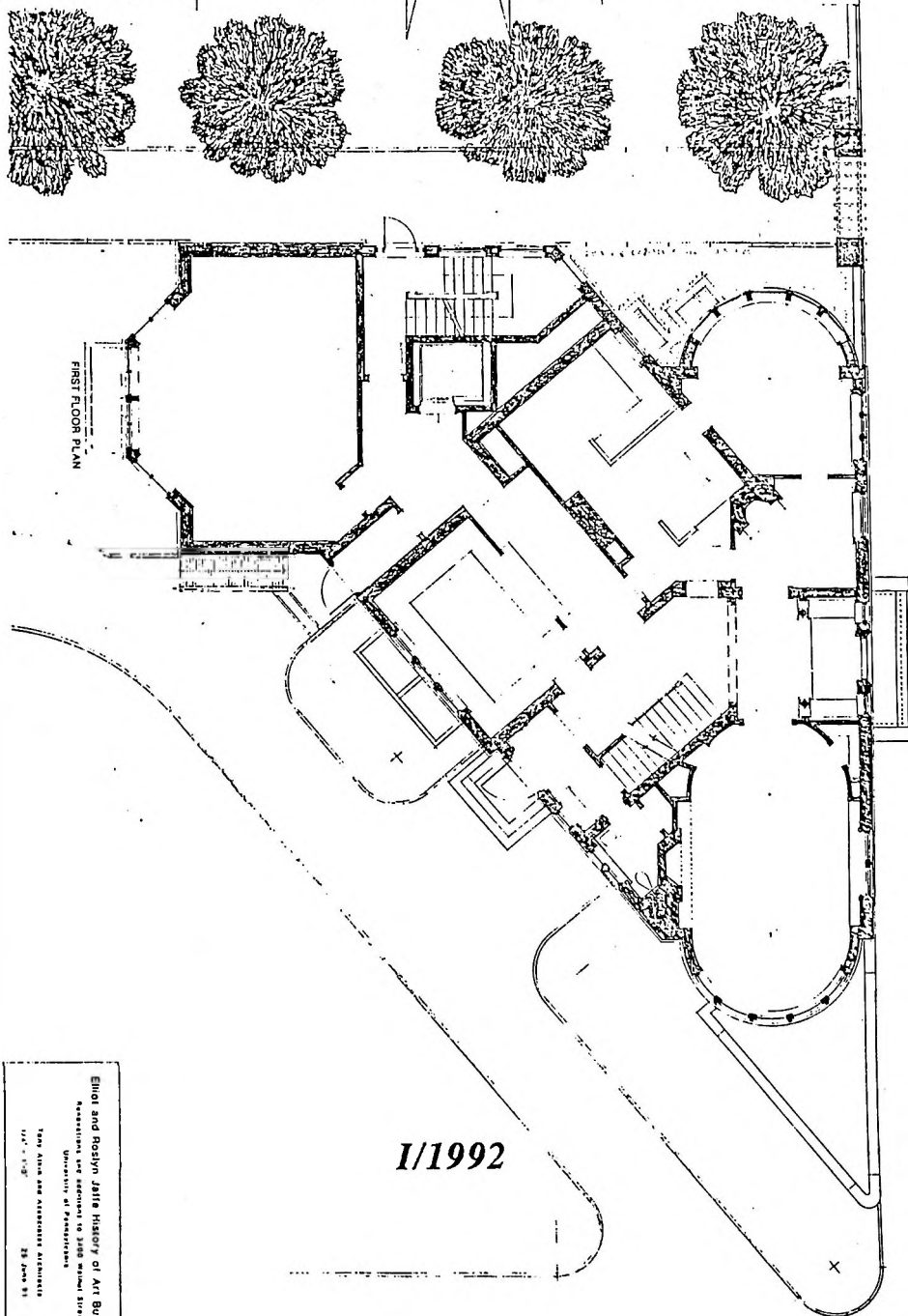


University of Pennsylvania History of Art Newsletter



I/1992

Eliot and Roslyn Jaffe History of Art Building

Reservations are accepted to 3450 Walnut Street

University of Pennsylvania

Open House and Admission: 10:00 - 5:00

28 June 92

TO THE ALUMNI OF THE HISTORY OF ART:

Here is a heftier production rather than the usual letter. The cover presents the new Jaffe Building which will become the permanent home of the department. The working drawings have gone out to bid on March 1. Move-in time, God willing, will be fall 1993.

We were very pleased and heartened by the number and variety of the responses from you. Apart from fulfilling the usual function of such a publication, that of reconnecting you with your classmates, the newsletter will also prove useful in our advising of prospective and finishing students who will now have before them the fascinating and challenging trajectories that degrees in the history of art can take. If you know of others who were your contemporaries in the department and who do not appear on these pages, please encourage them to write or contact the department with their address so a copy of the newsletter can be sent to them. We plan one issue yearly, so send us your most recent news even if you have already responded this time.

I alluded to the dynamic changes in the department over the last several years in my previous letter. To round out the story, I am including a brief review of the history of the department from its earliest days to the present. Any additional contributions from alumni are most welcome.

