Clasen: 59, and fig. 48. Already during the Romanesque period, certain English cathedrals (e.g. Winchester and Worcester) had crypts of the same basic plan (either with two or four aisles), but with the easternmost pier supporting a groin vault, rather than a ribbed half-star vault. See Webb: 30-31 and fig. 18.

20. The architectural and archaeological evidence for this abrupt change is presented and discussed by Prin, L'église des Jacobins: 197-200; see also Sundt, The Jacobin Church: 204.

21. For the documentation see n. 4 above.


26. The Dominican convents of London, Beverley and Lincoln were founded, respectively, in 1221, ca. 1240, and before 1238 (Roy Midmer, English Mediaeval Monasteries (1066-1540), Athens, GA, 1979: 208, 65, and 200, respectively. In the other English towns with early centralized capitular halls, the Dominicans either had no convents there, or only after 1278. The Salisbury Cathedral chapterhouse is not included in the list of possibilities since there is convincing archaeological evidence to date commencement of its construction to 1280, despite its stylistic similarities with the earlier Westminster chapterhouse. See Pamela Z. Blum, The Sequence of the Building Campaigns at Salisbury, Art Bulletin, 73/1 (1991): 22-23, and idem, The Salisbury Chapter-House and Its Old Testament Cycle: An Archeological and Iconographical Study, Ph.D. diss., Yale University, 1978: I, chap. 2, esp. 37-38, 43-44. For a recent view opposing Blum, see Thomas Cocke, Historical Summary: 10 in Thomas Cocke and Peter Kidson, Salisbury Cathedral: Perspectives on the Architectural History, London, 1993. The foundation of the Salisbury Dominicans goes back to 1245 when a friary was established at Wilton (3.5 miles west of Salisbury). With the waning importance of Wilton, the friars decided in 1281 to transfer their convent to Salisbury. See Midmer: 276 and 329.


33. Gui, De fundamentione: 52, lines 24-27; idem, Libellus: 426.

34. Gui, De fundamentione: 52, line 29.


36. His close ties with the Toulouse Dominicans is partially attested by the fact that upon his death, in 1291, Bernard was buried in the middle of their choir. Gui, De fundamentione: 52, lines 35-38.

37. Charles M. Radding and William W. Clark, Medieval Architec-
ture, Medieval Learning: Builders and Masters in the Age of Romanesque and Gothic, New Haven, 1992: 12, 67, 122 and 150, assign responsibility for design and construction to the master mason based on his cognitive skills, but see their statement on p. 35, first paragraph, for a qualification. A good case of clerical concern with the technicalities of construction has been documented by Stephen Murray Building Troyes Cathedral: The Late Gothic Campaigns, Bloomington, 1987: 78 and 169, no. 6. According to fabric accounts preserved in the Aube departmental archives, the bishop and chapter of Troyes met on 23 July 1494 to consider questions concerning the construction sequence of a vault and flying buttress in the cathedral’s nave.


40. See Smith: 80.

41. On this point see Dossat: 69 and his clarification and correction of the pertinent documentation.

42. Friar William Pelhissin, De emptione et adquisitione secundii loci fratum Predicatorum Tholose, in Gui, De fundatione: 34, lines 3-14, writing in 1263, mentions five altars on the south side of the church (corresponding to the straight and polygonal parts of the chevet of campaign II). He notes that the southern side was reserved for the laity, but makes no mention of a university chapel in the south half of the chevet or elsewhere within it. For a discussion of the way the two vessels were employed in the Dominican church and the origin of its double nave plan, see Sundt, The Jacobin Church: 187, n. 7, and 197-205.


44. Refer to n. 39 above for the text of this statute.

45. See n. 4 above for the documentation. That the university and Virgin’s altar are one and the same finds support in a document dated 20 August 1461, which describes the university seating in the chevet as standing ante altare Virginis Marie. Fournier [1892], rpt. ed. Aalen, 1970, III, no. 1916: 637, col. A.

46. The Virgin’s altar in the chevet should not be confused with the axial radiating chapel, which in the fifteenth century carried the dedication Notre-Dame de Graces (in the early seventeenth century it was changed to Notre-Dame du Rosaire). On the dedications of the axial chapel, see Maurice Prin, L’église des Jacobins de Toulouse, Toulouse, 1974: 20-21. William Pelhissin (see n. 42) mentions of five altars on the south side of the chevet (campaign II), includes one dedicated to the Virgin Mary, but it did not occupy the axial position. A reading of the pertinent passage indicates that the Virgin’s chapel was the second one south of the axial chapel (i.e., between buttresses 5E and 6E in Fig. 7). For assistance in locating the five chapels through the land purchases inventoried by Pelhissin, see Marie-Humbert Vicaire Le financement des Jacobins de Toulouse: Conditions spirituelles et sociales des constructions (1229-ca. 1340), in La naissance et l’essor du gothique m?ridional au XIIIe siecle, Cahiers de Fanjeaux, 9 (1974): 209-53, esp. 246 and fig. 13.

47. Fournier, I, no. 545, University Statutes issued 15-23 July 1314, chap. XXX, 490, col. B: ‘scripts in aliquo libro vel quaterno incratheto vel clavellato in columnam lapidea, ubi cantatur in die dominica missa superius ordinata...’


50. Augustin Manavit, Notice historique sur l’église des Dominicains de Toulouse, Mémoires de la Société impériale archéologique du Midi de la France, 7 (1853-1860): 159 and accompanying unnumbered plate of the ground plan showing pulpit location at no. 2S. According to Elie Lambert L’église et le couvent des Jacobins de Toulouse et l’architecture dominicaine en France, Bulletin monumental, 104 (1946): 164-65, the first pulpit in this location was constructed in 1496; it was replaced by a Baroque one in 1689.

51. See n. 49 above.

52. On the Order’s role in the foundation of the University and the services which the Toulouse Dominicans rendered the academy, see Dossat: 69 and M.-H. Vicaire, Roland de Crémonne ou la position de la théologie à l’université de Toulouse, in Les universitès du Languedoc au XIIIe siècle, Cahiers de Fanjeaux, 5 (1970): 175. For example, the bell of the Dominican convent was also used to ring the hours of university classes and all important university documents were stored in the Dominican house, in accordance with the 1313 statutes, nos. 43, and 43 bis (Fournier: I, 478, col. A.).


55. For a view eastward from this vantage point, see Sundt, The Jacobin Church, fig. 1. Too often architectural historians make judgments about space and aesthetics based on what they see in plan rather than upon direct observation and experience of the built structure (or even indirect observation by means of photograph). Both plan and the actual building should be taken into consideration when analyzing space and aesthetic effects. ✧
CONSERVATION AND HISTORICAL CONSCIOUSNESS

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The twentieth century is more uncertain and anxious about its relationship to history than any previous age. With declining confidence in the present, the urge to conserve and revive the past has become ever more frantic.¹

One need only think of the upsurge in the number of conservation and restoration projects worldwide and the ferocity of the controversy surrounding the recent cleaning of Michelangelo’s frescoes in the Sistine Chapel to confirm the validity of this statement. Earlier societies-confident and secure in their tastes and aesthetic aims-have altered, tampered with, and sometimes even obliterated works of art and architecture with a casual assuredness that we now find abhorrent. Today we place enormous value on things of the past, reflecting a distinct lack of confidence in the cultural attainment of our own millennial age. Disturbing prospects for the natural environment have engendered serious introspections by our modern culture, a culture that until recently had enthusiastically embraced the concept of the ‘disposable’ along with a firm belief in the theory of progress. Of the seven wonders of the ancient world, only the great pyramids of Egypt still stand; the mausoleum at Halicarnassus, the temple of Artemis at Ephesus, the statue of Zeus by Phidias at Olympia, the Colossus of Rhodes, the Hanging Gardens of Babylon, and the lighthouse at Alexandria have all vanished. Not one ancient Greek temple has survived intact, and among Roman buildings, only the Pantheon still possesses its original roof. The mighty Colosseum-once a metaphor for the survival of the empire and civilization-have all vanished. Not one ancient Greek temple has survived intact, and among Roman buildings, only the Pantheon still possesses its original roof. The mighty Colosseum-once a metaphor for the survival of the empire and civilization-itself became a mere quarry for Renaissance and Baroque builders and today trembles beside the rushing traffic of modern-day Rome. The fragile existence of the city of Venice hangs by a thread, threatened with subsiding into a lagoon polluted by modern industrial waste. Not long ago in our own country, little was thought of tearing down architectural masterpieces like Pennsylvania Station in New York City. Fortunately, this is a trend that has reversed itself in recent decades and public awareness of preservation and restoration, of both art and buildings, has greatly increased.

Throughout history, works of art have suffered damage and destruction from a variety of causes: environmental hazards, natural disasters, inherently unstable artistic media, vandalism, recycling of materials, political vicissitudes, religious iconoclasm, shifts in taste, demands of the art market, attempts at censorship, well-meaning restoration efforts, and sheer carelessness. Of these causes, some are unpredictable or connected to individual caprices, while others reflect broad-based trends in the history of taste, political ideas, or moral values.

In medieval times, builders and their ecclesiastical patrons thought nothing of recycling materials (see figs. 1 and 2) or cannibalizing ancient edifices for spoils to be used in churches. The nave of Santa Maria in Trastevere in Rome, for example, is flanked by twenty-one giant columns appropriated from various ancient Roman buildings, some with original bases and capitals. Not only was this a practical way of obtaining columns and other finished structural elements—even if they had to be adapted to fit the specific site-but there was the added iconographic virtue of converting these pagan fragments to serve the new Christian faith. Centuries later, at the end of the Renaissance, Septimius Severus’s magnificent Septizonium on the side of the Palatine hill, was torn down by Pope Sixtus V, who directed that its stones be utilized to help refurbish the Lateran Palace and build the cupola atop Saint Peter’s. If a useful purpose could be found for a building, however, it might be preserved, as was the Pantheon, resecrated as a Christian church in 609 C.E. and thus rescued from oblivion. But even this action did not save it from being robbed and mined: the Byzantine emperor Constans II stripped away its gilded bronze roof tiles during a brief visit to Rome in 663, and Urban VIII Barberini removed some two hundred tons of ancient bronze from the porch to make cannons for the Castel Sant’Angelo and Bernini’s great baldachin in Saint Peter’s. The most famous of all Roman pasquinades was born in this episode, playing on Urban’s family name: quod non fecerunt barbari fecerunt barberini (what the barbarians didn’t do, the Barberini did).

