

(with three illustrations)

In 1993 the British Archaeological Association celebrated its 150th anniversary. The BAA is a distinguished academic institution, founded in 1843 as an offshoot of the Society of Antiquaries of London, which at that time was felt too much confined to the capital, and too concentrated on Antiquity.

One of the aims of the present BAA is the study of medieval art and architecture. Although still concerned with Great Britain, its outlook has broadened especially under the presidency of Laurence Keen, to include European subjects as well. As its statutes state, the BAA aims to promote ,... the study of art and architecture by organising lectures, meetings, seminars, conferences, to publish and distribute research papers, to cooperate with any organisation in connection with the objects of the Association in Great Britain or elsewhere, and to establish and maintain a library and collection of written and non-book material of interest in furtherance of the objects of the Association ...“

The BAA publishes an annual journal, *The Journal of the British Archaeological Association*. Vol. 145 was published in 1992, it was only suspended for some years during the war. It also publishes the transactions of the yearly conferences, that have been held normally in an English cathedral city.

So far the following volumes have come out: Worcester, Ely, Durham, Wells and Glastonbury, Canterbury (1982), Winchester (1983), Gloucester and Tewkesbury (1985), Lincoln (1986), Yorkshire, London, Exeter (1991), Rouen (1993). The volumes on Hereford, Salisbury and Chester are in preparation.

Membership is open to all interested in medieval art, architecture, and archaeology. Besides receiving the annual Journal members are being able to attend the yearly conference, the monthly lectures in London between October and May, and they can use the Library of the Society of Antiquaries of London as well. The annual membership fee is currently £ 12.50. Details may be obtained from J. P. H. Blake, 19 Shaston Crescent, Dorchester, Dorset DT1 2 EB, United Kingdom.

The 1993 conference was held in Utrecht; the members were housed in the medieval castle at Beverweerd, while the lectures took place in the Music School, in a lecture-room that incorporates the remains of the chapel built by the Dean Floris van Jutphaas in the beginning of the fourteenth century, and with frescoes attributed to a painter from Cologne, near the former palace of the German Emperors.

The Conference was on behalf of the BAA organised by Dr. Tarq Hoekstra of the Utrecht Monuments Service. The city of Utrecht has during the last decade developed a profile as a city of culture, hosting national and international conferences, and is famous for its international festival of ancient and medieval music; it was a very hospitable and generous host to the Conference.

To medievalists Utrecht is known for its churches, and it is one of a handful of cities in the Low Countries that can trace its origins further back than the 11th century. It has by far the greater number of medieval churches of any other city in the Netherlands, and there are still ca. 3000 medieval houses behind the 17th and 18th century façades. The city suffered little war damage and a lack of funds meant that relatively little damage was done by the building activities of the 1960s and 1970s. Large-scale schemes of reconstruction that would have destroyed the whole structure of the inner medieval city were not carried out.

After the war the churches were extensively restored: the completion of this restoration work was celebrated in 1988 by a conference, the first in the Netherlands to be entirely devoted to early medieval art and architecture. It was accompanied by an exhibition and three publications.

The medieval past of Utrecht has attracted the attention of Dutch scholars, historians, art historians as well as archaeologists, but the results of their research are not known internationally. The reason for this is obvious: Dutch scholars have always the choice to write for their own public or for an international audience, that cannot understand their native language.

The medieval city of Utrecht was built within the walls of the Roman *castellum*; the earliest date we have is 47AD. Excavations of the Dom precincts go back to 1929, and the excavation results of the Roman *castellum* were published sixty years later in 1989; those of the medieval churches still await publication.

Willibrord founded a church, dedicated to St. Martin, and a *monasterium*, dedicated to St. Salvator, St. Mary and all the apostles, on the ruins of a Frankish church within the walls of the Roman fort. Bishop Balderik restored St. Martin's after the Norman raids, and bishop Adeldold „*resurrexit a fundamento*“ the church of St. Martin. The church of St. Salvator remained the burialplace of the older bishops. This conflicting evidence in the sources has led to what is known as „the question of the Utrecht cathedrals“. Was there one cathedral? Was it St. Martin's, that housed the baptismal font? Was it St. Salvator where the bishops were buried? Or do we have here an example of a „Doppelkirche“? Where was the original church of St. Martin's? The conference coincided with the excavations of the chapel of the Holy Cross, that was, according to the nineteenth century city archivist S. Muller, the first St. Martin's. The site has been excavated previously, but the results were never published. We have to wait for the excavation reports before coming to final conclusions.

Lectures on Sunday began with *Peter Kidson* on the subject of the church of St. Mary's Utrecht, Speyer and Henry IV; on the grounds of formal analysis of the architecture he came to a date contemporary with Speyer. A similar conclusion has been reached by a number of Dutch scholars too.