We are one of only two departments in the School of Arts and Sciences which has a visiting committee (the other being Economics). The visiting committee was called into being during this academic year and consists of patrons and friends of the department. The membership presently stands at eight but will probably grow to about twelve. The present members are James Douglas Farquhar, Elliot Jaffe, Steven D. Latner, Edward J. Lenkin, Howard Rich, Thomas Segal, Lyn Gordon Silfen, and Charles K. Williams, II.

I am sure that by now most of you have seen the spread devoted to the department in the Penn Development Campaign bulletin. This is also a first for the department. The momentum has been growing over several years and is still continuing. Within the last six months we have received funds to continue the Silfen Term Chair in American Art, to establish the Silfen Junior Travelling Fellowship (see announcement), to inaugurate a Williams Fellowship for graduate study in Classical (Greek and Roman) Architecture, to outfit the Silverstein Seminar Room for our new building, to develop the Museum Studies program from Dr. David Nalin, and a pilot grant to apply computer imaging in instructional situations from the Fund for Initiatives in Undergraduate Education. Just yesterday we were informed of a gift of a chair in memory of Frances Shapiro Weitzenhoffer given to the department by her

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father, Dr. Shapiro. The very first harbingers of support for the department were the alumni of the department (the Friends of Art History) whose travel fund for graduate students has supported, and continues to support, travel for graduate students, particularly before they develop their dissertation proposals. We are grateful for the support and look forward to continuing a dynamic and competitive program with your help.

Renata Holod
Chair

HISTORY OF THE DEPARTMENT

In the beginning the history of art was taught at Pennsylvania in the School of Fine Arts as a service to painters and sculptors, and, to a lesser extent, architects. Gumaer, who came in the mid '20's, joined by Christenson in 1930, were the first teachers. In addition, from 1937-1943, Miss Addison-Gilcrest taught art history courses in the Women's College. The sustaining connection between these beginnings and the present department was David Robb, whose teaching career spanned thirty-five years from 1939 to 1974, and who, as a Princeton-trained medievalist and co-author of *Art in the Western World* (1st edition, 1935), was the first to raise the discipline at Pennsylvania above a parochial status. (The arts of Asia were taught elsewhere at the university by Kramrish and Camann but with only token relationship to the departmental curriculum.)

After the War, the appointment of Coolidge (for one year) and then Smith, Tatum and Manson, implanted a bias toward architectural history which dominated the '50s, was enhanced by the prominence of the School of Architecture, and which survives to the present.

1960 was the pivotal year for the subsequent history of the department. The history of art was separated from studio art, taken out of the School of Fine Arts, and re-constituted as a Department of the History of Art in the College (now subsumed in the School of Arts & Sciences). In the same year, Hartt (as chairman) and McCoubrey joined the department. With the appointment of Campbell the following year, the department had a faculty of seven with specialties in Medieval, Renaissance, Baroque, Modern, and in Iberian art & decorative arts. Although Pennsylvania had conferred one Ph.D. in 1941, it was also in 1960 that the graduate program was fully established and began granting doctorates on a regular basis.

With this new beginning, the '60's saw a decade of growth. Ancient art was added to the curriculum with the appointment of Brilliant, Northern Renaissance with Minott, and Early Christian, Byzantine & Early Medieval with Striker. The fields of

architectural history and Italian Renaissance were filled upon the resignations of Tatum and Hartt by O'Gorman and Watson. In 1970 the department had a faculty of nine spanning the history of Western art from ancient through modern, and a cohesive--though essentially Western--curriculum at both undergraduate and graduate levels.

The late '60s in particular were felicitous years for the department, which shared the benefits of the national "bull market" in the humanities. Junior faculty salaries were nationally competitive and NDEA fellowships provided a graduate student body of exceptional number and quality.

At the same time, the composition of the faculty underwent changes which would alter its character in the ensuing decade. The resignations of Tatum, Hartt, and Brilliant between 1966 and 1970, and the retirement of Smith and Robb in 1972 and 1974 left only one full professor in the department. In most cases these persons were replaced in similar fields, but at the junior level; so that while in 1975 the faculty stood at nine, only four of these were tenured.

There were other changes. The appointment of Holod in Islamic art in 1972 brought the first non-Western specialist to the department. This was the first step in what would become a continuing endeavor simultaneously to expand the scope of the department's specialties and to respect areas of strength elsewhere in the university. This was achieved in some cases by joint appointments: Meister, a fully affiliated member of the department, filled a position previously appointed wholly in South Asia Regional Studies; Holod was partially supported by the Middle East Center; and Lloyd, while teaching in the department and a member of its graduate group, was appointed in American Civilization. Winter was appointed in the department to cover the whole of ancient art; and her selection was influenced by the exceptional resources in the Ancient Near East at the University Museum.

A final significant addition to the faculty was made in 1975 with the appointment of Steinberg as Benjamin Franklin University Professor. Although the appointment is supra-departmental, Steinberg has fully participated in departmental activity, including teaching at the undergraduate and graduate levels.

At the time of the last Departmental Review, there were nine fully-affiliated faculty appointed in the Department, and one University Professor. Seven of the nine were tenured. Their median age was 45. Specialties covered ancient through modern Western art and architecture, as well as Ancient Near Eastern, Byzantine, Islamic, South Asian and American.