The Colosseum was a prime source for construction materials in later ages. One nineteenth-century author offered a list of the buildings erected in Rome since the Renaissance using stone plundered from the Colosseum alone: the Palazzo Venezia, the Palazzo della Cancelleria, the Palazzo Farnese, the Villa Farnesina, and the now-destroyed Porto di Ripetta. The practice of using ancient sculptures or fragments of them as fodder for the Roman limekilns was a time-honored practice since the Middle Ages and was even sanctioned by the papacy. In the sixteenth century, the architect and antiquarian Pirro Ligorio ironically recommended using Parian marble (meaning the ancient sculptures made from this choice stone) as the best way of obtaining fine plaster.

Vast numbers of works of art, particularly decorative objects in precious metals, were lost in Napoleon’s ruthless and systematic looting of the nations he conquered in the early nineteenth century.

Fig. 1: This 14th-century Italian marble tomb slab was recycled as a stair tread at some point in its history, its reverse worn smooth before it was rescued and restored to its original role as a work of art. It is now in the collection of the Mount Holyoke College Art Museum, South Hadley, Massachusetts. This photograph shows the work during treatment at the Williamstown Art Conservation Center, Williamstown, MA.
Although many works were destroyed outright in the process, some were permanently incorporated into the French national collections; others, like the great bronze horses of Saint Mark's in Venice, were eventually returned to their rightful owners. In an age of primitive transportation, these works were carried for hundreds of miles in crude conveyances, on bad roads, in every sort of weather. Even before the journey began some were disfigured or dismembered to make their move easier. In our own century, similar appropriations of art collections occurred during World War II, a few of which are resurfacing only now, a half century later.

Political events and armed conflicts have traditionally played a major part in the devastation of works of art. The Roman custom of effacing the likenesses of those who had fallen out of favor—the damnatio memoriae—is especially evident in public monuments and private portraits. Such treatment of painted or sculpted images of those who had the misfortune to be on the wrong side of a revolution or political battle has been commonplace throughout history—recall, for example, recent newspaper photographs of the toppling of statues of Lenin in the former Soviet Union. During confrontations after the Franco-Prussian war in 1871, German troops quartered outside Paris converted the studio of the relatively unknown artist Camille Pissarro into a slaughterhouse and spread hundreds of his paintings on the ground to cover the mud and manure in the yard. In this century, the Nazis were responsible for the wholesale obliteration of the 'degenerate art' of Emil Nolde, Max Beckmann, and others, although the regime's leaders themselves were voracious, status-seeking collectors of earlier art. In the past few years, we have seen numerous instances of the irrepressible human urge to suppress undesirable subject matter. A Renaissance revival cabinet, originally a splendid display of polychromatic exotic woods and decorative mounts, was smothered under layers of white paint sometime in the early twentieth century after the taste for furniture of the 1860s had passed. Florentine Renaissance votive reliefs of the Madonna and Child were routinely altered by periodic repaintings consistent with devotional customs of the time. In the wake of the Mapplethorpe controversy, it is easy to appreciate the zeal of earlier periods for censoring works of art thought to be politically inappropriate or lacking in decorum. A prime example is Michelangelo's apocalyptic Last Judgment on the end wall of the Sistine Chapel. Within a few decades of its completion in 1541, the strict Counter-Reformation pope, Paul IV, found the fresco an objectionable 'stew of vulgar nudes' and was barely dissuaded from effacing it entirely. Michelangelo's own pupil, Daniele da Volterra, was charged with applying modest draperies, some of which were left in place during the recent conservation campaign after it was discovered that a number of the offending original passages had been chiseled away before Daniele's repainting.

Other well-meaning attempts at architectural reconstruction have resulted in major changes to monuments, sometimes in the interest of saving them from complete disintegration. France's largest extant Romanesque building, the basilica of Saint Sernin in Toulouse, was one of many structures—also including the cathedral of Notre Dame in Paris and the abbey of La Madeleine at Vézelay—to which the architect Eugène Viollet-le-Duc applied his fanciful notion of medieval construction. In October 1990, it was announced that the French Minister of Culture had approved a project to return Saint Sernin to its pre-Viollet-le-Duc condition. Similarly, the Arch of Titus in Rome underwent rebuilding in 1821 by Luigi Valadier, although a more considered scientific approach was taken, using travertine to distinguish new from original masonry. This intervention was not without its detractors, however, and Stendhal was among those who deplored the action: 'This pretty little triumphal arch...was the most elegant up to the time when it was redone by M. Valadier...He had the nerve to hew blocks...
of travertine after the form of the antique stones and to substitute them for these. What remains to us is therefore but a copy of Titus’s arch.\textsuperscript{a}

Among the more unpredictable and insidious occurrences that afflict works of art is vandalism, which has necessitated numerous restorations in the past. These unfortunate episodes often receive great publicity, aimed as they typically are at well-known works of art like Rembrandt’s Night Watch, Leonardo’s Virgin and Child with St. Anne and St. John the Baptist, Velázquez’s Rokeby Venus, or Michelangelo’s Pietà. Occasioned by derangement, individual iconoclasm, moral disapproval, the desire for notoriety, or political motives, destruction of this sort can be difficult to prevent despite museum security measures. Threats to art installed outdoors or in indoor public places are even more difficult to forestall.

Not all art is damaged by the human hand, of course. Natural disasters such as earthquakes and floods periodically wreak havoc on buildings and art. The inundation of Florence in the flood of 1966 had tragic and long-ranging effects, although there were also a few unexpected benefits. While many priceless treasures were destroyed or irreparably harmed, deteriorating works not touched by the flood came to the attention of the authorities and some important discoveries made during their conservation.\textsuperscript{b} Environmental problems, like the rising levels of pollution in Athens that threaten the very existence of the buildings on the Acropolis, are among the most serious concerns of conservators and curators around the world. So many of our outdoor sculptures and public monuments are so endangered by the declining air quality that surface protections alone are now felt to be inadequate. It is becoming routine to hear of sculptures like the Marcus Aurelius equestrian statue from the Capitoline Hill in Rome, the great bronze horses of Saint Mark’s, or Michelangelo’s Rokeby Venus. The combination of deleterious environmental conditions and the inherent defects of artists’ materials have sometimes brought about transformations in works of art as well. Leonardo’s Last Supper and Mark Rothko’s murals at Harvard University are prime examples of how factors such as excessive light and fragile, impermanent media can so affect paintings and drawings that we no longer see them as the maker intended. Artists themselves have taken widely varying approaches to the survival of their works: Thomas Hart Benton’s writings and his often insensitive repairs to his own frescoes and canvases reflect a deep-seated ambivalence and even hostility toward restoration and restorers; by contrast, Arthur Dove’s meticulous records of his working methods and materials provide a model for other artists that would greatly ease the work of future conservators.

Paradoxically, past restorations have sometimes done more harm than good, often effecting significant changes both aesthetic and iconographical in nature. For instance, one nineteenth-century restorer treating a picture by Dosso Dossi now in the Getty Museum uncovered a pentimento and re-incorporated it into the composition, seriously complicating the reading of the image. And some of the early treatment methods that appear bizarre to us are, happily, no longer applied: the cleaning of the Michelangelo’s Sistine frescoes using slices of bread in 1625 and later with Greek wine between 1710-13 is but one such instance. A text of 1835 entitled On the Preservation of Oil Paintings recommended removing varnish by ‘rubbing paintings with sand, dousing them with carbonate of ammonia or nitric acid, or…wetting down the surface of the canvas and leaving it outdoors on a frosty night.’\textsuperscript{c} Before the modern age, of course, works were dealt with on a trial-and error basis, and naturally some casualties occurred along the way. On the other hand, there are early reports reflecting a cautious, respectful approach to the cleaning of pictures. In eighteenth-century Venice, the city’s superintendent of paintings was responsible for ensuring that restorers did not use ‘subjective and individual methods which were not in accordance with the general principles…laid down by the Republic.’\textsuperscript{d} However, the general paucity of such documentation about specific methods impedes our understanding of the physical history of objects and, ultimately, the manner in which they should be interpreted.

Among the earliest European restorers were artists or craftsmen who were brought in to work on antiquities in collections formed in the Renaissance and afterwards. Their main objective was to reconstruct ancient marbles in such a way as to disguise completely the fact that they had ever been broken. In the seventeenth century, artists like Gianlorenzo Bernini and Alessandro Algardi were called upon to restore ancient sculptures, both of them departing from antique conventions and giving free rein to their imaginations. In reworking a figure of a seated Ares, Bernini added a head that was purely baroque in character, along with a grimacing decorative mask that could never be mistaken for ancient. The sculptor Bartolomeo Cavaceppi, responding to the profound transformation in taste in the mid-eighteenth century, refurbished innumerable ancient sculptures in a manner that was fundamental to the formation of the neoclassical style. Around the same time, Giovanni Battista Piranesi used fragments of an antique stone vase from Hadrian’s villa in Tivoli to create what was essentially a new work of art. In all of these cases, it is important to bear in mind that the ‘restorations’ of these artists were dependent upon their individual experience of the antique, and consequently their notions of the classical past. It is only with recent technological advances that some of their clever pastiches can be ‘deconstructed.’

Stepping back from these examples of how works of art have deteriorated or been damaged and then restored, we might ask some fundamental questions about modern attitudes toward the past and the motives that lie behind preservation and conservation: Is there not a paradox in our firm belief in the scientific, technological, and social progress of our own time and the lack of belief in such progress in the cultural arena? Does modern anxiety about our relationship to earlier ages not affect the level of our desire to revive and conserve the artistic manifestations of the past? Is it not true that when people go to concerts today, more often than not they go to hear the music of Mozart and Beethoven rather than John Cage or Philip Glass? And have not the blockbuster exhibitions of recent years focused on the artistic personalities and movements of the past-Amenhotep III, Impressionism, Caravaggio, Rubens, Copley, and so on?

In contrast, there is the Renaissance conception of artistic progress familiar to us from Vasari’s Lives of the Artists. As Gombrich noted, “There we read of the rise of the arts from rude beginnings to their perfection, first in classical antiquity and then once more, after the Gothic disaster, through the three stages of ‘good’, ‘better’ and ‘best’ to the pinnacle of Michelangelo’s art. It is a picture of history that still exerts its spell.”\textsuperscript{e} Consistent with this scheme is the confidence with which Michelangelo swept aside two frescoes and an altarpiece by Perugino at the western end of the Sistine Chapel to paint his great fresco of the Last Judgment, or the
cavalier attitude with which Julius II began to tear down the Constantinian basilica of Saint Peter’s in 1506 in order to erect a more monumental marker on that holy site.

