



## Stepping towards Retirement

by Bob Scott and Julia Fremon

What (you ask)? You're retiring already?

It's true, it's true. Bob turns 65 this year and will finish his job at the Behavioral Sciences Center at the end of 2001. Julia has long envied those of you who managed to retire early, and she plans to follow your good example.

We have sold our Palo Alto house while the market is still good, and we found a lovely condo in San Francisco that will be our new home base. But we'll still live in Palo Alto for most of this academic year, house-sitting for our next door neighbors on Rorke Way; our phone and mail will be forwarded there. We'll relocate to San Francisco next June.

When we've actually retired in January 2002, Bob plans to turn his attention to writing about Stonehenge. Julia wants to study the harpsichord and learn Spanish. And both of us want to FINALLY take some of those terrific Continuing Studies courses you all have raved about!

Between bouts of improving ourselves, we hope to enjoy lots of movies and plays and other pleasures of the urban life. We'll also spend several months each year in Salisbury, we hope, and good chunks of time in Princeton and on the road, seeing some of the places we've only heard about so far. (But Jean Converse warns us that the days mysteriously get shorter once you've retired. . .)

What about Sarum Seminar trips?

We'd like to keep welcoming people to Salisbury. The trips have been such a treat for us, getting to know all of you, having a chance to show you our favorite places, and learning from you as we go along. We'll try to keep doing that, and with more time we'll be able to play host to maybe four groups a year instead of the old one or two.

But we don't want to be tied to the business part any more, so we're shopping for a travel company to take over the management of the Salisbury program, using us as their local leaders and faculty. They'd do the marketing, enrollments and accounting, and we'd make the Salisbury arrangements and lead the groups once they arrive. Future trips might not be focused so much on cathedrals; a client group might want a special-interest focus on something entirely different, or a travel company might want a week that includes gardens and Neolithic sites and medieval town planning as well as churches. Why not? It will give all of you even more reason to come back to Salisbury! But be prepared: trips offered through tour companies will have to cost more than the homegrown ones we've had in the past.

Next summer will probably see the very last Cotswolds trip with the Dickinsons, though. Having retired once already, they're feeling ready to retire again. The days with Hugh and Jean will be treasured in the memories of all who have been there, and the group will miss them.

*Continued on page 4*

### In This Issue

Book Corner.....	2
Contact Information.....	4
Upcoming Dates.....	8
Quiz Answers.....	9
Help Wanted.....	10
Member News.....	10
Music Dates.....	10

Articles by Members  
throughout



## BOOK CORNER

### *The Year 1000*

When I went up to bed at midnight on December 31, 1999, I took a candle just in case the power failed and set it down on the table beside my bed. As it flickered gently, I took a long look at the items on the table and wondered which of them would have been there had I been alive 1000 years ago. Of course, I assumed that I would have been a member of some wealthy, literate family, or else there would not have been anything to think about. After mentally removing the clock, the phone and the electric lamp, I realized that most everything else would have existed in much the same form, just not in the same machine-made quantities: pens, papers, books, sewing basket, pottery cup, coins, jewelry, candle. I wondered what, if anything, would still be in use in the same form 1000 years from now. I had a lot of fun that night thinking about items that have endured for a thousand years and was delighted to find a book on the same topic.

*The Year 1000: What Life was Like at the Turn of the First Millennium, An Englishman's World*, by Robert Lacey and Danny Danziger, 1999, is a fascinating little book that should interest all you medievalists. It is really interesting to read so comprehensive a book of daily life in England on the eve of the Gothic Era. The book is organized into twelve chapters based on the twelve seasonal scenes painted on the Julian Work Calendar, which was produced in the writing studio of Canterbury Cathedral around 1020 A. D. While each month and chapter has a general theme, the discussion ranges over so many areas of daily life that it is hard to think of anything that is not at least touched on somehow. It's good to get a bigger and better picture of the social order that would give rise to such glorious cathedrals. Life then was not as grim as we usually think of it, but you really did want to live in Denmark, not England; I won't tell you why; you'll have to read the book to find out. And it had nothing to do with the Vikings, just something to do with one of those little things that make a big difference in daily life.