The years since 1981 have marked a period of expansion and change. Under the chairmanship of C.L. Striker and now Renata Holod, the department acquired new faculty in both the Western and non-Western areas of the discipline. Brownlee's renewal and tenure ensured a continuing presence in the sub-field of modern architecture, as well as a strengthened linkage to the School of Architecture. With Winter's leave as MacArthur Fellow for portions of AY 1984-5, 1985-6 and 1986-7, replacements with specializations in the classical area (A. Brownlee, E. Bartman, W. MacDonald) made it clear that her field, the art of the ancient world, included a territory too vast for a single individual to cover. Consequently, the decision was made in 1985-86 to seek a permanent appointment in later antique art, filled by Bartman, who took over the teaching of Greek and Roman Art on both the undergraduate and graduate level. Thus, for a period in the mid-eighties, we were able to develop our ancient art offerings more rationally and begin to train students with the classical as well as the Near Eastern and Egyptian specialization. Finally, the gift of the Williams Chair in Roman Architecture promised to give us a third and final position in the ancient art sector. Such a trio of specialists would have assured a preeminent position for this department in the study of the ancient world. Yet within a year the situation was significantly altered. Winter left for an appointment elsewhere and Bartman's contract was not renewed. We were able to fill the position of ancient (Near Eastern and Egyptian) art with Pittman, who has continued and strengthened ties with the University Museum, and will be beginning archaeological work with the support of its Near East Section (and the Institute of Fine Arts). We have now appointed Lothar Haselberger as the holder of the Williams Chair. The continuation and development of the field of Greek and Roman art, important for its own sake, and so crucial for all of our chronologically later curriculum in European art and art theory may now be on the right course, as a search for a junior position in this field is being contemplated. The sector of Asian art was expanded by the appointment of Steinhardt as assistant professor in 1986 (after serving as part-time lecturer for three years). A direction begun by Holod and Meister to cover other major historical traditions was strengthened. The obvious next step, an appointment in Japanese art has not been a priority at this time.

An important conclusion drawn by the 1981 review committee was that McCoubrey had singlehandedly shouldered a sizeable burden for many years, carrying all of modern art in the West, and with that a growing number of graduate students. An appointment was approved in 20th century art, a position filled by Silk in 1983, and, with his non-renewal, by Poggi in Fall 1987. Another area of McCoubrey's interests, American art, was at the outset of the 1980's represented by Lloyd, whose chief appointment was in the American Civilization Department. With that group's decision not to renew her appointment in 1983, and her departure the year after, the arts of the Americas were not taught in this department on a

full-time basis for several years. However, an important tie was established in AY 1986- 87 with the Pennsylvania Academy of the Fine Arts, in the person of its curator, Kathy Foster, who has taught a very successful course for the department. It was hoped that we would be able to formalize this link, and include Foster as an adjunct member of our faculty, giving at least one course a year in American art. The gift of the Silfen Term Chair in American Art in 1988, allowed us to appoint Johns in this field.

Very successful courses in the history of photography have been given during the past two years by B. Yochelson. With her departure to become curator of prints and photographs in the Museum of the City of New York, we hoped to continue this popular and important aspect of modern art through the teaching of adjunct faculty. The arrival of Susan Danly as curator at the Academy has allowed us to revive the link to the Academy. She has been appointed as adjunct to this department.

Several goals of the report from the last review concerning needs in the teaching program have yet to be met, most particularly a replacement for D. Friedman, who left in 1979, in Renaissance architecture, and filling of the areas of High Gothic (medieval) art, Northern Baroque, and Meso-American. The arrival of Joseph Rykwert as Chair of the Ph.D. program in Architecture in the Graduate School of Fine Arts, and his appointment as standing member of this faculty was seen as a way of expanding our offerings in Renaissance architecture. The pressure and exigencies of his program, however, have not allowed a full development of courses in this field, particularly at the introductory and intermediate (undergraduate) levels. Courses in the field of African Art were revived in 1987 with the appointment of Salah Hassan as lecturer and then of Kathy Nassara who has now been appointed as adjunct. They are being offered through the College of General Studies on a yearly basis and expanded to include a course on African Art in Diaspora (in the Americas).

In addition of the acquisition of new faculty in new fields and continuing goals for additional appointments, the department has developed in many ways that have been self-generated. Responding to the suggestions of the last external review, three faculty members (Brownlee, Holod and Watson) began an assessment of the entire curriculum in the fall of 1981. Their recommendations were adopted by the department with appropriate modifications in 1982, and are reflected in a new system of course numbering, a revised graduate program recognizing both our growing body of PhD candidates and the strength of a Master's program that has helped to staff numerous museums and galleries; also the introduction of a weekly graduate colloquium. On the undergraduate level, new seminars have been introduced for majors, while an experiment with assigning the introductory undergraduate survey to one professor per semester, rather than team-teaching it, has been

adopted. In general, these changes have encouraged not only better communication with students, but also greater interaction among the faculty, whose intellectual interests are amazingly diverse.

