

Medieval Memoria Research in the Low Countries

Newsletter



May, 2010
Issue 5

Table of contents

Editorial - by Truus van Bueren

Publications

- › Recent publications
- › Books (tables of contents)

Symposia and congresses

- › Workshop: Does Memory Have a History? Part Two: *Rewriting – Memory – Adaptation*
- › Researching Medieval Memoria: prospects and possibilities
- › Workshop *Problems and Challenges in Research of Tomb Monuments*
- › International Medieval Congress, Leeds
- › 27th Harlaxton Medieval Symposium: *Patrons and Professionals*
- › 10th International Conference on Urban History
- › 6th Symposium on *Memoria* Research
- › Call for papers: “Burial and Commemoration in Art and Society”

Other news

- › Bibliography Medieval *Memoria* Research for the Low Countries - updated
- › New Ph.D. researcher working on *memoria*: Jitske Jasperse

We would like to thank the Regionaal Archief Leiden and the Museum Catharijneconvent in Utrecht for giving us permission to publish images of the manuscripts and works of art in their collections.

Frontpage: *The Mass of Saint Gregory the Great*, Northern Netherlands, c. 1500. Panel 92.1 x 78.1 cm. Museum Catharijneconvent, Utrecht.

Welcome to the fifth issue of the newsletter *Medieval Memoria Research in the Low Countries* (MMR). In this online newsletter you will find information on the work of scholars who research medieval *memoria* in the broad sense of the word. *Medieval Memoria Research in the Low Countries* contains three sections: ‘publications’, ‘symposia and congresses’, and ‘other news’. In the section ‘other news’, you will find information about for instance new Ph.D. researchers, new projects or other new initiatives concerning medieval *memoria* research.

This newsletter is created to inform scholars and other interested people of current developments concerning the research of the commemoration of the dead, and of commemorative practices in the Low Countries. We do not wish to impose strict limitations upon the newsletter and its contents. For instance, Dutch and Belgian Ph.D. researchers, looking into *memoria* and related subjects outside of the Low Countries, can also present their work in this newsletter.

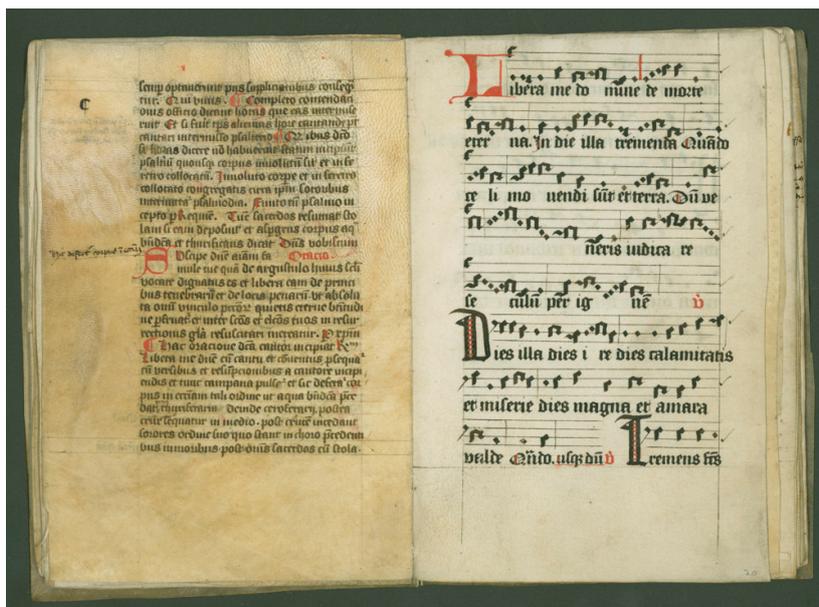
In this issue of MMR you will find announcements for a wide variety of upcoming workshops, symposiums and congresses, many of which will be international in character. We are also pleased to announce the publication of the updated *memoria* bibliography compiled by Viera Bonenkampová and Kim Ragetli. The first version of this bibliography was announced in our February issue.

The MMR newsletter has been set up as part of the Utrecht research project *The functions of art, ritual and text in medieval memoria*. Charlotte Dikken, who is a Ph.D. researcher (AIO) at Utrecht University, is the newsletter’s editor-in-chief.

Readers are invited to inform us of news about congresses, publications, projects and other related subjects, so that these subjects may be included in our future issues. Please consult the colophon for our contact information.