*Evelyn McMillan*



### **Summer 2000**

*by Barbara Barnes*

**England:** After Sarum Seminar I traveled to Scotland to attend the Wessex Fine Arts Study Course, June 15 to July 1. It was well-organized by Barbara Peacock, MA and John Sweetman, Ph.D.

The group of more than forty people was based at Perth in a hotel converted from an old mill. Each day after we finished our full English breakfast we traveled by coach to well-chosen "Stately Homes" and other sites. The days were full and exciting, with lectures following a good dinner. Next year's program will be the same dates in a different location. Interested in this well-priced event? Contact Barbara at Church Cottage, Beauworth, Alresford, Hampshire SO 24 OPA England.

**Stateside:** In July, I attended Washington and Lee University Alumni Study Week, Lexington, VA. The staff and facilities were excellent. It was great to see forty people over 50 mesmerized by the subject and the presentation.

Daily, in addition to 4.5 great meals, an open bar before dinner, and a private room with bath, we had nightly entertainment for those who had the fortitude to keep going. How they could provide all this for seven full days for \$675.00 remains a mystery. Contact numbers: phone (540) 463-8723, or fax (540) 463-8478.

Anyone know of other colleges offering such programs? Please let me know! Beverly Barnes, (561) 321-1551 bobovero@aol.com

# Relearning Medievalism: The New Las Vegas <sup>1</sup>

by Virginia Jansen

There is a quiz, "Know Your Medieval Documents,"<sup>2</sup> hidden in the footnotes. See page 9 for the answers.

A mirage in the desert? No, unless it's the Mirage Hotel in Las Vegas. In August I visited Las Vegas briefly. Despite all that beckons, especially the gaming tables from the owners' point of view, I spent two half days on the Strip without spending a penny, possibly because the new Las Vegas is now marvelously different from the old Las Vegas. It differs even from the previous generation's scene (generations move quickly in the souped-up time of the hyperreal<sup>3</sup>). Far from the razzle-dazzle of 50s modernism at the Stardust and Riviera with their transcendently sparkling starred signs, the new Las Vegas of the Venetian, Paris-Las Vegas, and Bellagio are brave new simulacra,<sup>4</sup> leaving the old in their dust. Even the previous generation of The Forum Shops at Caesar's Palace, contemporaneous with Luxor (1993) and Excalibur (1991), lacks their anagogical<sup>5</sup> aura. The casino itself is a relic from a much earlier time (1966).<sup>6</sup> The Forum Shops—a re-creation of Italian streets and piazzas—are the first of what is by now the standard treatment; we saw it also at Paris and Venetian: shops aligning a meandering street with dusk-like sky in a kind of cathedral dimness to enhance the simulation.<sup>7</sup> Furthermore, at the Forum Shops the lighting changes every hour, creating dawn to dusk.

I didn't think this sort of thing could be decent up close, but it was! If I cropped my slide of the Venetian at one edge, I doubt one could tell that one was in Las Vegas rather than Venice, except one knows that the Rialto Bridge doesn't lie adjacent to the campanile of St. Mark's. Nevertheless, it was an impressive experience, generating awe at the quality of the work, but most of all at the audacity of attempting such theater at all! The Venetian had the obligatory gondolas in water: but on the second story, no less. What an engineering triumph! (Will it ever leak onto the casino at ground level below?)

*Continued on page 6*

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<sup>1</sup> The title derives from the famous book on Las Vegas, one of the first appreciations of its virtues, by Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*, Cambridge, MA, 1972.

<sup>2</sup> Purloined from The David Letterman show.

<sup>3</sup> The term, "hyperreal," is described in Umberto Eco, *Travels in Hyperreality: Essays*, 1986, which includes essays on "The Return of the Middle Ages." Crudely, it means a reality that supersedes the thing it is meant to emulate generally by improving upon it.