Within this group, provision has also been made for a stable administrative core and series of successions for departmental offices. Striker has been succeeded by Holod as Chair, who in turn was succeeded by Meister as Graduate Chair who is now succeeded by Brownlee who has served as Undergraduate Chair 1984-89 and is succeeded by Johns. With these long-range projections, it is intended that coherence be assured in the administration of the department.

One further event of the 1980s remains to be recorded. In February 1983, the College Art Association, professional organization of Art Historians, met in Philadelphia, and occasioned an Alumni reunion on a grand scale. The number, diversity, and dispersal of our students-- whom many of us have taught now for a quarter of a century--as active professionals is truly impressive. What was even more impressive, and indicative of the departmental impact at large, were the tangible expressions of loyalty, affection, and subsequent financial support that has issued from that reunion.

As of fall 1991, the standing faculty is at twelve. Steinberg has retired, Steinhardt was denied tenure in the department and has moved to Oriental Studies, and Haselberger has been hired. Of the current faculty, nine are tenured. As a group their teaching and research spans time from the fourth millenium BC to the present day, and encompasses an area from Delhi west to San Francisco.

IN MEMORIAM

Emeritus Professor David M. Robb, Founder of Penn's Department of the History of Art and its close friend, died in April of 1990. David was 86 and had been living in Massachusetts. He retired in 1974.

David was an eminent medievalist, author of a study in the Art Bulletin of 1936, on the Iconography of the Annunciation in 14th and 15th century Art, that is still the basic work on the subject. He also wrote The Art of the Manuscript, on the field that interested him most, published by the Art Alliance Press.

With J.J. Garrison, David Robb wrote Art in the Western World, in 1936. He published the Harper History of Painting for Harpers in 1951. In its time Art in the Western World was one of the most widely used survey texts in America.

David M. Robb is survived by his wife, Jane, and their three children. David Jr., an art historian, has been associated with a number of museums in recent years. Grandson, Andrew (BA 1987), a major in this department and co-winner of the David M. Robb prize for the best art history undergraduate thesis, is pursuing graduate study in art conservation.

Professor Frederick Hartt's arrival as Chairman of this department in 1960 was the first step in the building of what may be called the modern Department of the History of Art at this University. His charge was to implement the advice of a visiting committee to move the department from the School of Fine Arts, where it had primarily served the needs of that school, to the School of Arts and Sciences. His first appointments, Profs. McCoubrey in 1960, Campbell in 1961 and Brilliant (now at Columbia) in 1962 inaugurated a new dedication to the graduate teaching of art history as an established graduate group in the humanities.

Professor Hartt was singularly equipped for this role. A distinguished scholar of Renaissance art, he had also participated as a member to the Army's Arts and Monuments Commission to assess damage and recover stolen or displaced art works. For that service, described in his Florentine Art under Fire (1949) he was made an honorary citizen of Florence and decorated by the Italian government. After the disastrous damage to Florence and its art caused by the 1966 flooding of the Arno, Professor Hartt helped organize The American Committee to Rescue Italian Art.

His major scholarly work, a two-volume monograph on Giulio Romano appeared in 1968. He also wrote extensively on Michelangelo: the paintings in 1964 and the sculpture in 1969, and shortly before his death a work on the restored ceiling decorations in the Sistine Chapel. He also wrote a history of Renaissance art and a general survey of art.

Prior to coming to Penn, Professor Hartt had taught at Washington University in St. Louis; after leaving this University in 1967 he became the MacIntire Professor of Art at the University of Virginia. He retired in 1984.

FACULTY NEWS

David Brownlee is still occupied with some of the incidental tasks associated with organizing the Louis I. Kahn retrospective exhibition which opened last fall at the Philadelphia Museum of Art and is spending 1992 in Paris, New York, and Tokyo (and 1993 in Los Angeles, Fort Worth, and Columbus, Ohio). But, for him, as for fellow co-curator David De Long and the dozens of graduate

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students who participated in the many years of labor that created the exhibition, the major work is over. It is now a matter of waiting for reviews, and they have been pretty lucky so far--including a front-page notice in the New York Times Book Review.

His next scholarly projects are a survey history of nineteenth-century architecture (based in part on his lecture courses) and a book on the High Victorian architecture of Britain (some chapters of which have appeared as articles). But being graduate chairman absorbs almost all of his time right now and it will be summertime before any scholarship gets done.