George Kubler has noted, ‘A signal trait of our own time is an ambivalence in everything touching upon change. Our whole cultural tradition favors the values of permanence, yet the conditions of present existence require an acceptance of continual change. We cultivate avant-gardisme together with the conservative reactions that radical innovation generates.’¹⁰ Written just a few years after the razing of McKim, Mead, and White’s Pennsylvania Station in 1963, these statements reflect the contradictory attitudes often held by our culture. Thirty years have passed since the destruction of that great train terminal—its recreation of an ancient Roman bath building—and its replacement by a structure that is a complete failure both architecturally and functionally. In the passing of a single generation, has a loss of faith in modernism replaced the sense of confidence that led to the demolition of Penn Station? And has that attitudinal evolution caused us to seek further refuge in the past and in the conservation of its cultural artifacts, thus confirming Mark Jones’s assertion at the beginning of this essay?

How does our current perception of the ‘shape of time’ compare to that of previous ages, and how does that perception affect our approach to conservation and preservation? While today we think of time as linear, progressing along a continuum from the past into the future, earlier periods conceived of it as circular, sometimes representing it allegorically as a snake swallowing its own tail. Such was the conscious aim that the term Renaissance implies: through the study of the artistic and literary monuments that had survived the onslaughts of time, eternal values could be revived. Innovation was not to be rejected but rather progress was thought to arise from fidelity to tradition. The periodic cycles of the taste for classical antiquity may serve as a confirmation of that circular notion of time and that ‘central myth of the Renaissance, the myth of renewal.’¹¹

In the late twentieth century, we are less optimistic, perhaps, than our predecessors in the nineteenth. We look nostalgically at that era, over a hundred years ago, when ‘it was taken for granted that both science and art advanced, and could be advanced.’¹² At the same time, this increases our respect for the past and the desire to preserve its physical manifestations at all costs.¹³ To possess a tangible piece of the past is to link ourselves with its makers and its intervening owners, thus augmenting our own worth. The passion for relic-hunting, genealogical research, and preservation societies indicate the strength of the impulse to identify with the historical context from which we have emerged. Without conservation, how can the concrete evidence of earlier eras—in the form of works of art and architecture—provide this framework?

Philosophers, conservators, and art historians alike have debated the fundamental question of why works of art should be restored and, if so, how.¹⁴ Contrasting notions affect the way art conservation has been approached throughout history—in different eras, the answers to the questions are different. Ruins, fragments, and works of art that clearly show their age have been avidly appreciated and the artist’s easel. But if the ultimate intention of the latter impulse is to return the object to its truly original form, why do we not replace the brilliant polychromy that we know adorned Greek sculptures and buildings? The approaches of conservators, curators, and collectors vary from year to year, from country to country, and even from department to department within a single museum, depending upon the object in question. Should treatment be limited to cleaning off the barest layer of surface grime and reattaching loosened pieces of the original, or should attempts be made to restore the ‘aesthetic appeal’ of the work by filling in missing sections of a sculpture, inpainting lost passages of a painting, or reconstructing parts of a building? And what about the countless stages in between?

Useful distinctions between age value and artistic value have been made by Alois Riegl and are discussed by David Carrier.¹⁶ According to their arguments, if we think of Leonardo’s Mona Lisa as a nearly five-hundred-year-old painting, it should be allowed to show its age, although if we wish to appreciate its original appearance, it should be cleaned. This fundamental distinction is the source of many a dilemma for curators and conservators alike. One curator at the Louvre has commented that if we saw Mona Lisa as Leonardo painted it, we would not recognize it, while another has remarked that to attempt to clean this sacrosanct canvas would create a national scandal.

Any conservation treatment of art-world icons, and even some less famous works of art, now seems to generate controversy. In the spring of 1994, the pages of Britain’s newspapers and journals were filled with fiery debates over the cleaning of Holbein’s Ambassadors. The reverberations from the conserving of Michelangelo’s Sistine Chapel frescoes continue, despite the Vatican’s massive public relations campaign and a series of informative publications and symposia. Such is the concern for these interventions that formal ‘watchdog’ organizations have sprung up to question the validity of some of these projects and to ponder the proposition ‘Do art objects have rights, and, if so, who can claim them?’¹⁷ The reasons for these disputes and outcries are certainly due in part to our recollection of past restorations which irreparably altered paintings, sculptures, or buildings by removing original layers or transforming original structures in insensitive ways. Cynics have even suggested that cleanings are sometimes undertaken merely to keep the growing conservation departments of museums busy, or that conservators are in the indirect employ of the tourism industry. However it now appears that the trend is toward more conservative approaches to treatment, emphasizing reversibility and noninvasive methods, as well as new high-tech methods of examination, environmental controls, and other preventative measures. The discussion of ethics—paralleling similar conversations in the medical field—has escalated, taking its place alongside the continuing development of new analytical and treatment technologies.

To trace the history of conservation controversies is to trace the history of taste, the history of museums, the history of scientific advances, and the history of public awareness of its own cultural heritage. Kubler’s remark on the ambivalence of our time toward change itself is relevant here. Scholars have written volumes about Michelangelo’s frescoes and how their stony, subdued hues change itself is relevant here. Scholars have written volumes about Michelangelo’s frescoes and how their stony, subdued hues confirm his views on the superiority of sculpture over painting. With the recent cleaning of those frescoes, however, art historians have needed to reappraise their assumptions about his use of color and overall pictorial expression, as well his position in Cinquecento painting in general. This is but one example of how conservation and analysis can ‘upset the apple cart’ of art history. For years, the very idea of Old Master painting was associated with the ‘golden glow’ that we now know to be the result of discolored varnish. Rembrandt’s Company of Frans Banning Cock was dubbed ‘The Night Watch’ in the eighteenth century precisely because of transformations in the artist’s materials that caused it to be mistaken for a nocturnal scene. Discoveries of this sort require us to step back and reassess these works of art in a fundamental way and, in some cases, to rewrite the history of art.

What role is played in all of this by the modern conservator? The late Paul Coremans said that it was the responsibility of the restorer
to see that the dreams of artists survive. David Carrier has characterized this ‘deceptively simple’ task as that of showing us what the artist or architect intended us to see. But Caroline Keck has noted that ‘determining the qualities of each artistic intent is a cruelly complicated desideratum. By nature, a work of art is a two-part whole, an extraordinary combination of material and immaterial content.’ John Brealey and others have written that only by getting inside the mind of the artist can a conservator successfully treat a work of art. According to him, ‘A sick painting cannot be dealt with simply in terms of its visible and invisible ills....Accumulated dirt and discolored varnish can be removed; loosened or flaking paint can be glued down and a new varnish applied. But what is essential to the work of art-its tonal harmony, its internal structure, its convincingness as an illusion—can perish absolutely in the process. The operation is a success, but the patient dies.’

Today, the use of technologies such as digital image processing, infrared reflectography, microtelescopes, and sophisticated environmental control systems allow us to analyze, treat, and preserve works more effectively than ever before. And conservation should now, it is said, be more ‘rational,’ more ‘objective’ than ever: But is it truly possible to escape the influence and taste of our own time that run silently below the surface? A look back at the last few centuries demonstrates that there are styles of restoration, just as there are styles of painting, and that suppressing the restorer’s subjectivity may be an impossible undertaking. Nor should we neglect to remind ourselves that there is a danger in thinking that all scientific and analytical data are final, or not subject to interpretation.

The movement toward interdisciplinary collaboration may help resolve some of these issues. The intimate links between art historian, archaeologist, curator, and conservator can and should be exploited in the interests of preserving works of art and interpreting them as fully and as accurately as possible. Although this is not a new concept, its acceptance has been slow in coming. Thirty years ago, several writers stressed the importance of this interaction and the need ‘not to operate in watertight compartments, since the work of art needs the collaboration of everyone: of students, archivists, chemists and restorers, scientists, analysts, photographers, and the like.’ Although differences in training are often profound, the art historian or archaeologist has a responsibility to be well-informed about technical and scientific issues, while the conservator is equally obligated to be aware of the aesthetic and historical aspects of a work. Recent exhibitions and publications demonstrate the growing recognition of this essential collaboration.

Max J. Friedlander expressed the sentiment that the restorer’s job can be the most thankless of all, and those dedicated to the profession who labor under the criticism of art historians, the press, the public, and even their own colleagues must surely agree. As Gombrich described it, the conservator ‘has to choose between various known and even unknown evils. His only consolation must be that he is not alone in this plight among those who are concerned with the evanescent art of the past. The Shakespearean actor faced with a rhymed couplet which no longer rhymes because language changes, the musician confronted with orchestras in which a genuine harpsichord hopes to blend with violinists using modern bows, the translator of a libretto or the restorer of ancient buildings, each of them has to decide from case to case which of the necessary transpositions will do least harm to what he considers the intended totality of relationships....Of course, where the structure as such is threatened with extinction we must intervene and save what can be saved from the ruin....Today few scientists, historians, and indeed restorers still need convincing that our evidence is always incomplete and our interpretations always fallible.’

Notes
This article has been adapted from an essay in the catalogue of the exhibition Altered States: Conservation, Analysis, and the Interpretation of Works of Art, organized in 1994 by the Mount Holyoke College Art Museum, South Hadley, Massachusetts.

12. Gombrich 1971: 2
Byzantine prototypes to the church to argue that its design was neither totally new nor unique but rooted in the architectural practice of the fifth and sixth centuries. Cyril Mango offers an informative discussion of the Byzantine literary sources which treat the building and its history. Lawrence Butler’s study of the nave cornices insightfully demonstrates that, far more than decorative touches, they were conceived as integral elements in the design and structure of the building.

A group of technical papers includes the report by Onur Gürkan, Serhat Camlidere and Mustafa Erdik on their initial findings from a photogrammetric study of the dome which shows that it is not a true hemisphere of 180° but one of 163°. A team of Japanese scholars present a study of finite-element modelling of the first and second domes of the church. Two papers deal with structural damage to Hagia Sophia and the Rotunda in Thessaloniki, Greece caused by earthquakes. Finally, two papers, authored by Metin and Zeynep Ahunbay and Gülru Necipoğlu, look at the later Ottoman history of Hagia Sophia and its place in the culture and architecture of that period.