Truus van Bueren

Project leader of *The functions of art, ritual and text in medieval memoria*



The responsory *Libera me, domine*, in the *Agenda mortuorum*, from the convent of Marienpoel, near Leyden (parchment, end of the fifteenth century, added page on parchment (RAL Kloosterarchieven 887).

Recent publications

The following list of publications does not represent a complete bibliography about medieval *memoria* and related subjects, but is only intended to provide the reader with the most recent titles. This list is a supplement to the original list published in the first newsletter. For the complete list of publications featured in MMR, please visit our website: <http://mmr.let.uu.nl/pages/archive-publications.html>. For the newly released *memoria* bibliography please visit: <http://memo.hum.uu.nl/pdf/Bibliography-Memoria.pdf>.

2008

- B. Diemel, 'Herinneren en herdenken. Identiteitsvorming bij de Moderne Devotie in de Zuidelijke Nederlanden', in: *Trajecta* 17:4 (2008), 353-376.

2009

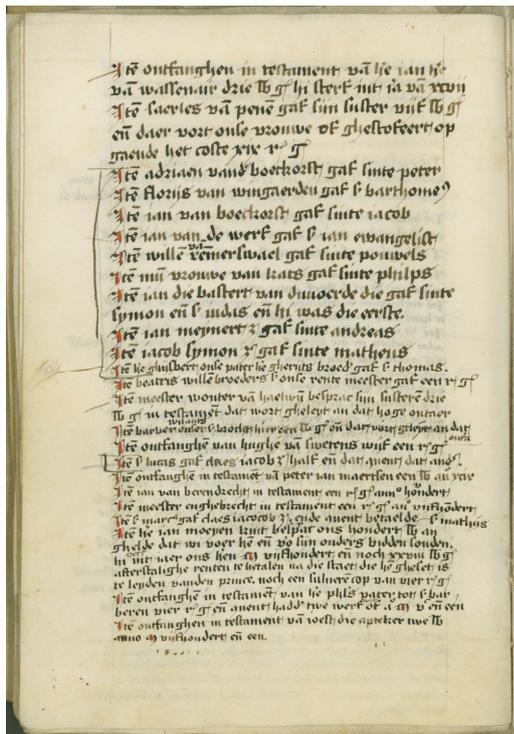
- Ingrid Ciulisová, 'Memory and Witness: "Translated" Images', in: *Revue Belge d'Archeologie et d'Histoire de l'Art* 78 (2009), 17-27.

2010

- Sally Badham, Sophie Oosterwijk (eds.), *Monumental Industry: The Production of Tomb Monuments in England and Wales in the Long Fourteenth Century* (Donington, Shaun Tyas, 2010).
- Liesbeth Zuidema, *Verbeelding en Ontbeelding. Een onderzoek naar de functie van kunst in Nederlandse kartuizerkloosters 1450-1550* (2010, unpublished thesis).

Review: Llewellyn Bogaers, *Aards, betrokken en zelfbewust. De verwevenheid van cultuur en religie in katholieke Utrecht, 1300 - 1600*

- Justine Smithuis, 'Cultuur en religie in laatmiddeleeuws Utrecht', in: *Madoc* 22 (2008), 185-187.



Page from the register of donations (*memorie boeck*) from the convent of Marienpoel, near Leyden, with the donations of the statues of the apostles for the convent church (paper, RAL Kloosterarchieven 889, 12v).

Books (tables of contents)

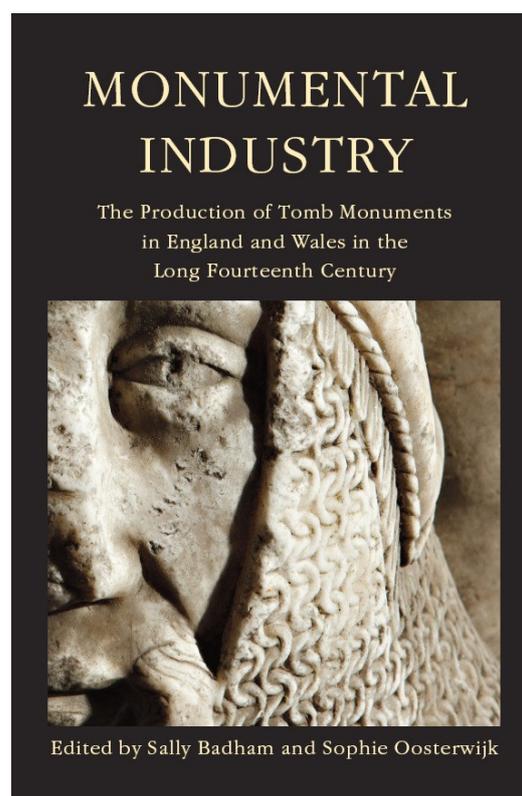
Sally Badham & Sophie Oosterwijk (eds.), *Monumental Industry: The Production of Tomb Monuments in England and Wales in the Long Fourteenth Century* (Donington, Shaun Tyas, 2010).