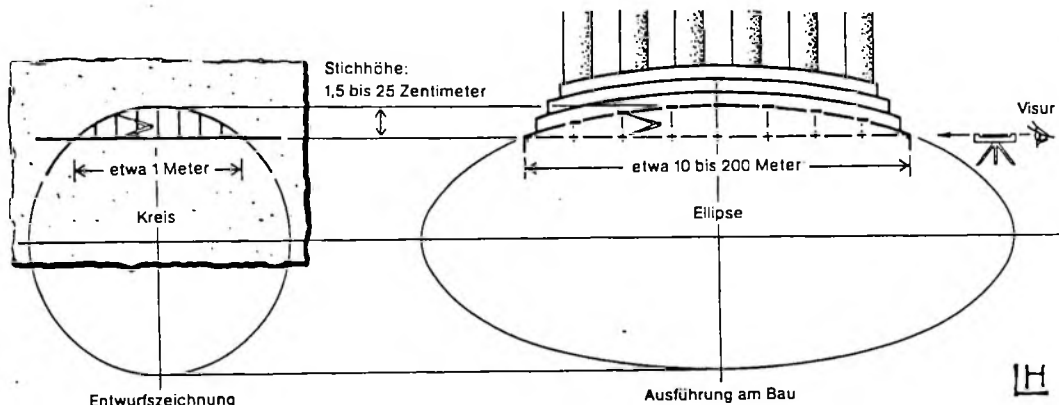
In December 1990 **Malcolm Campbell** returned to Rome to study the frescoes of Pietro da Cortona in the Salone of the Barberini Palace from the scaffolding erected for a restoration project, a rare opportunity. A longer sojourn occurred in June 1991, when he was a guest scholar at the American Academy. A brief visit to Florence - primarily for archival research - included a serendipitous ascent into the dome of the Cathedral for a once-in-a-lifetime close-up view of the restoration of the Vasari-Zuccari frescoes. Back in the U.S. in July, he flew to Los Angeles on behalf of university fund raising, a trip which included a bonus visit with Dr. Deborah Marrow, departmental alumna and Director of the Getty Grants Program, to discuss fresco restoration and to view the Getty Restoration Center, where a new museum acquisition, A Rubens modello, was undergoing restoration along with two paintings damaged in the Rumanian revolution, a Pietro da Cortona and a spectacular Orazio Gentileschi. Recent publications by Professor Campbell are "Giambologna's Oceanus Fountain: Identifications and Interpretations" in Boboli 90. Atti del Convegno Internazionale, Florence, Edifir, 1991, Vol. I, 89-106 and "Chiaroscuro and 'Non-Finito' in Piranesi's Prisons," in Via 11: Architecture and Shadow (The Journal of the Graduate School of Fine Arts, University of Pennsylvania), New York, Rizzoli, 1990, 90-101.

Lothar Haselberger will be doing research, along with qualified students, on Neo-classical buildings of Philadelphia. This project should eventually result in an exhibition (on whatever scale) and guide book on Neo-Classical Philadelphia. Having received a secondary appointment at the Lauder Institute, University of Pennsylvania, in the second half of spring term, he is holding a series of lectures there on Klassizistische Architektur in Bayern zwischen Revolution und Restauration" (in German).

Professor Haselberger's two year research into the design of the curvature of Classical buildings, done in cooperation with the mathematician Hans Seybold, Technical University Munich, and published in August in the Archaeologischer Anzeiger 1991, 165-188, as well as in the German edition of the Scientific American, August 1991, 22-26, has challenged the current doctrine on that much debated topic. As he has learned now from two of his German