At the heart of the book are the contributions of Robert Mark and his collaborators in the project, Ahmed Çakmak and Mustafa Erdik, and that of Rowland J. Mainstone, who has authored his own book and numerous articles concerning Hagia Sophia and its structure. Mark and his colleagues detail the goals of their project and report on what had been accomplished to the date of the conference. There are three goals: first, to gather and analyze all available data on structural form, sequence of construction and the physical history of the building; second, to create a numerical model; and third to monitor and interpret acceleration measurements (caused by traffic, wind, and seismic activity) within the building. Their hope is that by understanding Hagia Sophia’s structure enough may be learned to propose methods for ensuring the integrity of the building in future earthquakes. Since the conference, monitors have been installed and the process of obtaining data continues.

Mark, Çakmak, and Erdik are confident that the study will yield important information. Mainstone, however, voices skepticism about the methods used in modelling historic buildings, particularly those such as Hagia Sophia that are of a masonry — not steel or concrete — construction and which do not possess a “continuous homogeneous mass.” He worries that no model could possibly take into consideration all possible factors of materials, loads, or joints, to name but a few, and therefore any resulting model will lead automatically to misinterpretation. Rather Mainstone prefers what he calls the “intuitive” model, formed in the human mind from careful examination of as much of the building fabric as is possible and experience with other buildings. He is, of course, referring to his own methodology.

As an architectural historian with no training in engineering I can understand Mainstone’s skepticism, even while disagreeing. His point about taking all factors, including the differences of materials, into consideration is certainly valid. It should not be taken for granted that brick and mortar act the same way as concrete or steel. On the other hand, I believe a rigorously conducted study taking all factors into account will yield trustworthy results and a better understanding of Hagia Sophia. Based on what I have read here and heard about the project elsewhere, there is every reason to believe that Mark and his collaborators will do exactly that.

Finally, there is something to be said about this book as a whole. While several of the articles stand on their own as meaningful contributions, several of the more technical studies are preliminary in the extreme and have little to say other than “this is what we will do,” making their publication rather premature. I expect that once the project has been completed, we will see another book on Hagia Sophia for which the historical contributions of the present volume will still provide an important companion.
Northern Italian Communal Palaces


Robert Russell
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Professor Miller states her belief (181) that many medievalists are philologists at heart. However, it seems to me that medieval art historians at least are concerned with words only when they have to be: when there are no alternatives left. Given the paucity of sources with which we are routinely confronted, it is necessary to take our information where we find it. In bringing the raw primary materials together in a meaningful way, what relative critical weight should be assigned to the different kinds of evidence? For art historians, do the works of art themselves, the paintings, sculptures, buildings, assume greater value than the documentary material? Is a written document inherently more credible than the visual information offered by a monument?

Professor Miller excels at archival work. She perforse must, given her subject, which is a study of documentary references to episcopal palaces in northern Italy in the twelfth and thirteenth centuries. Many of the buildings to which her sources refer either no longer exist, or have been changed beyond recognition, and therefore what we know of them can only be found in the surviving records (precious few at that) in the local archives.

The article under consideration attempts to do two things. First, and more broadly, it relates surviving documentary mentions of episcopal palaces to a changing conception of those structures during the early communal period in north Italy, essentially the twelfth century. Secondly it claims, in the particular case of Como, that the communal palace of 1215 was a conscious imitation of the earlier episcopal palace, which Miller dates generally to the eleventh century and my guide book, perhaps in a burst of enthusiastic precision, pinpoints to 1013. Her arguments are based exclusively in documentary sources for the first part, and rather carelessly on an examination of the surviving episcopal and communal palaces for the second.

Professor Miller has found documentary information where most of her predecessors have assumed none existed. I am certain that as she began her research she was assured by the local scholars and archive directors that she would find nothing on her subject. In the sense that documents whose subject was her episcopal palaces do not exist, the local custodians were right, so she took the task another step and began to discover the information where it lay: in the terse statements at the beginning (usually) or the end of parchments where the notary would specify the place where he was writing the document. These ‘redactions’ as she calls them (ubication is a more accurate word, but no one knows what that means) are the only place one can still find mentions of these structures. This kind of research is slow and generally boring (except, perhaps, for philologists), and Miller’s thoroughness is to be applauded. Months of tedious and painstaking work lie behind this article; work that most art historians would blanch at taking up, let alone seeing through to an end.

That said, it is also the case that this is more the first word on the subject than the last. With the exception of Jürgen Schulz’s 1982 article on the communal buildings in Parma (*Mitteilungen des kunsthistorischen Institutes in Florenz*, 26 (1982)/3:279-324), there is virtually nothing that has appeared in English on the medieval palace architecture of northern Italy. Professor Miller is venturing into largely uncharted regions here, and her trailblazing will make it all the easier for those who come after her.

Most of the article is a close study of the identifying terminology of early episcopal palaces in various communes in northern Italy. The earliest mentions of these buildings used terms such as domus or episcopium, and it was only later that they came to be called palatium. The author is honest enough to acknowledge that this transformation in terminology seems to have no discernible pattern: appearing early on in some towns, and much later in others. On page 177 she finally makes her judgment about the matter, saying that ‘[t]he only consistent chronological correlation between local conditions and the bishop’s use of the term palatium is to the development of competing claims to power.’ The competition would have been between the bishop and the commune.

I am not sure that this is a claim that will stand up to close scrutiny. But then, this is why we publish articles. At least it ought to be. We work up an idea. It seems convincing. We check (sometimes) to make sure someone else hasn’t already had the same idea. We put it out in the public scholarly arena and see what happens. Sometimes an idea is so brilliant that it sweeps all before it. Sometimes an idea is simply ignored. Sometimes it will spur debate and further, closer examination of the subject leading, most of us hope, to some slightly increased sense of certitude, or at least possibility, of *wie es eigentlich gewesen ist*. The only other reasons to publish anything are vanity or to get tenure.

So if I say that I am not persuaded by the argument, it is up to me to say why I am not.

Miller begins by claiming that ‘Episcopal palaces have long been recognized as likely models for the communal palaces built in northern Italian cities in the late twelfth and early thirteenth centuries’ (175). This overstates the case. They have been suggested as models, but the problem is that few of these palaces still exist, and the ones that still do have the disconcerting tendency NOT to look like north Italian communal palaces. At least they do not look like the group of which the palace at Como is a member. This group forms a distinct subset of the extensive list of north Italian palaces which Professor Miller has studied (listed in her note 2), a subset consisting of the buildings at Bergamo, Brescia (sort of), Como, Cremona, Milan, Pavia and Piacenza, and including at least two other palaces — those at Novara and Monza — which she has not yet investigated. These are free-standing palaces characterized by a large upper room — a salone or aula — carried over an open ground-floor portico.

Episcopal palaces have been suggested as the formal source for Lombard communal palaces because they existed before the new civic buildings began to go up at the end of the twelfth century and because the formal antecedents of this particular group of Lombard palaces have not yet been pinned down. It has been thought adequate to assume that since one building going by the name of palace existed in a certain town, any later building also called a palace must have derived from it. For the same reason the old imperial palaces that were built in a number of these north Italian towns have been suggested as alternative sources, although every one of these has long since been demolished (mostly in the twelfth century), and about all we know of their appearance is that the imperial palace at Pavia had more than one story and an outside staircase. This is scarcely enough evidence upon which to posit relationship. On the other hand, communal palaces were built to give the free communes an architectural presence independent of either imperial or episcopal control. It is hard to believe that the communal authorities
would simply continue to use the architectural forms that represented traditional domination, be it papal or imperial. This is especially true since the earliest communal palaces were relentlessly functional.

Since much of Miller’s argument for the filiation between episcopal and communal palaces hinges on the alleged competition between power centers, several points of clarification should be made here. First, the evidence strongly suggests that no communal palace was built de novo anywhere in Lombardy until after the Peace of Constance was signed between the emperor and the communes of the Lombard League in 1183. In every case where a structure is identified as a communal palace before this date the available documentation indicates that it was a pre-existing building put to communal use. The political victory of Constance guaranteed to the Italian cities that Barbarossa would accept their independence from the empire. It essentially ratified the status quo, but with one significant change: judicial authority was transferred to the communes from their bishops. This happened immediately after 1183, not decades later, as Professor Miller asserts.

Thus these communes found themselves in urgent need of buildings large enough to accommodate large councils, frequently numbering several hundred members. They also required buildings that could serve as judicial centers. Because the basis of communal law was the written statute, something that also began to appear after the Peace of Constance, the Lombard palace type was developed to fulfill these three functions: the housing of consular meetings, law courts, and the conservation of the statute books. They did not — and this cannot be said too often — they did not serve any commercial functions during the communal period. The market place was rigidly separated from these buildings and the squares around them.

It is of course a possibility that an episcopal palace in some Lombard city looked like one of these communal palaces: we simply do not know. What can be said with some certainty is that the episcopal palace in Como does not look like the communal palace in that town. Since this is precisely the second claim Miller makes in her article, it is worth exploring the matter in greater detail.

The Comasque episcopal palace is illustrated in the article by two photographs — figures 1 and 8 — as well as two plans. I must confess that I have been absolutely unable to find a correspondence between the photographs of the episcopal palace and its plan. And since the plans give no indication of orientation there is no helpful starting point. Further, the enlarged plan of the palace in figure 5 bears little relation to the schematic site plan of figure 7. (One last insignificant factual correction: the building identified in figure 7 as the church of S. Stefano is actually the church of S. Giacomo.) Figure 1 presents the episcopal palace looking as much like the communal palace (figures 2 and 6) as possible, cooly cutting off the top story of the building. There is a three-arch arcade, with two-light windows (bifor) above. But a close look at the plan of the building (figure 5) shows that the arcade we see in figure 1 does not, in fact, lead us to an open ground floor. Further, figure 1 shows a suspicious change of masonry at the level of the window sills. While I have never studied the Comasque episcopal palace closely, something looks funny here. My guide book tells me that Federico Frigerio, an important and much-cited source in the notes of this article, rebuilt this palace in 1940. Frigerio, who was not as good an archaeologist as he thought he was, was also the kind of restorer who was perfectly willing to remake things, to paraphrase Viollet-le-Duc, ‘as they should have been.’ Certainly the windows of the second floor of the episcopal palace have nothing to do with the original eleventh-century building. Neither, I think, can they be dated to before the communal palace of 1215. It looks to me like this is a case where the episcopal palace was remodeled to look like the communal palace, not the other way round. The third story of the episcopal palace, revealed to us in figure 8, also has little to do with the communal palace, and actually makes the episcopal palace look more like the old podestà’s palace that used to stand to the east of the communal palace until it was torn down in the nineteenth century. Though there is not much known about the podestà’s palace, it seems to postdate the construction of the communal palace, which then would become the source for one or both of the other buildings. Professor Miller does not consider these local communal palace projects within the wider framework of regional relationships. Careful scrutiny of the Comasque palace and the Palazzo della Ragione at Bergamo will show that the former building is very similar to the latter. Far from deriving from the episcopal palace, the communal palace at Como appears to be based on the Bergamo palace of the mid-1190s. There are enough formal correspondences that it is likely that the same masons worked on both buildings. Miller’s idea of competing claims to power is a potent one, and I think there is much to recommend it. Yet it seems that the competition — at least as far as the situation at Como is concerned — is the reverse of what she assumes, with the commune taking the lead and the bishop following along behind.