<sup>4</sup> See the article, "Simulacrum," by Michael Camille in Robert S. Nelson and Richard Shiff, eds., *Critical Terms for Art History*, Chicago, 1996. A simulacrum might be simply defined as the semblance or seemingly like alternative to a thing or to its idea, which might exist only in the imagination, but in any case, it diverges from any model and becomes independent, especially in value. Hyperreal could be applied to a simulacrum.

<sup>5</sup> What abbot saw *objets d'art* in anagogical terms?

<sup>6</sup> In answer to the question on a history exam at UC Berkeley, "Who was St. Benedict?," one student replied, "He was the guy who invented the casino at Monte Carlo." What site was the student confusing?

<sup>7</sup> Who likened Gothic dimness to spiritual mystery?

# Yes, We're Retiring

Continued from Page 1

As for trips to other places with the Sarum Seminar group, we've convened a core group of original members and activists to explore ways that this group could keep traveling together to places we want to visit. Linda Jack has got a travel agent working on packaging a Sarum Seminar trip to the cathedrals of Spain. (Call her if you're interested in learning more!) Another model would be a sort of travel cooperative, along the lines of the trip that some of us took together last year to scout Norwich, Ely, Peterborough and York, in which we shared costs and showed each other around places one or another of us had seen before. (Who knows France?) A third model would be the one we learned about from the Lundells, who are part of a travel club that decides where they want to go and employs a professional travel planner to make the arrangements.

If you'd like to contribute to a travel cooperative, know travel professionals who would be good at packaging trips for our group, or have any other ideas that might be helpful, please write to us and we'll pass them around.

And the Palo Alto seminars and parties?

The same core group has confirmed that they'd like to keep the seminar program going, even though Bob and Julia will be out of town too much after next June to head up the program month after month. It's not yet clear what kind of structure will develop, but there might be some kind of coordinating committee, with people taking on various tasks to spread the workload. The group will have to find a new meeting place as well, since the Center won't be available after June.

This planning group already expressed an interest in trying again to hold occasional seminar sessions about books we've all read in advance. We're going to try that this November. Why wait till the next generation?

If you'd like to help with the planning, scouting venues, organizing sessions, keeping mailing lists, bookkeeping, or just stuffing envelopes now and then, please write or call Julia. She's still convener of the group until a new chair (or whatever) is in place.

And while we're recruiting volunteers, would anyone in Princeton like to work on reconvening the group there? With all our moving about these days, we won't be able to organize a get-together this Fall. Let us know.

Thanks!

The Sarum Seminar has been a really special experience for everyone, and in different ways for each person. We are especially grateful for the fun and satisfaction we've had from it (from you!) over the years. So we're not going away—we're just stepping down to become regular members and let the leadership evolve into a new phase.



And speaking of the future, please fill out the Subscription Form for next year that is enclosed with this edition of *Sarum Seminar News* and return it to Julia.

## CONTACT INFORMATION

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## *Sarum Seminar Singing Trip 2000*

It's impossible to describe this year's July Sarum Seminar singing trip fully without going on for pages and pages, so I'll just attempt to give what were, for me, the highlights and memorable moments. Six of us (three men and three women, five of us singers) spent one day in Salisbury rehearsing and four on the road visiting Tewkesbury Abbey and the cathedrals in Worcester, Hereford, and Gloucester. The weather cooperated the entire time; we had glorious sunshine, as our pictures prove. There was one soprano (me), one alto, and three basses.

Our fearless leader, Bill, converted himself into an alto when necessary, and the other two basses took turns being tenor when the music demanded it. Bill did a great job of selecting a musical menu that ranged from one to four parts and gave us a nice variety to choose from. We sang for a long time (1.5 hours) in each of the cathedrals but were able to sneak in only a small sing at Tewkesbury.

Our singing was appreciated in all these places. In Hereford, the priest on duty came kindly to us at noon to ask if we would give him just a few minutes to pray and then, please, to continue singing! In Gloucester, we picked up a contingent of Berkeley folks from an architectural seminar, one of whom had been hoping to hear some music in the cathedrals they visited. They found us just when we had started singing in the cloisters and followed us around the rest of the time. One of the women told us we were the answer to her prayers! As I remembered from the previous trip, the sound in the Gloucester cloisters and Lady chapel brought me dangerously close to sublimating away in a little cloud of ecstasy.