May 2010 will see the publication of a volume of essays based on a Church Monuments Society conference on 'Monumental Industry: The Production of Tomb Monuments in England and Wales in the Fourteenth Century' held at the University of York in October 2008. The editors are Sally Badham and Sophie Oosterwijk, and the book will be published by SHAUN TYAS Publishing, 1 High Street, Donington, Lincolnshire, PE11 4TA (UK) phone: +44 (0)1775 821542 email: pwatkins@pwatkinspublishing.fsnet.co.uk.

The fourteenth century saw a significant increase in the production of tomb monuments. Depending on their budget, patrons had the option of carved monuments in wood, freestone or alabaster, as well as brasses and incised slabs. Compared to continental Europe, England is still rich in medieval monuments, although many are no longer intact or in their intended location, which affects our understanding of their original appearance and patrons' intentions. Another element that has been almost completely lost is the polychromy that medieval artists and patrons considered to be the final finish. Above all, little is known about the workshops and artists that produced these monuments, the production methods, transportation or installation.

Five essays in the *Monumental Industry* volume shed light on extant monuments and the evidence of local workshops outside London, especially in Glamorgan (Wales), Yorkshire and the Midlands. A sixth essay offers an in-depth study of the painted tester (canopy) above the 'gilt-bronze' effigy of Edward, the Black Prince, at Canterbury Cathedral; itself a masterpiece of medieval metalwork that was made even more sumptuous by the high-quality painting surmounting it. The seventh essay by Badham and Oosterwijk offers full transcriptions, translations and discussion of seven surviving contracts, two of which relate to the commission of the famous double gilt-copper alloy monument to Richard II and his wife Anne of Bohemia at Westminster Abbey. Documentary evidence is crucial when studying medieval monuments, and this includes references to fictive tombs in medieval literature that can give us an insight into contemporaries' views on commemoration. Thus, in Chaucer's *Canterbury Tales* the casual reference by the Wife of Bath to her fourth husband's tomb is far more satirical and telling than might appear at first glance.

Sally Badham is the President of the Church Monuments Society and author of the recent *Monumental Brasses* (with photos by Martin Stuchfield, Shire Press, 2009) and *Northern Rock: The Use of Egglestone Marble for Monuments in Medieval England* (with Geoff Blacker, Oxford, Archaeopress, 2009). Sophie Oosterwijk is Editor of the peer-reviewed journal *Church Monuments* and her research is very much text and image-based; her publications include articles on *transi* or cadaver tombs, *danse macabre* iconography, and also the appearance of children on medieval



monuments, including so-called ‘chrysom’ effigies (see also MMR: February 2010, issue 4: http://www.let.uu.nl/mmr/pdf/MMR_004.pdf pp. 12-13). Her discovery of portraiture and commemoration in the *danse macabre* is discussed in recent articles (see ‘Of Dead Kings, Dukes and Constables: The Historical Context of the *Danse Macabre* in Late Medieval Paris’, *Journal of the British Archaeological Association*, 161 (2008), pp. 131-62, and a forthcoming paper in the 2008 Harlaxton Symposium Proceedings *Memory and Commemoration in Medieval England* edited by Caroline Barron and Clive Burgess, to be published by Shaun Tyas this summer). She is currently working on *Mixed Metaphors: The Danse Macabre in European Culture c.1400-1800* (co-edited with Stefanie Knöll, Newcastle-upon-Tyne, Cambridge Scholars Publishing, 2011) and on her monograph *Morality, Mortality, Memorialisation: The Danse Macabre in Fifteenth-Century Europe* (to be published by Shaun Tyas, 2011).