So I am not persuaded by Professor Miller’s arguments. But I admire her work nonetheless. I learned much from this article, and commend her for taking the lead in opening up the topic of Italian medieval palace architecture in an English-language journal.

We are all more or less convinced that our work is correct, else we would not subject it to the hazards of public scrutiny. When my own work on Lombard communal palaces comes out (soon I hope: the manuscript is finished) I will find out where I have erred and what I have neglected. I hope that Maureen Miller reads it, and I hope that I will learn as much from her again then as I have from her now in reading this article.

**SCIENCE AND TECHNOLOGY**

**Magic and the Discourse of History**


Pamela O. Long
The Johns Hopkins University

This article is a contribution to a complex, long-standing historiographic debate concerning the relationships between medieval magic, religion, rationality and science. The discussion is one of especial relevance to the concerns of AVISTA because it involves all the problems of negotiating among modern terminology and concepts both intuitive and explicit, and the very different assumptions of the medieval period. To put the issue in the framework of our particular concerns, we pursue the interdisciplinary study of medieval science, technology, and art—yet the modern terms ‘science,’ ‘technology’ and ‘art’ are entirely anachronistic for the medieval period whereas their medieval Latin and vernacular cognates carry meanings profoundly different than our own.

More often than not, an attitude of ‘we all know what we are talking about, these terms are just conventions,’ prevails with
rational, rather than irrational or non-rational. That is, they
governed by principles that could be coherently articu-
believed that magic worked, that its efficacy was revealed by
magic thought of it as
distinction between magical practices and Christian ritual, and
as opposed to science) in the modern world.

Richard Kieckhefer writes primarily in response to Valerie
Flint's *The Rise of Magic in Early Medieval Europe*, Princeton,
1991. In that study, Flint argued that the non-rationality of magic
in early medieval Europe gave it positive value, that representa-
atives of Christianity were involved in processes of reasonable
negotiation with pagan tradition, that there was not a radical
distinction between magical practices and Christian ritual, and
that the genteel amalgamation of both was part of a more or less
conscious aim on the part of the Church. He contrasts Flint's view
with the traditional linking of magic and science made by Lynn
Thorsdike and Frances Yates, as well as with other views: Gary
Tomlinson's argument concerning the unbridgeable divide 'be-
tween the rationality Ficino perceived in his magic and any
rationality we might seek in it'; Stanley Tambiah's discussion of
magic and religion as 'forms of rationality distinct from that of
science'; and the view of many cultural anthropologists that
magic is 'not causally efficacious but symbolically expressive.'
Kieckhefer argues against all of these views that the people of
medieval Europe who used the term magic thought of it as
rational, rather than irrational or non-rational. That is, they
believed that magic worked, that its efficacy was revealed by
evidence accepted by the culture as authentic, and that its work-
ings were governed by principles that could be coherently articu-
Kieckhefer contends that *magia*, *ars magica*, and *magica*
were standard terms in educated language throughout the Middle
Ages. By using them, we are not imposing anachronistic catego-
ries. He observes that they could be used as polemical terms in the
medieval era just as they could in Antiquity. The two most
common meanings concern demonic intervention on the one
hand, and occult natural processes on the other. Whereas anthro-
pology has accustomed us to conceive of magic as distinct from
both religion and science, in the medieval context Kieckhefer
suggests that the issue is not so much the relationship of magic to
science or religion, but rather 'its relationship to approved
religion and ordinary science.' The terms 'magic' and 'religion'
were both part of medieval discourse, but they would not usually
have been thought of in opposition to each other.

This article is important in that it pushes for understanding the
thought of the medieval period in terms of its own concepts and
language while at the same time maintaining a dialogue with the
present discourse on the subject. Kieckhefer's observations that
distinguish between church doctrine and its promulgation in the
public realm and the activities of magicians for a fee in the private
realm are particularly valuable. He has resisted the temptation to
see 'magic,' 'religion,' and 'reason' as idealistic categories
created by definition into which the various activities and thoughts
of all people past and present should be fitted.

Yet in the end, I do not see Valerie Flint's interpretations and
Kieckhefer's as necessarily mutually exclusive. The Middle
Ages is hardly a single context, but rather is comprised of many.
Surely both points of view could operate simultaneously. More-
ever, as Kieckhefer himself recognizes, his own use of 'rational-
ity' is not a medieval one. A deeper exploration of the medieval
definition of reason in the context of religion, magic, and science
would advance the discussion.

**Dikes: Technology and Economy**

Petra J.E.M. van Dam, *To Dig: Dike Labour and Holland's
Labour Market ca.1510, published in Dutch in *Tijdschrift voor

Pamela O. Long
The Johns Hopkins University

**Petra van Dam's** study of wage records for dike repairs in
Holland in the early sixteenth century offers a detailed view of
a technological crisis brought about by multiple incidents of
dam breakage. In addition, the investigation elucidates broad-
ranging discussions concerning the agrarian class structure and
economic development in pre-industrial Europe known as the
Brenner debate.

This case study focuses on repairs at a large sea dike, the
Spaarndammer Dike near Amsterdam between 1510-1515. The
sources comprise a large number of payrolls that record wage
payments for various workers at the dike. The data include the
nature of the task completed, the length of work time, and the
village of origin of the laborer.

In the late fifteenth century, a series of near-catastrophic
breaks occurred in the Rijnland dikes because of intensified
storm tides and higher sea levels. Another cause for the failures
involved the inadequate administrative organization of the dike
repair system. Responsibility for maintenance fell to the particu-
lar villages situated on the dike itself. These villages collected the
necessary taxes and carried out the work, while inland villages
and towns bore neither financial nor physical responsibility for
dike upkeep. The crisis led to a series of floods which devastated
the dike villages: land was ruined, salt water killed trees, peat
floated off. In the wake of these disasters, a new centralized water
control administration was established in which the burdens of
cost, work, and maintenance were distributed evenly and con-
trolled from above.

The payrolls concerning the 1509 break were created in the
course of the repair work that was carried out by the re-organized
administrative system. In the fourteen payroll weeks that are the
focus of this study over 900 laborers worked on the dike. Workers
Iates.

pants are responsible for conducting gallery workshops with The Villard de Honnecourt Research Prize: Students, 1996. The Cloisters, the branch of The Metropolitan Museum of Art devoted to the art of medieval Europe, offers eight paid internships. During the nine-week program, participants are responsible for conducting gallery workshops with groups of New York City day campers and for developing a public gallery talk which they will deliver in the last week.

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.

Grants, Prizes, Programs

The Villard de Honnecourt Research Prize: see full notice under this issue's Bulletin Board section.

The Cloisters: Summer Internship Program for College Students, 1996. The Cloisters, the branch of The Metropolitan Museum of Art devoted to the art of medieval Europe, offers eight paid internships. During the nine-week program, participants are responsible for conducting gallery workshops with groups of New York City day campers and for developing a public gallery talk which they will deliver in the last week.

The Center for the Humanities, Oregon State University: Culture and Empire Faculty Research Fellowships. The Center for the Humanities expects to appoint up to four faculty fellows at annual stipends of up to $27,000. Applications for fellowships of shorter residency will also be considered, as will applications from faculty seeking stipendary supplements to their income. The Center annually brings together external and internal (OSU) faculty fellows whose projects relate to the Center's current research theme. Fellows pursue individual research and writing, and are also expected to make a contribution to the intellectual vitality of the humanities at Oregon State. All fellows meet regularly in seminars and in informal settings to enhance intellectual exchange within the Center community. The research theme for 1996-1997 is Culture and Empire. For more a more detailed description of the 1996-1997 theme, or for application forms, write: Peter J. Copek, Director, The Center for the Humanities, Oregon State University, 811 S.W. Jefferson, Corvallis, OR 97333-4506; tel: 503-737-2450. Complete application must be postmarked by January 15, 1996.

The Newberry Library Center for Renaissance Studies: Audrey Lumsden-Kouval Fellowship in Renaissance Studies. For post-doctoral scholars wishing to carry on extended research in late medieval or Renaissance studies, a fellowship carries a stipend of up to $3000. Applicants must anticipate being in continuous residence at least three months. Preference is given to scholars who wish to come for longer periods during the academic year. Completed application is due January 20, 1996. Audrey Lumsden-Kouval is Professor Emerita at the Univ. of Illinois at Chicago and has been a frequent contributor to the programs of the Center for Renaissance Studies. Her main field of research is sixteenth- and seventeenth-century Spanish literature. For further information about the fellowship, contact The Newberry Library Center for Renaissance Studies, 60 West Walnut Street, Chicago, IL 60610-3380; tel: 312-255-3514.

The Forty-fourth Graduate Seminar in Numismatics will be held at the Museum of the American Numismatic Society from June 17 to August 16, 1996. Attendance is required Monday through Friday 9:00 a.m.-5:00 p.m. Each intern will receive an honorarium of $2,250. Applications must be received by February 2, 1996. For more information about applications, contact the Center for Medieval Studies or write College Internship Program, The Cloisters, Fort Tryon Park, New York, NY 10040; fax: 212-795-3640.

The American Numismatic Society: Graduate Seminar 1996. The American Numismatic Society: Graduate Seminar 1996. The purpose of the seminar is to familiarize students with numismatic methodology and scholarship and to provide them with a deeper understanding of the contributions made by numismatics to other fields of study. The seminar is an intensive program of study including lectures and conferences conducted by specialists in various fields, preparation and oral delivery of a paper on a topic of the student's choice, and actual contact with the coinages related to that topic. Curators of the American Numismatic Society and experts from this country and abroad will participate in the seminar. Applications are accepted from students of demonstrated competence who will have completed at least one year of graduate work in
classical studies, history, art history, economic history, or related disciplines. Applications are also accepted from junior faculty members with an advanced degree in one of these fields. Stipends of $2000 are available to qualified applicants who are citizens or permanent residents of the United States or who are affiliated with colleges and universities in the United States and Canada. The Society will endeavor to provide round-trip travel fare from each student's home institution. Applications are also accepted from outstanding foreign students who have completed the equivalent of one year's graduate work, who are affiliated with a museum or institution of higher learning, and who are able to demonstrate fluency in English. No financial aid is offered, and it is expected that no more than two positions will be available. Information and application forms may be obtained from the Society. Applications must be completed by March 1, 1996, and announcement of the awards will be made by April 1. Contact: The American Numismatic Society, Broadway at 155th St., New York, NY 10032; tel: 212-234-3130; fax: 212-234-3381.