It being the maiden voyage for this particular itinerary, we experienced a few logistical challenges, mostly of the Brit Rail variety. Our departing train from Salisbury was cancelled, causing us to miss the connection that would drop us at the little station stop at Ashchurch, our connection point to Tewkesbury. To kill time before the next train, we crossed over to the waiting room on the opposite track (singing Kyrie in the tunnel) and held an impromptu rehearsal, entertaining several waiting passengers. When the train finally came, it was only two cars long and crammed full already, so we stood precariously in the aisles until well past Bath before seats opened up. In Cardiff, Bill pulled out his best diplomatic hat and got the train folks to issue a special stop order for us for Ashchurch.

The next train cancellation happened on the way home from Hereford, but what a fortuitous cancellation it turned out to be. They loaded us onto a bus and drove us through the Malvern Hills and straight through Malvern. The scenery from the green hills over the fertile farmland was heart-stopping, as was the descent into Malvern; one of the turns on the road was so tight the bus driver had to back up once to make it around, and if I hadn't known better, I would have sworn we were on a slow-moving roller coaster. The last rail-related adventure occurred on our way from Gloucester back home to Salisbury. Our train was late, making our connection in Bristol extremely tight. I don't know how we did it, but we all managed to move ourselves and our minimal luggage from one platform to another up an endlessly long set of stairs in four minutes, narrowly making our connection.

After cramming Worcester and Gloucester into one day two years ago, it was very nice to have a full day at each of them. The swans were out in full regal force on the Severn below Worcester cathedral and treated us to a fine show of boastful posturing and hierarchical pecking as well as graceful water acrobatics. We took a short boat ride on the river after Sunday afternoon evensong, which yielded some great photo shots from the water. We watched hot air balloons rise over the roofline of Worcester cathedral during dinner at the hotel. Best of all, the moon became full while we were there, which yielded some interesting shots of the cathedral lit up at night with the moon riding on a bank of clouds over the river. Some of us climbed the tower at Hereford, which resulted in some wonderful photos of the nave, choir, and transepts inside from the base of the tower, as well as of the town from the leads. We were disappointed at Gloucester to find the triforium museum and whispering gallery closed due to some reconstruction.

Thanks go to Julia the planner and Bill the shepherd, as well as to the easy camaraderie of our little group for providing us all with a very fulfilling five days.

*Lois Gerber*

## More Las Vegas

And so many excellent restaurants, including several on St. Mark's Square, which was temperate no matter what conditions obtained outside the biospheric environment. "Truly, [it] was awesome."<sup>8</sup> I took several shots of the capitals at the Venetian and plan to use them in my classes; the carving is quite an excellent replication of the medieval, made by art students from the University of Nevada, Las Vegas, who worked from photographs of eight different capitals.<sup>9</sup>

So you shout, "Look!" every turn of your eyes as you hit the instant recognizability factor of each iconic image. But with what ease! Instead of trudging across long distances from one end of the city to another, it's all there together piled on top of one another in a commingled assemblage, a kind of shambles<sup>10</sup> of signs of the replicated place, e.g., the Eiffel Tower, the Louvre, a generic *gare*, and inside one "art nouveau" metro station after another. Or at New York New York (the doubled moniker signifies the difference), the Brooklyn Bridge leads as a walkway to Greenwich Village (or SoHo) commercial buildings adjacent, the skyscrapers of the Empire State and Chrysler buildings, and the Statue of Liberty.