Contact: so21@st-andrews.ac.uk (Dr Sophie Oosterwijk FSA)

Websites: <http://www-ah.st-andrews.ac.uk/staff/sophie.html> and www.churchmonumentsociety.org

Contents

Introduction

Sally Badham & Sophie Oosterwijk

What Constituted a ‘Workshop’ and How Did Workshops Operate? Some Problems and Questions

Sally Badham

Cross Slab Monuments in the Late Middle Ages: Patronage, Production, and Locality in Northern England

Aleksandra McClain

Military Effigies in Eastern England: Evidence of a High-Status Workshop of c.1295-1350

Mark Downing

The Fourteenth-Century Tomb Effigies at Aldworth, Berkshire, and their Relationship to the Figures on the West Screen of Exeter Cathedral

Robin Emmerson

Effigial Monuments in Fourteenth-Century Glamorgan: Patronage, Production and Plague

Rhianydd Biebrach

‘Not Commonly Reputed or Taken for a Saincte’: the Output of a Northern Workshop in the Late Fourteenth and Early Fifteenth Centuries

Jane Crease

The Tester over the Tomb of Edward, the Black Prince: the Splendour of Late-Medieval Polychromy in England

Marie Louise Sauerberg, Ray Marchant & Lucy Wrapson

‘Cest Endenture Fait Parentre’: English Tomb Contracts of the Long Fourteenth Century

Sally Badham & Sophie Oosterwijk

Glossary

Bibliography

Index

Upcoming symposia and congresses

Workshop: Does Memory Have a History?

Part Two: *Rewriting – Memory – Adaptation* for Ph.D. students

Date	Thursday, 20 May 2010.
Location	Utrecht
Organisation	Jesseka Batteau (OSL); Truus van Bueren (Med.); Dennis Kersten (OSL), Liedeke Plate (OSL), and Els Rose (Med.)
Website	http://www2.let.uu.nl/Solis/osl/workshoprewriting.php?p=1

In October 2008, the Netherlands Graduate School for Literary Studies (OSL) and Netherlands Research School for Medieval Studies (Med.) organized their first joint workshop for PhDs, focusing on the concept of cultural memory and its applicability to different historical periods. The goal was to get a discussion going between representatives of different disciplines and historical periods, exploring how the theoretical concept of Cultural Memory could be of use to the study of communities and societies throughout history. One of the potentially most productive concepts to have emerged out of this discussion is that of rewriting. It is to this concept that the present workshop is devoted.

‘What rewriting might be was to remain – it has remained for me to this hour – a mystery’, Henry James writes in the Preface to *The Golden Bowl*. Although the term is common enough, the exact meaning of rewriting remains open to debate. In his landmark study *Palimpsestes. La littérature au second degré* (1982), Gérard Genette rejects the term in favour of ‘hypertextuality’ and focuses on the relationship between ‘hypertext’ and ‘hypotext’. More recently, scholars across a wide range of literary traditions and periods have sought to define the term in more pragmatic terms (e.g. Moraru 2001; Gauvin 2004; Gouillet 2005), exploring it in terms of functionality and (memory) effects.

In this workshop, we propose to explore the concept of rewriting within the context of memory studies: as a ‘technology’ of memory and an ‘act of cultural remembrance’ that performs ‘memory-work’. How does the act of rewriting re-member and re-call the past? Crucial to the concept of rewriting would seem to be the notions of agency and of intentionality: rewriting can be defined as an intentional act aimed at the production of ‘helpful memories’ and ‘usable pasts’. In the period prior to the invention of print, authorship and authenticity are oftentimes hidden behind the much more highly valued notion of authority. In the modern period, rewriting inevitably confronts issues of intellectual property and of copyright. Is it, then, possible to apply the concept of rewriting to different historical periods and historically-defined societies? Does it function differently—and to different effect—in manuscript, print, and digital cultures? And can it be used to discuss images, as well as writing? Because of rewriting’s entanglement with writing as a specific technology of the word, for the purpose of our discussion, we shall supplement it by the apparently more flexible term ‘adaptation’. In this workshop, the concept of adaptation is used to broaden the study of rewriting to encompass various forms of ‘transmedial rewritings’. Therefore, this year’s workshop will be dedicated to the triplet Memory – Rewriting – Adaptation.