National Endowment for the Humanities, 1996 Summer Seminar for College Teachers: The Art of Ancient Spectacle. Directors: Christine Kondoleon, Worcester Art Museum; Bettina Bergmann, Mount Holyoke College; Location: American Academy in Rome; Dates: June 17-August 2, 1996. The seminar introduces a synthetic category of ancient culture: live performance, in which artifacts played a number of different roles. Usually stagings in the arena, festivals, theatrical productions, processions, and private entertainment are not considered among the visual arts, partly because the works produced for them were ephemeral and have been too easily dismissed as popular, low art. Yet consideration of the important role of non-verbal performance in antiquity can broaden our understanding of the original context and function of the concrete images that survive. The seminar aims to reconstruct ancient Roman spectacles. "Reconstruction" will involve the scrutiny of those objects in Italian collections that record or played an integral role in the events; visits to the sites in and around Rome where the events took place; and consultation of the literary and epigraphic evidence housed at the excellent libraries in Rome. College teachers in non-Ph.D. granting departments in a range of inter-related disciplines are encouraged to apply: not just art history, but also literature, history, religion, drama, and anthropology. Each of the dozen participants will receive a stipend of $3600 for the seven-week seminar. The deadline for applications is March 1, 1996. Contact: Bettina Bergmann, Department of Art, Mount Holyoke College, South Hadley, MA 01075-1499; e-mail: aaspec@mtholyoke.edu


National Endowment for the Humanities, 1996 Summer Institute: A View from Noah's Ark: New Windows on the Medieval World will be held at the University of Tennessee, Chattanooga. Dates June 17-July 19, 1996; Directors: Irven M. Resnick, University of Tennessee, Chattanooga, and Kenneth F. Kitchell, Jr., Louisiana State University, Baton Rouge. Faculty of the Institute will include: Charles S.F. Burnett, Warburg Institute, Willene B. Clark, Marlboro College, Luke E. Demaître, Pace University and Fordham University, Joyce E. Salisbury, University of Wisconsin, Green Bay, and William A. Wallace, University of Maryland. For information, contact Irven M. Resnick, University of Tennessee at Chattanooga, 615 McCallie Avenue, Chattanooga, TN 37403-2598; tel: 423-755-4334; fax: 423-755-4279; e-mail: ieresnick@utcm.utc.edu. Application deadline is March 1, 1996.

Summer Institute on Medievalism in York, England will be sponsored by the editors of Studies in Medievalism in cooperation with the Centre for Continuing Education at the University of York. This intensive three-week course from July 2 through July 26, 1996 will cover the whole of medievalism from 1500 to the present. It will combine popular manifestations of medievalism such as Tennyson's Idylls of the King or the Pre-Raphaelite Brotherhood with the developing scholarly understanding of the Middle Ages and consider the philosophical, historiographical, and methodological implications of this new interdisciplinary field. Conducted by Clare Simmons (Ohio State Univ.); Kathleen Verduin (Hope Coll.); and Leslie J. Workman (Editor of Studies in Medievalism and Director of the Institute), the Institute will be supported by a distinguished international group of guest lecturers headed by T. A. Shippey (St. Louis Univ.). The core of the program will be a series of plenary sessions each morning, covering in roughly chronological sequence medievalism in England and America from 1500 to the present. This series will include sessions on France, Germany, and other European countries as appropriate, with guest lectures on particular topics. The Institute is designed for scholars already versed in some area of medievalism as well as for those beginning their study and is designed for scholars, teachers, and graduate students (and possibly advanced undergraduates). Enrollment will be international. For details, contact: Leslie J. Workman, Editor, Studies in Medievalism, Department of English, Hope College, Holland, MI 49423; tel: 616-395-7627; fax: 616-395-7134; e-mail: workman@hope.cit.hope.edu

Comitatus: A Journal of Medieval and Renaissance Studies, published under the auspices of the UCLA Center for Medieval and Renaissance Studies, is currently accepting submissions for volume 27 (1996). Comitatus is devoted to publishing articles by new scholars, either working toward doctoral degrees or having completed such work within the previous three years. Of particular interest are articles with a pronounced interdisciplinary emphasis; unpublished original translations of culturally or historically interesting works are also sought. Manuscripts should not exceed 25-30 pages in length and should adhere to the Chicago Manual of Style. Guidelines for contributors are available on request. Submission deadline is February 1 1996. Submissions should be sent to: The Editor, Comitatus, Center for Medieval and Renaissance Studies, 405 Hilgard Avenue, Los Angeles, CA 90024-1485; tel: 310-825-2793; fax: 310-825-0655; e-mail: WEISSMAN@HUMNET.UCLA.EDU or SWEISSMA@UCLA.EDU

UCLA Center for Medieval and Renaissance Studies in association with the UCLA Programs in Medical Classics will sponsor a tour entitled, Dr. Francisco Hernández: The World of Renaissance Mexico. Led by Simon Varey, editor of The World of Francisco Hernández, the tour from 28 January through 4 February 1996, will visit the sites of Hernández's labors, including the extraordinary botanical gardens, universities, museums, religious centers, and medical institutions critical to the development of medicine in the New World. Stops will include Cuernavaca, the 'City of Eternal Spring,' in the Valley of Mexico and the mountain territory of Michoacan to see the winter migration home of millions of monarch butterflies. The tour will
be limited to twenty-five participants chosen on a first-come, first-served basis. Contact: UCLA Center for Medieval and Renaissance Studies, Box 951485, University of California, Los Angeles, Los Angeles, CA 90095-1485; tel: 310-825-1880; fax: 310-825-0655; e-mail: crmers@humnet.ucla.edu; worldwide web: http://www.humnet.ucla.edu/humnet/cmers/default.html

Hesperia, Institute for Medieval and Renaissance Studies, runs a summer program in Spoleto, Italy. The 1996 session from 30 June to 7 August 1996 will offer courses in art history, Artists and their Patrons at Court, 1500-1600 (William Hood, Oberlin College), literature, \textit{Literature and Power in the Italian Renaissance} (Paolo Valesio, Yale University), and Italian language. It will also include extended visits to Rome and Florence plus day trips on Saturdays. Applications are accepted from college students 18 years of age or older. For further information contact: Hesperia, Institute for Medieval and Renaissance Studies, P.O. Box 1522, New York, NY 10023; tel: 212-721-3397; fax: 212-580-8290.

**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, papers recently published, and new periodicals. 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 information for this column.

Sept. 6-9: \textbf{Christ Among the Medieval Dominicans} explored the ways Dominican men and women interpreted and appropriated the exemplary figure of Christ, the central image of their corporate life. Papers included: J. Van Engen (Univ. of Notre Dame), \textit{The Vitae of Brothers and Sisters as Living Exemplars of Christ}; J. Goering (Univ. of Toronto), \textit{Christ in Dominican Catechesis: The Articles of Faith}; R. Quinto (Centro per Richerche di Filosofia Medievale, Padova), \textit{The Importance of Stephen Langton on the Idea of the Preacher in Humbert of Romans’ De eruditione predicatorum and Hugh of St.-Cher’s Postille on the Scriptures}.

Oct. 14-15: \textbf{From Antiquity to the Middle Ages} was the theme of the Twenty-second New England Medieval Conference. Papers were delivered by: D. Whitehouse (Corning Museum of Glass), \textit{Mediterranean Cities, AD 400-700: the Archaeological Evidence}; T.F.X. Noble (Univ. of Virginia), \textit{Rethinking Charlemagne: from Paul the Deacon to the Present}; M. McCormick (Harvard Univ.), \textit{From Antiquity to the Middle Ages: Patterns of Mediterranean Communication}; M. Roberts (Weslyan Univ.), \textit{Fortunatus’ Elegy on the Death of Galswintha}.


Christine de Pizan and Courtly Controversy Concerning Astronomy; G. Trottin (Bishop’s Univ.), Mars and Venus in Christine’s Epistre Othea; A.S. Weber (Binghamton Univ.), ‘De ces ciers cercles mesures’: Situating Christine de Pizan within European Cosmology 1400-1650; Codicology (two sessions); Nationalism, Humanism, and Authorial Identity; Queer Contexts/Queer Readings; Dimensions of
Humanism in Christine de Pizan; Christine de Pizan and Boccaccio: Intersections and Intertextuality; Metamorphosis and Self-Representation; Court Cultures/Global Contexts; The Lyric Subject: Representation of Women in Christine de Pizan’s Illuminated Manuscripts with papers by M. Carrasco (New College of the Univ. of South Florida), Mary Magdalene, Christine de Pizan and the Cité des dames; M.W. Gibbons, Christine and the Bath of the Muses; C. Havice (Univ. of Kentucky), Christine’s Women Artists: Modifying Tradition; Intertextual Strategies in the Epître au dieu d’amours and the Cité des dames; The Ditié de Jehanne d’Arc: Texts and Contexts; Christine de Pizan and Giovanni Boccaccio: Rethinking a Literary Relationship; Constructing Women/Reconstructing the Past; Feminism and Nationalism in the Cité des dames; Christine and the Discourses of Political Philosophy; Christine in Print: Revision and Erasure; Echoes of Christine: Politics and Poetics of Translation in Practice; Christine in the Classroom: Pedagogical Issues and Contexts; The Visual Text: Manuscript Study and the Texts of Christine de Pizan; Christine in England: Medical, Textual and Legal Discourses with papers by M. Green (Duke Univ.). ‘A Treatise Composed of Lies’: The Secreta mulierum and Attitudes Towards Women’s Medicine in the 14th and Early 15th Centuries; C.C. Pilgrim (Columbia Univ.), Towards a Definition of Misogyny in Christine’s Lyric Poetry; M.A. Case (Univ. of Virginia), Christine and the Authority of Experience; Transformations of History and Myth in Humanist Context; On the Technological Horizon: Christine de Pizan and Electronic Textuality, a panel chaired by K.L. Forhama (Siena College) with panel members M. Deegan (De Montfort Univ.), E. Hicks (Univ. de Lusanne), J. Hurlbut (Brigham Young Univ.), J. Laidlaw (Univ. of Edinburgh), W. McMunn (McMunn Assoc.); Gender and Allegory in the Cité des dames. For information contact: Professor Marilynn Desmond, Conference Coordinator, Twenty-Ninth Annual Conference, CEMERS, Binghamton Univ., PO Box 6000, Binghamton, NY 13902-6000; tel: 607-777-2730 or 777-2730.