It is often said that hyperreal simulations remove the sordidness of the real place (at least Americans don't have to struggle with French here), but at Treasure Island, there were signs saying "Watch your pockets during performances" of the naval battle enacted where one vessel sinks into the pond (oops! I mean the sea—there's even a wave machine). Unfortunately, the battle performs only later in the day, not in the morning when we were there. In fact, it has long been recognized that Las Vegas really comes alive at night, and in the architecture the play of the neon increases the fantasy, just as the flickering of candlelight promotes the performance of the spiritual in the mosaic world of Bishop Neon's Baptistery.<sup>11</sup> Bally's by day is just another bad example of cheap architecture; Bally's by night glows as an ethereal blue universe, a transcendental beyond.<sup>12</sup>

Not every complex is wonderful, however. Excalibur, which I wanted so much to be good since it replicates the Middle Ages, is coarse

and bogus, and the hotel façade is particularly miserable. The magenta and powder blue castle turrets at the entrance look silly rather than fabulous, and their surface is obviously fake (rather than *faux* like Paris's or Bellagio's), as indeed was Treasure Island's, but the latter's hillside houses worked better despite (or because of?) the palm trees and the lapping sea, adding to the rich, layered experience. Clearly my judgement runs to the simulacrum of the new complexes (casino as a term is now out-of-date since these works offer so much more: visual and spatial experiences, excellent art and food [especially at Bellagio], shopping of all kinds, shows, exhibitions, sightseeing, and play, all in addition to the gaming tables). Speaking of Bellagio, its elegance and exquisite workmanship<sup>13</sup> make it a favorite; but to me, it was less successful than Paris-Las Vegas or the Venetian. A less exciting re-creation—perhaps a concoction of the Grand Hotel in Bellagio mixed with the Galleria in Milan (there are distinctly Milanese overtones here)—it looked simply too much like many expensive hotel lobbies, even to the deluxe shops in the wings fanning out toward Caesar's, although the granite sprayed veneer(?) on the art déco treatment of Tiffany's was excellent. Its garden court with a beautiful glass ceiling was also gorgeous, but can it beat the Garden Court of the Palace Hotel in San Francisco? Even with the money of Las Vegas, it's hard to surpass earlier craftsmanship. But Bellagio's is exquisitely planted, just one of many gardens which create microcosmic worlds in Las Vegas.<sup>14</sup>

Caesar's Palace is more complicated. Its hokeyness with the wonderfully bad pink neon-lit porte cochère fronted by Greek and Roman statues intermixed I found amusing, snazzy, and perhaps not so far wrong; Roman imperial bad taste may be really the first example of what Las Vegas has become. The old casino seemed a bit tawdry, but move onto the Forum Shops: What a difference another generation makes! even though the detailing is related more to the sleazy surfaces of previous construction than the newest, up-market extravagances.<sup>15</sup> The "march of progress" is made evident in the dereliction of El Rancho, in process of being demolished; its antiquated plain casino-hotel type just can't compete with the fantasies down the street.

Las Vegas simulates a touristic global microcosm, or dollhouse world for adults, in just a few blocks, but no one in the Sarum Seminar would say what can be overheard too frequently in Las Vegas: "I've seen Venice; now I don't have to go there!" They haven't. They've only seen "incredible" (I mean literally, not colloquially) knock-offs, impressive in their own ways, and that is how they should be seen and understood, but not as a substitute for the sites they seek to replicate in miniature. The new work<sup>16</sup> has been referred to as the "literal style," but I think it should be the "anagogical mode." Their competition is not Disneyland: it is reality itself. These simulacra constitute their own reality. Go and make your pilgrimage to postmodern sacrilege.

### Further reading

Frances Anderton and John Chase, *Las Vegas: A Guide to Recent Architecture*, London and Cologne, 1997

Alan Hess, *Viva Las Vegas: After-Hours Architecture*, San Francisco, 1993.

*Sunset*, April 2000, pp. 28-38

<sup>8</sup> Who said this, and what text was he referencing?

<sup>9</sup> Personal communication from Prof. Carol Krinsky of New York University. How did masons learn about capitals at other sites in the Middle Ages?

<sup>10</sup> What city is known for its medieval Shambles?

<sup>11</sup> Where is this Baptistery?

<sup>12</sup> What would our favorite abbot have said?

<sup>13</sup> A certain medieval abbot who liked quality and imported the finest artists from all over his world, including Italy, probably would have preferred Bellagio. Who was this abbot?