The aim of the workshop is to explore the possibilities and limits of the concept of rewriting as a term for Memory Studies. Through the presentation of case studies of medieval and (post)modern material, we will seek to identify its core features and attempt a workable definition. How does rewriting relate to adaptation? Is adaptation a subset of rewriting or the

other way round? Is rewriting even the most appropriate umbrella term to study a number of related literary and (trans)medial strategies, such as reuse, revisualizing, refracting, recycling, remediating, reframing, reformulating, reiterating, retrofitting, retrojecting, revisioning, ...? In short: can we formulate a workable definition that helps to understand, study, and describe the dynamics of (historically) diverse practices of remembering the past through writing and imaging, without inventing a straitjacket?

To this end, the workshop will be organized as follows: first, the theme will be set through an introductory presentation by two of the organizers. This survey of the central issues and debates will be followed by two short presentations by senior researchers focusing on the medieval and the (post)modern period, respectively. In the afternoon PhD-researchers will have the opportunity to present their own work in relation to the central theme formulated above.

Please note that this is a closed workshop for Ph.D. students.

Researching Medieval Memoria: prospects and possibilities

Date Wednesday, 26 May 2010, from 09.30-16.45
Location Sweelinckzaal (room 0.05), Drift 21, Utrecht

On Wednesday 26th of May the MeMO-project will host a symposium in Utrecht dealing with recent developments in the *memoria* field of research. National and international experts in the field will be discussing themes and theses concerning methodological and content-related problems and challenges in *memoria* research. An article by the organizers will be used as a starting point for discussion.

Program

- | | |
|-------------|--|
| 9:30-10:00 | Coffee and tea |
| 10:00-10:15 | Welcome and introduction
Truus van Bueren and Kim Ragetli |
| 10:15-11:40 | Session 1. The field, the sources and the state of the art
Lecture Hugo van der Velden:
<i>The Ghent altarpiece and the Vijfd Foundation: New Land into the Dead Hand</i>
Moderator: Jeroen Stumpel |
| 11:45-13:00 | Session 2. Building bridges and crossing borders
Introduction: Kim Ragetli
Moderator: Anna Adamska |
| 13:00-14:00 | Lunch |
| 14:00-15:30 | Session 3. Memoria and the parties involved: reception and appropriation
Introduction one: Corine Schleif
Introduction two: Koen Goudriaan
Moderator: Marco Mostert |

- 15:30-15:45 Short break
- 15:45-16:45 Session 4. Prospects and possibilities: the next twenty years
Introduction: Arnoud-Jan Bijsterveld
Moderator: Dick de Boer
- 16:45 Drinks

The discussion paper will be sent to you by e-mail around May 12.

For further information and registration please send an e-mail to: J.W.vanArenthals@uu.nl

Workshop *Problems and Challenges in Research of Tomb Monuments*

Date Thursday, May 27, 15.15-17.30.
Location Utrecht University, Janskerkhof 13, room 0.06.

In the workshop *Problems and Challenges in Research of Tomb Monuments* Sophie Oosterwijk and Julian Gardner, two specialists on tomb monuments, will give a lecture for Master students and PhD students. This workshop is of interest for students of various disciplines as systematic source criticism for “objects” will be the general theme.

Sophie Oosterwijk (lecturer of art history at the University of St Andrews) will concentrate on the question of portraiture, representation and idealisation. Her earlier work focused on the presentation of children in medieval art, and especially their commemoration and monuments. More recently, Sophie Oosterwijk has been researching commemoration and portraiture in the fifteenth-century *danse macabre*. This combination of text and image in both monumental and marginal form has traditionally been believed to present social stereotypes. However, close reading of the texts, evidence of the (extant and lost) imagery, and the historical background suggest that the *danse macabre* mural schemes in Paris and London served very specific commemorative purposes. The funeral and tomb effigies of Henry V and Charles VI play an important role in a proper understanding of both schemes.

Some publications by Sophie Oosterwijk

- ‘Chrysome, shrouds and infants on English tomb monuments: a question of terminology?’ *Church Monuments*, 15 (2000), 44-64.
- “‘A swithe feire graue’: the appearance of children on medieval tomb monuments”, in Richard Eales and Shaun Tyas (eds), *Family and dynasty in the Middle Ages* (1997 Harlaxton Symposium Proceedings) Harlaxton Medieval Studies, 9 (Donington, 2003), 172-92.
- ‘Of dead kings, dukes and constables: the historical context of the *danse macabre* in late-medieval Paris’, *Journal of the British Archaeological Association*, 161 (2008), 131-62.
- ‘Death, memory and commemoration: John Lydgate and “Macabrees daunce” at Old St Paul’s Cathedral, London’, in C. Barron and C. Burgess (eds), *Memory and commemoration in medieval England*, 2008 Harlaxton Symposium Proceedings (Donington: Shaun Tyas, 2010), forthcoming.
- With Sally Badham: Introduction and “‘Cest endenture fait parentre’: English tomb contracts of the long fourteenth century”, in Sally Badham and Sophie Oosterwijk (eds), *Monumental*

industry. The production of tomb sculpture in England and Wales in the long fourteenth century (Donington: Shaun Tyas, 2010), pp. 1-11 and 187-236.