Oct. 27-28: Cultural Frictions: Medieval Cultural Studies in Postmodern Contexts was held simultaneously at Georgetown University and on the World Wide Web. Papers included: R. Stein, Medieval, Modern, Post-Modern: The Middle Ages in a Post-Modern Perspective; J.J. Cohen, Masoch/Lancelotism; S.F. Kruger, Mapping the Strange and Familiar: Moslems and Jews in Guibert of Nogent; R.L.A. Clark (Con)text, Visiting Lecture at Brown Univ., E. Hicks (Univ. of Lusanne), J. Hurlbut (Brigham Young Univ.), J. Laidlaw (Univ. of Edinburgh), W. McMunn (McMunn Assoc.); Gender and Allegory in the Cité des dames. For information contact: Professor Marilynn Desmond, Conference Coordinator, Twenty-Ninth Annual Conference, CEMERS, Binghamton Univ., PO Box 6000, Binghamton, NY 13902-6000; tel: 607-777-2730 or 777-2130.


1996


Feb. 21-24: Eighty-Fourth Annual Conference of the College Art Association will be held in Boston. Sessions of particular interest to AVISTA members include: Introduction to Imaging with J. Trant (Getty Art History Information Program), H. Besser (School of Information Studies, Univ. of Michigan), B. Davis (Center for Educational Computing Initiatives, MIT); Gender, Patronage, and Vision in Islamic Societies with papers by: L. Pierce (Cornell Univ.), Gender and Sexual Propriety in Ottoman Royal Women’s Patronage; L. Thys-Scocca, Koç Univ.), The Yeni Valide Hunkar Kasri of Eminönü, Istanbul: The Ocular Historicizing with papers by: R.L. Kagan (The Johns Hopkins Univ.), New Look at a Bostonian’s Image of Sixteenth-Century Spain; C. Wilkinson-Zerener (Brown Univ.), The Escorial and Catholic Reform in Architecture; R.G. Mann (San Francisco State Univ.), El Greco’s Altarpieces: Devotion, Politics, and Artistic Invention in Counter Reformation Toledo; L.M.F. Bosch (Brandeis Univ.), Image and Devotion in Sixteenth-Century Spain; C. Bargellini (Univ. Nacional Autónoma de Mexico), Representations of Conversion: The Sixteenth-Century Architecture in New Spain; S. MacCormack (Univ. of Michigan), Art in a Missionary Context: Interactions of Images from the Andes and from Europe. Contact: The Isabella Stewart Gardner Museum, 280 The Fenway, Boston, MA; tel: 617-278-5101.

Nov.10-11: The Body of Christ in the Late Middle Ages was the theme of the first Neil J. O’Brien Triennial Symposium in
the Middle Ages with papers by E.D. Maguire (Univ. of Illinois),
*Humor and the Byzantines*; A.L. Neff (Univ. of Tennessee, Knox-
ville), *Can Italy Laugh at Byzantium?* (At Least from the Margins);
R. Price-Wilkin (Univ. of Michigan), *Lessons to Forgiveness:
Using Comedy to Teach Tolerance and Patience*; S. L’Engle (IFA,
New York Univ.), *An Erotic Articulation of Roman Law in a
Bolognese Manuscript*; L.F. Sandler (New York Univ.), *Pictorial
and Verbal Play in the Margins: The Case of Stowe 49; The Arts of
Reconstruction: Past and Present* includes papers by C.E. Loeffler
(Carnegie Mellon Univ.), *Virtual Pompeii: The Making of a Simu-
lation*; J. Pinto (Princeton Univ.), *Reconstruction of Hadrian’s
Villa: 1450-1800*; S. Murray (Columbia Univ.), *Amiens Trilogy,
Part Two: Computer-Generated Images of Amiens Cathedral; Y.
Wang (Univ. of Chicago and CASVA), *Reconstructing a Monument
of Optics? The Case of the Chinese Pagoda; The Limits of Art
History with papers by M. Lindner (Univ. of Michigan), Vestal
Virgins and Imperial Women: Allegiances and Art in the Antonine
Era*; B. Deimling (Index of Christian Art, Princeton Univ.),
*Porta Istocia: The Iconography and Anthropology of Last Judgment
Portals*; D. Reents-Budet (Duke Univ.), *Mentality and Social
Practice in Classic Maya Art*; M. Kemp (Univ. of St. Andrews), *Art
and Science: Not in Between but Toward a New History of the
Visual*; S. Schama (Columbia Univ.), *Art and the Limits of History;
Medieval Objects and the Museum: Historical and Theoretical
Perspectives* will include C.E. Karkov (Miami Univ.) and E.P.
Kelly (National Museum of Ireland), *Sheela-Na-Gigs: Beyond the
Pole*; H. Westermann-Angerhausen (Schnütgen Museum, Co-
logne), *Beuys and the Middle Ages: An Experiment for the Schnütgen
Museum, Cologne*; M. Camille (Univ. of Chicago), *Confronta-
tions: Medieval Art in the Postmodern Museum*; H. Belting
(Hochschule für Gestaltung, Karlsruhe), *Art Exhibition: An Old and
Recent Problem not Only of Medieval Art*. Contact: College Art
Association, 275 Seventh Ave., New York 10001.

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

This column reports activities relevant to the interdisciplinary
interests of AVISTA members. The list is selective rather than
comprehensive, and will not replace reports of activities published
by professional societies of the various disciplines represented by
AVISTA members. Neither will it always constitute due notice of
an activity, because of AVISTA FORUM's biannual publication
schedule. On the other hand, scholars may be informed of activities
that their own professional groups do not report. The purpose of
the 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. Activities cited under RECENT AND FORTH-
COMING PAPERS will not be repeated here.

**1996**

Jan. 4-7: The 110th Annual Meeting of the American Historical
Association will be held in Atlanta, GA. Sessions of interest to
AVISTA members include: *Medieval Spanish Queens: International
Relations and Domestic Affairs* (chair: P.D. Diehl, Western
Washington Univ.); *Devotion to Christ and Mary in the High and
Late Middle Ages* (chair: C. Neel, Colorado Coll.); *Monastic Pur-
pose, Monastic Patrons: Carthusian and Cistercian Foundations,
1090-1510* (chair: M. Burrows, Andover Newton Theological
Seminary); *Apocalypticism in Twelfth- and Thirteenth-Century
Thought* (chair: B. McGinn, Univ. of Chicago); *The Impact of
Franciscan Thought in the Late Middle Ages* (chair: K. Tachau,
Univ. of Iowa); *Cathedral Chapters in Medieval Spain* (chair: T.E.
Burman, Univ. of Tennessee, Knoxville); *Restoring the Audience:
Performance Aspects of Women’s Activities in Medieval Belgium
(chair: J. Zupko, Emory Univ.); *Frontier Clergy and Foreign
Churchmen: Regional Identity And Religious Rivalry in Medieval
and American Historiography* (chair: S.R. Morillo, Wabash Coll.);
*Dead Brides, Blest Daughters, Sweet Friends: Community and
Solidarity Among Medieval Religious Women* (chair: P. Johnson,
New York Univ.); *Violence and Coercion in Medieval Spain and
Early Modern Plur-ethnic Spain* (W.D. Phillips, Univ. of Minne-
sota); *Memory, Narrative, and the Construction of Meaning* (chair:
R.Starn, Univ. of California at Berkeley): *Reconquest and Crusade:
The Iberian Arena of European Expansion* (chair: T.W. Vann,
St. John’s Univ.); *Gender and Class in the High and Late Middle
Ages* (chair: D. Romano, Syracuse Univ.); *Nobility and Rebellion
in Medieval Spain* (chair: D. Paz, Univ. of North Texas); *Women
and Ecclesiastical Authority: From Vision to Reality* (chair: M.
Miller, Hamilton Coll.). Contact: The American Historical
Association, 400 A St., S.E., Washington, D.C. 20003; tel: 202-544-
2422

Jan. 30-Feb. 2: Cultural Change and Continuity will be the theme
of the biennial conference of the Australian and New Zealand
Association for Medieval and Renaissance Studies and the
Australasian Historians of Medieval and Early Modern Europe at
the University of Queensland, Brisbane. Contact: E. Moores, Dept.
of English, Univ. of Queensland, Brisbane Qld 40721, Australia;
tel: 61-7-365-2501 or 365-1412; fax: 61-7-365-2799.

Feb. 15-17: The Future of the Middle Ages and the Renaissance:
Problems, Trends, and Opportunities in Research is the theme of
the second annual interdisciplinary conference sponsored by The
Arizona Center for Medieval and Renaissance Studies at Arizona
State University. Marcia Colish (Oberlin Coll.) will deliver the
keynote address on *Re-envisioning the Middle Ages: A View from
Intelectual History*. The conference will also host *The Medieval
Book: A Workshop in Codicological Practice* led by Richard
Clement (Univ. of Kansas). This pre-conference half-day work-
shop will focus on the making of the medieval codex. Participants
will discuss the preparation of parchment and paper, the making of
pens and ink, and then will make and prepare several quires in
preparation for writing. Contact: Robert E. Bjork, Director, ACMRS,
Arizona State Univ., Box 872301, Tempe, AZ 85287-2301; e-mail:
robert.bjork@asu.edu; tel: 602-965-5900; Fax: 602-965-1681.

Feb. 22-24: Sexuality and Gender will be the subject of The Fifth
Annual Interdisciplinary Symposium in Medieval, Renaissance and
Baroque Studies at the University of Miami. Contact: Barbara
Woshinsky, PO Box 248093, University of Miami, Coral Gables,
FL 33124; tel: 305-284-5588; fax: 305 284-2068; e-mail:
bwoshins@umiami.edu

**1995**

Oct. 5-8: City Walls: Form, Function and Meaning was a
research conference sponsored by The Center for Early Modern
History at the University of Minnesota. Themes of the conference
included: walling cities and programs of walled building; cities as
walled; walls as shaping urban life; the urban image; cities seen as
walled. Contact: Lucy Simler, Associate Director, or James Tracy,
Director, Center for Early Modern History, University of Minne-
sota, Minneapolis, MN 55455.
Feb. 23-24: Social Practice in the Middle Ages will be the theme of the Thirteenth Annual Meeting of the Illinois Medieval Association to be held at the Univ. of Illinois in Chicago. The featured speaker will be Paul Strohm (Indiana Univ.), author of Social Chaucer (1989) and Hochon's Arrow: The Social Imagination of Fourteenth-Century Texts (1992). Contact: Thomas N. Hall, Department of English (M/C 162), Univ. of Illinois at Chicago, 601 South Morgan St., Chicago, IL 60607-7120.