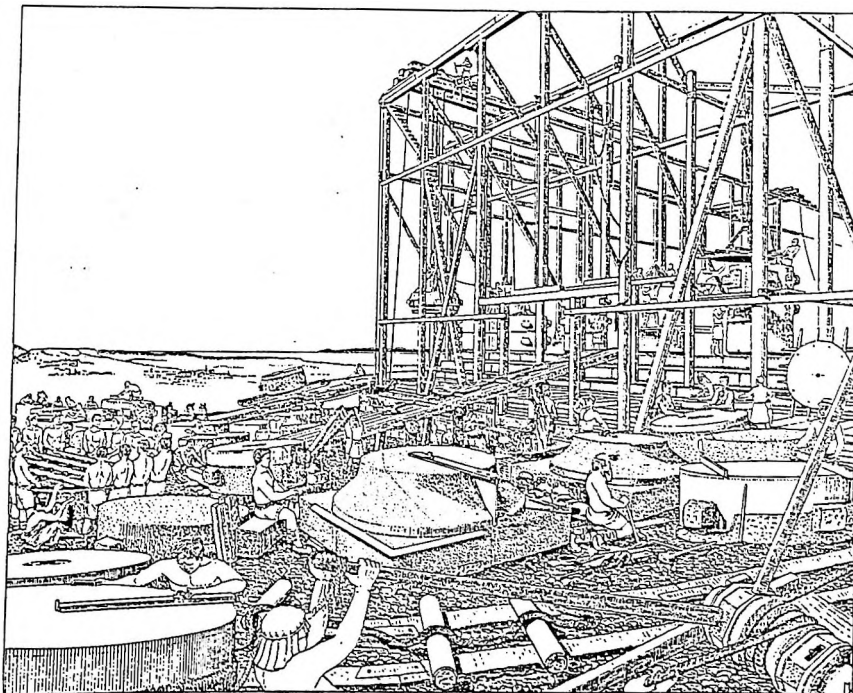
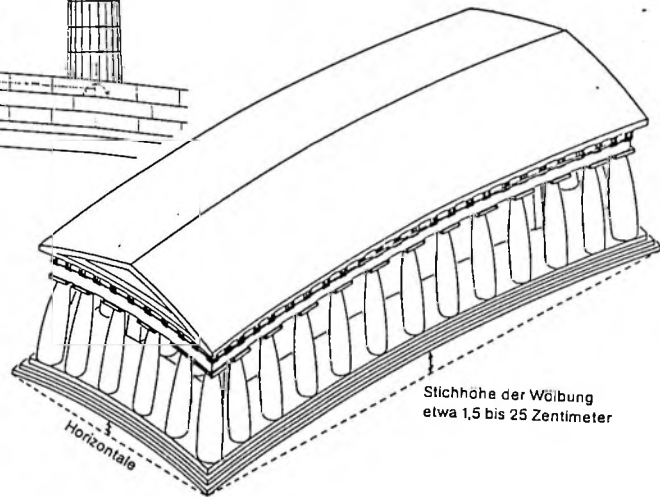
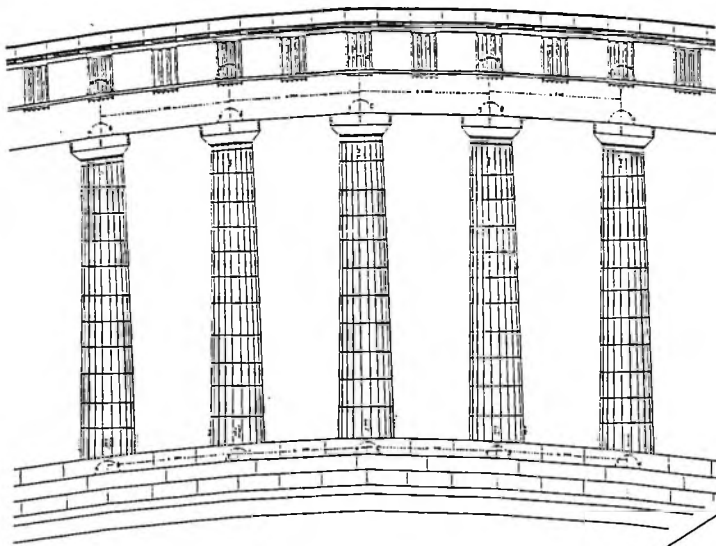
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colleague's letters, his new hypothesis, based on the evidence of the Didyma working drawings, has strongly been reconfirmed by this season's findings, of the Turkish-German excavations at Knidos, western Turkey. The issue will be discussed at length during the second Williams Symposium of our department in April 1993 when more than a dozen international experts in Classical architectural research will talk on The Refinements of Classical Architecture - The Curvature. In October 1991 he contributed the dramaturgy talk Philosophy - Geometry: Plato's Meno (82B - 85B) as an Educational Approach to the Notre Dame, Indiana, conference on Traditions in Paradigmatic Architectural Education.



Professor Haselberger is pleased to announce that, thanks to the generosity of the heros eponymos (the name-giving hero) of the Williams Chair, the 2nd Williams Symposium in Classical Architecture will be held April 2 - 4, 1993. This symposium will bring together about fourteen scholars from the USA and Europe to explore and discuss one of the most vexed phenomena in the history of Western architecture, one that has been debated since Renaissance times: the curvature of Classical buildings (see illustrations) and the notorious scamilli inpaes of Vitruvius (3.4.5). New discoveries in the field as well as in theory present now a new basis for a discussion that, in its published version, is expected to serve as a handbook on "Refinements in Classical Architecture - The Curvature".

The symposium will be accompanied by an exhibition of the latest research into the Parthenon by the architect in charge of the restoration project, Manolis Korres, that will be on view in the University's Ross Gallery from January through April 1993. (See bottom illustration on page 10)



Renata Holod took up her second three-year term as chair of this department in September. During this time she hopes to work on our new and permanent quarters, new appointments and endowment funds. In the past two years her own work has focused on the Islamic world of the tenth and of the twentieth centuries. Tenth century Andalusia has beckoned to her and her students, D. Fairchild Ruggles and Cynthia Robinson. All three are contributing essays and catalogue entries to the catalogue of an exhibition on Al-Andalus (Andalusia) to be held in the Alhambra and in the Metropolitan Museum throughout 1992. The twentieth century is represented by a study on modern mosques, parts of which will appear in a collaborative volume through Thames and Hudson, and in a separate monograph. The end of the century will continue to hold a fascination during this year when she serves as Chair of the Master Jury of the Aga Khan Award for Architecture. In July 1992 she will chair a session at the Berlin meeting of CIHA (Congress Internationale de l'Histoire de l'Art) on "Tradition and Modernity in the Architecture of the Contemporary Islamic World". Future plans include a seminar on palaces for the spring semester and a trip to Central Asia. She has been appointed as Landsdowne Lecturer at the University of Victoria for 1992.