Julian Gardner (emeritus professor of art history at the University of Warwick) has always worked on painting as well as sculpture. In his research he also pays attention to architecture, since the three are intimately related. This can be seen in painting and mosaics above or around monumental tombs and in the general theme of the location of tombs within churches. Moreover, a long-standing concern in Julian Gardner's studies has been patronage. All these interests will feature in his lecture.

Some publications by Julian Gardner:

- *The tomb and the tiara: curial tomb sculpture in Rome and Avignon in the later Middle Ages* (Oxford: Clarendon Press, 1992).
- *Patrons, painters and saints: studies in medieval Italian painting* Collected Essays (Aldershot: Variorum, 1994).
- *Giotto and his publics: three paradigms of patronage* The Bernard Berenson Lectures (Harvard, forthcoming).

You can register for this workshop by sending an e-mail to: J.W.vanArenthals@uu.nl.
The workshop is organized by the MeMO project: <http://memo.hum.uu.nl>.

International Medieval Congress, Leeds

Date	12-15 July 2010
Organization	Institute for Medieval Studies (IMS)
Website	http://www.leeds.ac.uk/ims/imc/

The International Medieval Congress (IMC) is organized and administered by the Institute for Medieval Studies (IMS). Since its start in 1994, the Congress has established itself as an annual event with an attendance of over 1,500 medievalists from all over the world. It is the largest conference of its kind in Europe.

Drawing medievalists from over 40 countries, with over 1.000 individual papers and 375 academic sessions and a wide range of concerts, performances, readings, round tables, excursions, bookfair and associated events, the Leeds International Medieval Congress is Europe's largest annual gathering in the humanities. This summer's International Medieval Congress will take place from 12-15 July 2010.

For the full program see: <http://www.leeds.ac.uk/ims/imc/imc2010.html>

As announced in our previous MMR issue (http://www.let.uu.nl/mmr/pdf/MMR_004.pdf; page 9), the MeMO-project will also be hosting three sessions during this congress, namely "Medieval Commemoration: Narrative Sources and Memorial Registers", "Medieval Commemoration: Funerary and Memorial Art" and "Medieval Commemoration: Medieval *Memoria* Online, New Research Tools".

27th Harlaxton Medieval Symposium: *Patrons and Professionals*

Date 20-23 July 2010
Website <http://www.harlaxton.org.uk/2010.htm>

The aim of this Symposium is to explore and debate the processes of artistic creation in the broadest sense in the middle ages: who created images, words, objects, buildings, music and perhaps even systems of thought. Key themes will include an exploration of theories of patronage, including 'mediating themes' such as contracts, *exempla* and the nexus of patrons and professionals. The practical and theoretical issues raised by the concept of professionalism will also be addressed, including notions of authorship, to see how widely they can be applied to the verbal and non-verbal arts.

The 27th Harlaxton Medieval Symposium is convened by Professor Paul Binski (Cambridge) and Dr Elizabeth New (Aberystwyth ean@aber.ac.uk).

The full program can be found on the HMS website: <http://www.harlaxton.org.uk/2010.htm>

10th International Conference on Urban History: City & Society in European History

Date 1-4 September, 2010
Location Ghent, Belgium
Website <http://www.eauh2010.ugent.be/en>

The 10th International Conference on Urban History will take place at the University of Ghent, on 1-4 September 2010. Subscribers of MMR may be interested in this summer's conference and in particular the session on 'Commemoration and Community in City Churches'. This includes the following lectures on *memoria*:

Paul Cockerham (Independent Scholar)
'*Cathédrale Ou Collégiale? Monuments And Commemoration In Late Medieval Toul*'

Llewellyn Bogaers (Levend Verleden Utrecht)
'*Graves And Memorials As An Expression Of Status: The Case Of Utrecht (1300-1600)*'

Justin Colson and Christian Steer (Royal Holloway, University of London)
'*Commemoration in the Community: Memory in the Parish Churches of Medieval London*'

Bert Timmermans (Centre for Urban Studies – University of Antwerp)
'*Baroque Piety And Status Honour: The Elite And The Privatisation Of The Church In Seventeenth-Century Antwerp*'

Full details on the conference, together with the program and booking details are available from the web page, <http://www.eauh2010.ugent.be/>

6th Symposium on *Memoria* Research

The *6th Symposium on Memoria Research* will take place on September 3rd in Utrecht (room 0.05 (Sweelinckzaal), Drift 21). Additional information will be published on the MeMO website in the summer.