March 7-10: De-Centering the Renaissance: Canada and Europe in Multi-Disciplinary Perspective, 1350-1700 will be held at the University of Toronto. Contact: G. Warkentin, Centre for Reformation and Renaissance Studies, Victoria Univ. in the Univ. of Toronto, Toronto, Ontario, Canada M5S 1K7.

March 22-23: Learning, Literacy, And Gender in the Middle Ages will be offered by The Center for Medieval Studies of Fordham University and held at the Lincoln Center Campus in New York. Topics will include: literacy and artistic representations, theories of education, household manuals, the politics of literacy, women as literary consumers, scribal and notarial culture, manuscript production and readership, and personal libraries in the Middle Ages. Contact: H. Wayne Storey, Director of Medieval Studies, Keating 107, Fordham University, Bronx, NY 10458-5162.

March 29-30: Chivalry, Knighthood and War will be the theme of the Twenty-third Annual Sewanee Mediaeval Colloquium. Contact: Sewanee Mediaeval Colloquium, The University of the South, 735 University Ave., Sewanee, TN 37383-1000; tel: 615-598-1531.

April 19-20: Early Italian Art, a conference to be held at the Univ. of Georgia, Athens, invites paper proposals on any aspect of artistic production in Italy from about 1250 to 1425. Papers will be twenty-three minutes in length. Send a one-page abstract and a curriculum vitae by January 15, 1996 to Andrew Ladis, School of Art, University of Georgia, Athens, GA 30602.

June 27-29: Art, Memory, and Family in Early Renaissance Florence will be the focus of a conference at the National Gallery and the Courtauld Institute in London. The conference will examine the relationship between the production of objects and the production of history in fifteenth-century Florence. Contact: Patricia Rubin, Courtauld Institute, Somerset House, The Strand, London WC2R ORN, England; tel: 171 873-2669; fax: 171 8732410; or Giovanni Ciappelli, Dipartimento di Scienze Filologiche e Storiche, Universita degli Studi di Trento, Via de S. Croce 65, 38100, Trento, Italy.

July 1-4: Pre-Medieval Encyclopedic Texts will be the subject the second international congress sponsored by The Centre for Classical, Oriental, Medieval, and Renaissance Studies (COMERS). Scholars engaged in research of any aspect of encyclopedic texts are invited to present a paper. The conference will be structured around the following topics: 1) Encyclopedic Definitions and Theoretical Questions; 2) Cultural and Political Uses; 3) Reception and Transmission of Texts; 4) Epistemology of Encyclopedic Knowledge; 5) Organization of Knowledge. Papers will be thirty minutes long. Paper proposals should include the title, an abstract no longer than 300 words, and an indication of the theme under which it is to be included. The deadline for submissions is January 15 1996. Contact Dr. Peter Binkley, e-mail: binkley@let.rug.nl or see the COMERS home page on the World Wide Web at http://WWW.LET.RUG.NL/COMERS/ Send abstracts or requests for registration to: COMERS, International Encyclopedia Congress, Oude Boteringestraat 23, 9712 GC Groningen, The Netherlands; fax: (50) 363 72 63; tel: (50) 363 72 58.

July: Annual Mediterranean Conference, sponsored by Dowling College, will be held in Rome in early July. The general session in art history will include any aspect of Italian art from the Etruscan period to the twentieth century. Papers are encouraged to take an interdisciplinary approach to the visual arts. Send one-page abstracts by March 1, 1996 to: Stephen Lamia, Department of Visual Arts, Dowling College, Fortunoff Hall, Oakdale, NY 11769-1999.

Sept. 9-11: Art in the Time of King John the Blind (1300-1350) will be held in Prague. Send abstracts no longer than 500 words by December 31, 1995 to Dr. Klára Benesovská, Institute of Art History, Husova 4, CZ 110 00 Praha 1, Czech Republic. Fax: (42) 2 24229436; e-mail: arhist@site.cas.cz.

1997

April 10-13: The Medieval Practice of Space will be the subject of a conference organized by The Center for Medieval Studies at the University of Minnesota. Topics will include: staging space; language of space; metaphors of space, topography of space; gendered space; sacred or ceremonial space; policing of space; and representation of space. Contact: Barbara Hanawalt, Center for Medieval Studies, 304 Walter Library, University of Minnesota, 117 Pleasant St. SE, Minneapolis, MN 55455-0291.

EXHIBITIONS

1995


1996

Through Jan 7: From Pentelicus to the Parthenon, an exhibition of drawings by the architect Manolis Korres chronicling the journey of a Doric capital, will be on view at The Foundation for Hellenic Culture, 7 West 57th St., New York, NY; tel: 212-308-6908.

Through February 18: Medieval Games of Love and War is at the Walters Art Gallery in Baltimore.

Through April 28: Gothic Art in Western Bohemia, 1230-1530 will be on view at the Saint-Agnes Cloister in Prague. The exhibition features some four hundred objects, primarily sculpture. A two-volume catalogue in Czech and German with English summaries is available from: Collection of Old Art, National Gallery in Prague, Hradcanské nám. 15, CZ 119 04, Praha 1, Czech Republic.

March 4-June 16: Enamels of Limoges will be on view at The Metropolitan Museum of Art in New York.
ANNUAL BUSINESS MEETING OF AVISTA

The tenth annual meeting of the general membership of AVISTA was held in Haworth Hall Room 1120, Western Michigan University, Kalamazoo, Michigan during the Thirtieth International Congress on Medieval Studies. Warren Sanderson, President, called the meeting to order at 12:05 p.m.

OPENING AND AGENDA: Professor Sanderson presented an agenda involving several new members of the Board of Directors, reports from various officers, and future programs for the Kalamazoo meeting.

SECRETARY’S REPORT: The Secretary expressed satisfaction that his duties had remained light during his sabbatical year.

TREASURER’S REPORT: Richard Sundt presented a written report indicating a generally favorable fiscal situation for AVISTA.

EDITOR’S REPORT: Michael Davis spoke of the falling off of acceptable quality material for AVISTA FORUM and expressed the wish that more articles and reviews treating the history of science and technology might be received.

BOARD OF DIRECTORS: President Sanderson put forward a slate of candidates for various terms to the Board of Directors of AVISTA. These are:

1. For the term from May 1995 to May 1998
   - Barbara Bowers, Ohio State University
   - William W. Clark, Queens College, CUNY
   - Kelly DeVries, Loyola College of Maryland
   - Richard Schneider, York University
   - Alan Stahl, American Numismatic Society
   - Charles Stegeman, Haverford College

2. For the term from May 1995 to May 1997
   - Barbara Kreutz, Villanova, PA
   - Marie-Thérèse Zenner, Haverford, PA

3. For the term from May 1995 to May 1996
   - James Addiss, CUNY
   - Dale Kinney, Bryn Mawr College

This slate was approved by acclamation.

FUTURE PROGRAMS: Previously planned programs include:

1996: Cloth, Clothing, and Textiles
   - Organizers: Barbara Bowers (Ohio State University) and Janet Snyder (Columbia University)

1997: Military Technology, Architecture, Arms and Armor
   - Organizer: Kelly DeVries (Loyola College of Maryland)
   - Proposals included Sound Enhancement in the Middle Ages: From Conches to Vaulting Systems; Palaces and Residential Buildings; Islamic Science and Technology in Relation to the West; and Time and Time Measurement. The suggestion that found greatest favor, however, was one for a session dealing with the intersection of woodland or forest management practices with building technology and construction. Possible speakers include Oliver Rackham, Lynn Courtenay, and Cecil Hewitt, as well as graduate students Niall Brady, W.S. Tarver, and Jeanne Schock. Bert Hall agreed to act as coordinator for such a program for the 1998 congress. Its exact title is to be determined.

OLD BUSINESS: Richard Sundt indicated his desire to leave the Treasurer’s post in the spring of 1997 in preparation for his sabbatical year and likely subsequent service as department chair. There needs to be an orderly transition in the Treasurer’s office. Michael Davis reminded the membership that he has been editor for six years and twelve issues. In order to remain truly interdisciplinary in scope, a new editor with a fresh perspective might be sought in the near-future for AVISTA FORUM. Richard Sundt suggested there be a guest-edited issue as a means of establishing a presence in fields not strongly represented in AVISTA FORUM’s pages. Carol Neuman de Vegvar recommended ‘state of the discipline’ articles, and Kelly DeVries proposed carrying current bibliography pieces.

NEW BUSINESS: Richard Sundt moved that we add to the masthead of AVISTA FORUM the phrase Journal of the Association Villard de Honnecourt for the Interdisciplinary Study of Technology, Science, and Art. Charles Stegeman seconded this subject to the provision that there be no colon between AVISTA FORUM and the proposed phrase. The motion passed by acclamation. Richard Sundt announced that AVISTA FORUM was now included in several indices of scholarly publications and that it has an ISSN. Michael Davis moved thanks to Carol Neuman de Vegvar for her services as News Editor of AVISTA FORUM. Passed by acclamation, Carol Neuman de Vegvar announced that news items should be sent to Heather Williams, Box C-1563, Bryn Mawr College, 101 N. Merion Avenue, Bryn Mawr, PA 19010. Alan Stahl invited all AVISTA members to the American Numismatic Society reception on Saturday evening. Finally, Warren Sanderson read an invitation from Deborah Everhart concerning the Labyrinth project at Georgetown University asking AVISTA to prepare a home page on the World Wide Web that would be included at the Georgetown site. Various members advised delay on such a move, and President Sanderson decided to appoint a committee to further consider the matter. Paul Gans volunteered to assist, schedule permitting.

ADJOURNMENT: Barbara Bowers moved we adjourn, and the meeting ended at 1:05 p.m.

Respectfully submitted,

Bert S. Hall
Secretary

Join AVISTA

Membership application - includes subscription to AVISTA FORUM.

Name: ____________________________

Address: ____________________________

Send check, payable to AVISTA, to Richard Sundt, Art History Dept., Univ. of Oregon, Eugene, OR 97403

Individual members: $20 per year.

Libraries and institutions: $25 per year.

Students, retired, unemployed: $15 per year.

Past issues of AVISTA FORUM available at

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The deadline for the Spring 1996 issue is 1 April 1996.
Please send your contribution to the appropriate editors or to the Editor-in-Chief

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