Elizabeth Johns and the graduate students in HA588 (spring, 1991) opened the exhibition "Seeing Women: Students Select from the Susan and Herbert Adler Collection of American Drawings and Watercolors" at the Arthur Ross Gallery in the fall. Professor Johns served as consultant for the Thomas Eakins exhibition that opened in the fall at the Pennsylvania Academy of Fine Arts: "Thomas Eakins Rediscovered: At Home, At School, At Work". She was technical advisor to the play about Eakins, "Life Class", by Jon Klein, that opened at the Philadelphia Museum of Art in October. In early November she spoke about Eakins and physicians to a national convention of gastroenterologists in St. Louis. In a dramatically different vein, she has chaired the John Hope Franklin Publication Prize committee this past year for the American Studies Association. Ninety-seven books were nominated for the prize, which honors the best multi-disciplinary book written in the field of American Studies during the previous year. Culminating six months of intense reading by the three-person committee (which included a historian and a professor of literature), she announced the prize October 31 at the Association's annual meeting in Baltimore. Her own book, American Genre Painting: The Politics of Everyday Life (Yale University Press, 1991), made its convention debut at this meeting. Her essay "Settlement and Development: Claiming the West" appears in the book The West as America: Reinterpreting Images of the Frontier (Smithsonian Institution Press, 1991) that accompanied the much discussed exhibition at the National Museum of American Art. Professor Johns spoke on "The Ideology of Medium: Photography and Painting in the Nineteenth-Century United States" at the Amon Carter Museum, Fort Worth, Texas

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on November 21 in conjunction with the exhibition Photography in Nineteenth-Century America. In late January she gave a paper at the Fine Arts Museums, San Francisco, as part of the symposium accompanying the exhibition of Henry Ossawa Tanner; her paper was entitled "Henry Tanner and the Art Worlds of Philadelphia". She has been appointed the J. Clawson Mills Fellow at the Metropolitan Museum for 1992-93.

John McCoubrey spent much of the summer of 1991 -- and 1990 -- recapturing his graduate school education. Summer of 1990 in Greece and, as guests of the Strikers, in Istanbul thence to Anatolia and the Greek sites on the Turkish coast. In the summer of 1992 it was Rome, guests of alumnus Alan Ceen and family then to Siena and Florence and two weeks in the hills based at Cortona and Orvieto. Despite the day-glo glories of the restored Sistine ceiling, the renewed Brancacci Chapel and the Pieros they found themselves getting enticed by medieval painting and the quirks of Signorelli. Finally to the Constable blockbuster in London and the realities of the nineteenth century and the teaching of them.

Michael Meister returned from a spring 1991 semester sabbatical. During that time he gave the M. Victor Leventritt lecture, entitled "The Time of Form: Deconstructing and Reconstructing the Indian Temple", at the Harvard University Museums, Harvard University, and was a respondent for a symposium on "Environments for Housing" at the School of Architecture, University of California, San Diego. In September he presented a paper on "Symbolology and Architectural Practice" at a conference on "Architecture and Traditional Systems of Belief" at the Center for Architectural History and Theory, University of Edinburgh, Scotland, and in November he spoke on "Seeing and Knowing: Semiology, Semiotics and the Art of India" at a colloquium on "Discourses on Art" sponsored by the Institute de Investigaciones Esteticas, National University of Mexico. The next set of volumes of the Encyclopedia of Indian Temple Architecture, edited by Meister and M. A. Dhaky (Princeton University Press and Oxford University Press, New Delhi) was released in December 1991. This set, entitled North India: Period of Early Maturity, includes a substantial monograph on temples in western India by Professor Meister. A volume entitled Ananda K. Coomaraswamy: Essays in Early Indian Architecture, edited and with an Introduction by Professor Meister, will soon be published by the Indira Gandhi National Centre for the Arts, New Delhi. A series of essays have also recently been written for the Grove Dictionary of Art, the Grolier Encyclopedia, and UNESCO's History of Scientific and Cultural Development of Mankind. Currently, Professor Meister is a "Distinguished Visiting Professor" at the University of California, San Diego, and will be organizing a Colloquium on the topic "History/Architecture" for the School of Architecture.

Charles Minott taught courses on Romanesque and Gothic Art and a seminar on the "International Gothic" while at Reid Hall, Paris

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during fall semester 1991. While in France he gave an invited talk entitled "Narrative in the Art of Martin Schongauer" at the 500th anniversary Colloquium for Martin Schongauer in Colmar. He also finished a "College Outline Series" History of Art for HarperCollins and has several other writing projects underway. He has been asked to come back to participate in the fall 1992 Reid Hall program.

Holly Pittman is on leave this year having received a Post-Doctoral Grant from the J. P. Getty Foundation. She is using this time to complete articles and a monograph on the glyptic art retrieved in excavations at the site of Malyam, ancient Anshan, in southern Iran. She is writing a book on the relationship between text and image in Bronze Age Greater Mesopotamia. The project explores both the social function of and the precise mechanisms of the interdependency and complementarity of the two modes of visual communication at the moment of the initial invention of script, ca. 3000 B. C. The working title is Rebus, Resemblance and Relevance: The Social Production of Imagery and the Rise of the State. She delivered a paper on this topic in Rome in late October at the conference entitled "Archives before Writing". At the other end of the chronological spectrum, she is completing an article which reveals the structure and the referent of the "White Obelisk", an enigmatic monument of the early Neo-Assyrian period. And in a more general vein, she has completed a chapter of "Cylinder Seals and Scarabs" for a three volume series on the Ancient Near East published by Charles Scribner's. She is also working on two exhibitions. One is a major exhibition at the Metropolitan Museum of Art of objects from Susa, the capital of ancient Elam, housed in the Louvre Museum. Together with Robert Dyson, Jr., Director of the University Museum, she is planning a smaller complementary exhibition that will be mounted at the University Museum highlighting the Museum's excavations at the highland capital of ancient Elam, Malyam, Ancient Anshan. Both exhibitions will open in November of 1992.