Call for papers: “Burial and Commemoration in Art and Society”

24-26 March 2011, Montreal

RSA - Renaissance Society of America (http://www.rsa.org/meetings/cfp_viewlist.php)

The art historical study of early-modern funerary monuments is often limited to particular patrons, churches, or artists. We seek papers that range broadly in time and place from around the Mediterranean world to allow comparative analysis of the social and cultural meanings of monuments commemorating the dead. Papers may consider issues of memory, loss and representation, as well as the use of space over time. Other issues include questions of burial choice, from ceremony to monument to location.

Instructions for Submission:

Please send an abstract (150 words maximum) and a CV (including institutional affiliation and contact information) by May 21, 2010 simultaneously to:

annecleader@gmail.com

brooksst@jmu.edu

Organizers:

Anne Leader, Savannah College of Art and Design, Atlanta

Sarah Brooks, James Madison University

Speakers must be members of the RSA at the time of the conference.

Bibliography Medieval *Memoria* Research for the Low Countries - updated

In the previous issue of MMR (http://www.let.uu.nl/mmr/pdf/MMR_004.pdf page 11) we announced the publication of the special *memoria* bibliography, compiled by Viera Bonenkampová and Kim Ragetli. We are pleased to announce that this bibliography has recently been updated and expanded.

The bibliography can be downloaded from the MeMO-project website:
<http://memo.hum.uu.nl/pdf/Bibliography-Memoria.pdf>

New Ph.D. researcher working on *memoria*: Jitske Jasperse

University	University of Amsterdam, History of Medieval Art
Title Research	Henry the Lion and Mathilda of England. Patronage, Power and Memory
Promotor	Prof Claudine Chavannes-Mazel
Co-Promotor	Dr Wendelien van Welie-Vink
Year of promotion	2012
e-mail	t.g.jasperse@uva.nl

Summary

Since Georg Swarzenski's groundbreaking article 'Aus dem Kunstkreis Heinrichs des Löwen' (1932), the so-called Guelph Treasury (or Welfenschatz) and the patronage of Duke Henry the Lion (d. 1195) have been extensively researched and written about. However, no art historian has thus far critically analyzed Henry's commissions. Also no attempt has been made to study Henry's patronage as a (coherent) whole. In my opinion this kind of research is necessary to gain insight into the general and specific elements of Henry and his wife Mathilda's patronage (consisting of both commissions and donations). My research will therefore focus on these noble patrons and the art historical objects (which I realize is an anachronistic term) they commissioned and donated, and it will place these objects within their historical frameworks. As pointed out by Percy Ernst Schramm and many others after him, patronage is often politically motivated. This however does not mean that patrons couldn't also have devotional reasons for commissioning and donating. Politics and devotion go hand in hand. It is evident that medieval works of art were always produced and donated with specific intentions. Commissioned works and donations were means of communication; the patron wanted to address a particular 'audience' (fellow noblemen, enemies, canons, the Virgin Mary, God etc.). My research also tries to emphasize the relation between Henry and Mathilde and their audience.

Colophon

Webmaster and editor-in-chief
Editorial staff

Charlotte Dikken
Truus van Bueren, Charlotte Dikken, Bram van den Hoven
van Genderen and Andrea van Leerdam

This newsletter is part of the project *The functions of art, ritual and text in medieval memoria*, OGC, Utrecht University.

Contributions to this newsletter, names and e-mail addresses of researchers wishing to be included on the mailing list, etc. can be sent to Charlotte Dikken, using the following e-mail address:

C.P.A.Dikken@uu.nl

The next issue of *Medieval Memoria Research in the Low Countries* will appear in September 2010.
<http://mmr.let.uu.nl/>

Main MeMO-project site: <http://memo.hum.uu.nl/>