The basic problems with St. Mary's is that we have to rely on an analysis of a building that was demolished in 1829 and is known only from the work of Pieter Saenredam in the 17th century (cf. *Abb. 2b-3*) and architectural drawings made in the 19th century. Furthermore an early date for St. Mary's is hampered

by the fact that all the documents relating to the architecture of the nave date from the second quarter of the 12th century, while the choir was rebuilt in the early 15th century. In 1990 the 19th century building of Arts and Sciences, constructed over the Gothic choir was burnt down and an opportunity provided to examine Bishop Conrad's original choir.

Tradition has it that Henry IV and Bishop Conrad founded the church as an act of reconciliation after the destruction of a church during the siege of Milan. Conrad was murdered before the altar in his own church after celebrating Mass in 1099. St. Mary's was left unfinished and building did not begin again until 1135, after the siege of Count Floris the Black of Holland. The north-west chapel is mentioned for the first time in 1190. The atrium was never completed in stone; it is possible that a wooden atrium was built temporary until a new atrium was erected at the south porch in the mid-13th century. Unfortunately the story of the joint foundation is not older than the 14th century. The statues of Henry IV and St. Mary in the niches on the west-façade, the statue of Henry IV at the crossing, and the painted image of Henry in the interior are probably contemporary with the rebuilding of the choir in the 15th century and not earlier.

In the same way, the emphasis laid on the Cross of Churches by recent Dutch research, suggesting that Conrad planned St. Mary's as the western arm of a symbolic city plan in the form of a cross, has no medieval source and is not older than the 19th century.

An alternative hypothesis is that St. Mary's was planned by Conrad as a replacement for the old church of St. Salvator. The small choir with its semicircular apse and small lateral apses, as well as the pseudo-transepts and the dedication of the main altar, were copied from St. Salvator and the galleries were built to house the large number of altars; the church had 30 canons in the later Middle Ages. The imperial tradition probably originated in the 15th century when we hear of an imperial prebend; this appointment was not unusual in the 11th century when several churches in the Holy Roman Empire had a prebend reserved for the Emperor.

Conrad's premature death may have prevented the remove of the chapter of St. Salvator and new prebends at St. Mary's were founded, and the eastern parts of St. Salvator extended.

Relations between the United Kingdom and the Low Countries were the subject of several lectures. *Eric Fernie* drew attention to the striking architectural parallels of the church of Great Paxton and the crypts of St. Lebuin at Deventer, St. Martins at Emmerich and St. Felicitas at Vreden. *Richard Fawcett* compared the gothic churches of the Low Countries with gothic churches in Scotland; his comparisons were careful and convincing, although the lack of studies on Dutch gothic art prevented him drawing conclusions that went further than the formal analysis of the buildings.

Pipe clay figurines (*R. Weinstein*), tiles (*Christopher Norton*) and drinking jugs (*M. Stocker*) were also made in the Low Countries and exported to England.

The last of these speakers explained the iconography of biblical subjects as an old testament theocratic interpretation of Dutch national history. The Dutch Republic of the 17th century was a miracle in the eyes of contemporaries, but theocracy was certainly not a general accepted characteristic. This lecture raised the question of interpretation inherent to iconographical research.

Charles Tracy pleaded for the return of historic church furniture to its original site, even though it would mean sending these pieces back to Europe: this would be preferable to keeping them in containers in British dockyards.

J. L. Wynia-Gils discussed the reliquary of Hochelten, whose abbey church belonged to the diocese of Utrecht until 1821. The reliquary, at present in the Victoria and Albert Museum, has been regarded, therefore, as part of the Dutch cultural heritage.

However, it is not mentioned in Elten inventories, or early Elten sources. We first hear of it in 1853 in the *Organ für Christliche Kunst* by a certain B. in Cologne, who regrets that it was sold to a Russian Collector in Paris, and had left the country. According to him the reliquary came from the church of Rees on the Lower Rhine. At the request of the Trustees of the V. & A., the canon Franz Bock of Aachen investigated the provenance of the piece. He discovered that: people in Rees did not recognise the shrine, but he found witnesses who told him that they had seen the monument in the possession of the parish priest at Dornick (near Rees), who had been a canon at St. Martin's Emmerich before the secularisation. According to these witnesses in Rees he had been given it to look after by the last canoness of Hochelten, Christina zu Salm-Reifferscheidt. Research in the archives of Rees, Emmerich, Bocholt and Schloss Anholt with the assistance of local archivists resulted in the conclusion that the reliquary could not have come from Elten.

There was a lot to enjoy at this conference. The most important factor was that English scholars looked to our monuments with fresh eyes; English scholarship contributed to local research, raised new questions, stimulated exchange of ideas, and suggested new fields of research. Above all, the art and architecture in Utrecht were seen in an European context, that of the Holy Roman Empire.

The conference transactions are scheduled for spring 1994 and we look forward to their publication very much.

J. L. Wynia-Gils