<sup>14</sup> For what iconographical reason were gardens so prized in the Middle Ages?

<sup>15</sup> How was old work considered by clerics who wanted to rebuild in the Middle Ages?

<sup>16</sup> Who compares the new work with the old (hint: at Canterbury Cathedral in the 12th century)?

## Medieval Recycling

by Sylvia Nichols

Unless you are a medievalist to the exclusion of other fascinating periods of British history, you will no doubt find the mixture of red brick and stone of Colchester Castle as intriguing as it is visually striking. Between 1076 and 1125, William the Conqueror built the castle on the foundations of the first-century Roman temple to Claudius, recycling the ruins of the town, the first Roman colony in Britain. One-half again as big as the White Tower (of London), the largest Norman keep in Europe is all that survives of Colchester Castle. The Castle Museum opened in 1860 and has excellent new displays of the area's history, from the Stone Age to the Civil War. Although most of this fabulous museum focuses on Roman life, the smaller medieval section is of equal quality.

Sections of the oldest town wall in Britain can still be seen, including Balkerne Gate, the largest surviving Roman gateway in Britain. The walls are believed to have been built after Boudica (or Boadicea) led her Iceni tribe to short-lived victory and to slaughter most of the residents in A.D. 61.

Other buildings made from Roman materials are the Saxon tower of Holy Trinity Church, St. Martin's church with its Norman tower, St. John's Abbey Gateway, all that remains of the Benedictine Abbey founded in 1096, and the beautiful, arcaded West front of twelfth-century St. Botolph's Priory Church, the first Augustinian Priory in England. Adding to the layered atmosphere of local history is the fact that a number of buildings, including St. Botolph's and St. Martin's tower, were damaged or destroyed in the 76-day Siege of Colchester by Parliamentary forces in 1648.

*Continued on page 9*



## Upcoming Dates

**Evening Seminars:** Weeknights 7:00 to 9:00 p.m., at the Center for Advanced Study in the Behavioral Sciences overlooking the Stanford campus.

Monday, September 18: Linda Papanicolaou, "Stained Glass:  
The Art of the Elusive Pure Color"  
Thursday, October 19: Kerry McCarthy, "Reform & Revolution in Tudor Church Music"  
Tuesday, November 14: Linda Jack, "Ela of Salisbury"  
Book Discussion (choice of book to be announced)  
Monday, December 11  
Thursday, January 11  
Tuesday, February 13  
Monday, March 12  
Thursday, April 19  
Tuesday, May 15  
Monday, June 11



**Pot Luck Parties** are held on Saturday nights from 6:30 to 9:30 p.m. at a member's house in the Palo Alto/Merlo Park/Los Altos area:

Saturday, October 14  
Saturday, December 2  
Winter & Spring dates to follow  
(Singers' Reunion & Pot Luck will be late January or early February)

Pot Luck hosts are needed! Can you volunteer your house for a party? Let Julia know!



**Year 2001 Trips:** Here is the schedule for next year's trips.

"5 Days in Salisbury" Stay at Sarum College with Sarum Seminar friends to enjoy the Cathedral and the town. Excursions to nearby towns and historic sites by public transport as the group wishes. Led by Julia Fremon. Winter/early Spring, dates to be announced. (Group size 5-10)

"Cathedral Seminar & Singers' Workshop" The original Sarum Seminar nine-night program in Salisbury with expert speakers, day-long excursions to other cathedral towns, and singing around the cathedrals. Led by Bob Scott, Julia Fremon & Bill Mahrt. July 15-24, 2001. (Group size 10-30)

"Cotswolds Parish Churches" Hugh & Jean Dickinson give us a special look at their favorite spots in and around Cirencester, including the Dickinson family's own Painswick House and Rococo Gardens. July 25-28. (Group maximum 10)

*See Page 10 for Music Dates*





# Medieval Recycling

*Continued from page 7*

The Norman keep, medieval churches and abbey ruins built of Roman materials are not just reminders of the epochs of British history, they also demonstrate medieval resourcefulness.

Tymperleys, now a clock museum, is an attractive late fifteenth-century half-timbered mansion. The Red Lion Hotel, where my local friend took me for lunch, was built as a home ca. 1500 and has an outstanding carved front.

All this can be yours in an easy day trip from London. The train from Liverpool Street takes one hour; or, via the A12, the drive is 56 miles.

## Quiz Answers

5. Abbot Suger; see Elizabeth G. Holt, *A Documentary History of Art*, vol. I, Garden City, 1957, p. 30; see later answer to note 12 below.
6. Monte Casino (or, Montecassino).
7. That "Renaissance man" Alberti, who obviously has an appreciation for Gothic; see Paul Frankl, *The Gothic*, Princeton, 1960, pp. 258-59.
8. King Henry I of England, at the dedication of Canterbury Cathedral, referencing Genesis 28:16; see Otto von Simson, *The Gothic Cathedral*, New York, 1956, p. xv.
9. In the Middle Ages workers were sent to other sites to learn, such as Paris, or a master was hired from elsewhere (William of Sens at Canterbury, Etienne de Bonneuil at Upsala, or Heinrich Parler at Milan), and in the late Middle Ages drawings may have transmitted forms. See Teresa G. Frisch, *Gothic Art 1140-c. 1450, Sources and Documents in the History of Art*, reprint, Toronto, 1987 (first published by Prentice-Hall, 1971).
10. York.
11. Ravenna.
12. "I find myself dwelling, as it were, in some strange region of the universe which neither exists entirely in the slime of the earth nor entirely in the purity of Heaven,; and that, by the grace of God, I can be transported from this inferior to that higher world in an anagogical manner"; as cited in Holt, p. 30. Also in Frisch, p. 9.
13. Our favorite abbot of the Gothic, Suger, of course.
14. Because they mimic the Garden of Eden, i.e., a heavenly state for humankind.
15. Abbot Suger wrote about ". . . the age of the old walls and their impending ruin," while Guillaume de Seignelay, Bishop of Auxerre (1207-1220) wrote about the "crude construction" and "squalor of the old"; Holt, p. 23, and Frisch, pp. 5, 27.
16. Gervase; Frisch, pp. 21-22.

## Music Dates

Bill Mahrt and his friends will be busy this Fall!

### Friday, October 6, 8:00 pm

Bill gives the Friends of Music Lecture at Campbell Recital Hall, Stanford. "Medieval English Cathedrals: Music, Liturgy & Architecture," illustrated with slides and live musical performance. Free for members of the Friends of Music; others \$5.00

### Friday, November 10, 8:00 pm

Stanford Early Music Singers perform at Stanford Memorial Church. The first program of their "Masters of the Motet" season. Free.

### September 30 - October 1

Bill's Singers' Retreat weekend, offered through the San Francisco Early Music Society, will be held in San Anselmo, California.

In addition, the cycle of Byrd masses, directed by Kerry McCarthy and sung by Kerry, Lois Gerber, Bill Mahrt and Jeff Hoel, has continued this fall and will conclude on Christmas Day at St. Thomas Aquinas Church, Palo Alto.

Call Bill for information on any of these events: (650) 493-7933.

## *Member News*

I'm teaching Cathedral Gothic Architecture again this fall, beginning Thursday, 9/21 at noon. I wouldn't waste the time to come the first day, but if anyone wants a copy of the Reader s/he should let me know RIGHT AWAY via e-mail/tel. (408-395-7422.) Class is Tuesday and Thursday from noon to 1:45 pm in Cowell College room 134, if anyone wants to make the trek over the hill. The course ends 11/30.

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### **HELP WANTED**

Your editors need help! It's wonderful that our group is growing, but that means more newsletters to fold, stuff, stamp and seal. Short hours (a few every few months or so) and lots of coffee and cookies.

If anyone would like to volunteer to help Dinah and George with this tedious but necessary task, please call Dinah at (650) 325-2063 or email her: [dinahazell@aol.com](mailto:dinahazell@aol.com).

Thank you in advance for your help!