Christine Poggi's book, In Defiance of Painting: Cubism, Futurism, and the Invention of Collage, is currently in press (Yale University Press). In June of 1990 she gave a lecture in Lyons, France in a conference on the theme of "Langage et Modernite", titled "La structure allegorique du collage de Picasso". This paper was published this summer in the proceedings of the conference, edited by Benjamin Buchloh, under the auspices of the Nouveau Musee in Lyons. Another paper, "Braque's Early Papiers-Colles: The Certainties of Faux-Bois" will be published in the second volume of Picasso and Braque: Pioneering Cubism, edited by William Rubin (MOMA catalogue). Last February she also gave a paper titled "Rauschenberg's Allegories and Postmodernism" at New York University as part of the Silberberg series. Currently she is preparing an article on the early performance art of Vito Acconci. Other projects include an essay on the collages of Jiri Kolar, made on the occasion of the 1967 invasion of Czechoslovakia,

and a book on the history of contemporary site-specific art.

Leo Steinberg, Benjamin Franklin Professor of the History of Art has retired at the end of the spring semester, 1991. He was appointed to his chair in 1975 and has taught illuminating graduate and undergraduate courses on major figures such as Michelangelo, Rubens and Picasso. His course in the fall of 1990 considered the work of Michelangelo. This year he has been appointed as Visiting Professor in the Art and Archeology Department, Columbia University and is continuing to lecture and write on Renaissance and Modern Art. It is our hope that he will return to teach a course at Pennsylvania in the near future. Among his many works, the best known ones are Other Criteria: Confrontations with 20th Century Art and The Sexuality of Christ in Renaissance Art and in Modern Oblivion. His latest honors include the A. W. Mellon Lecturership at the National Gallery, 1982, the Frank Jewett Mather Award for Distinction in Art Criticism, College Art Association, 1984, and the MacArthur Fellowship, 1986.

Cecil L. Striker had a very successful summer campaign of fieldwork in the Balkans with his architectural dendrochronology project. His main object of investigation was the Castle of Seven Towers in Thessaloniki. This important monument had been a military prison throughout the 20th century and only a year ago was turned over to the archaeological authorities for adaptive use for cultural purpose. Tree-ring dates will provide the first evidence for its complex architectural history. He was assisted in this by graduate student Bratislav Pantelic. His project is supported by grants from the Kress and Skaggs Foundations. He was chairman of a section on Byzantine archaeology at the annual Byzantine Studies Conference that took place in November 1991 in Brookline, Massachusetts.

Paul Watson is currently revising his book on Raphael's Parnassus in the Stanza della Segnatura for publication; the manuscript has been accepted by Princeton University Press. He is also revising an article for the Sixteenth Century Journal on Raphael's School of Athens and what role Raphael's self-portrait plays in it. There are more notes, mullings and papers on Renaissance self-portraying, such as a presentation on Michelangelo's self-image and the Sistine Ceiling given at the Renaissance Society of America's National Conference this spring at Duke. The next project, after Raphael takes his leave, will be to assemble these essays and arrange them as a book. Further down the road may come works on religious artifacts and how they work, such as Nicola Pisano's pulpit of 1259 at Pisa, the subject of a paper presented at Villanova's PMR Conference this September. A recent foray into literary criticism is "On Seeing Guido Cavalcanti and the Houses of the Dead," Studi sul Boccaccio, XVIII, 1991, 301-318. These things aside, Professor Watson finds diversion in grappling with rampant ivy ramping in the backyard of his recently acquired house, appeasing the appetite of a recently gained and rapidly expanding cat, and, above all,

anticipating, participating in and recovering from the Midnight Dance sponsored by the Medieval Studies Conference at Kalamazoo. And to Dr. Watson's amazement and delight, Amanda is now sixteen.

ADJUNCTS, VISITING SCHOLARS, RESEARCH ASSOCIATES

Research Associate Alice Donohue has received an NEH Fellowship for University Teachers for 1992-93. Her project is a monograph on the historiography of Classical art. Your comments and criticism of this work can now be delivered not only by way of discussion at colloquia, but also through the channels of congressional oversight. Ms. Donohue thanks you for your help in maintaining a workplace that meets NEH requirements: drug-free; American carriers exclusively (elevators only; no stairs); and refreshments of 100% U.S. origin (Ritz crackers and Gallo).

Thanks to a research trip to France last summer, Suzanne Lindsay reports that in September she completed two articles on nineteenth-century French sculpture. One is an essay requested for a special issue of Art Journal on the revisionism of Romanticism: David d'Angers' unfinished transi of the poete infortune Gilbert, c. 1842, in the context of the Romantic myth of the fallen genius, of death imagery and medievalism in funerary sculpture, and of current theories of medicine. Professor Lindsay will continue the research and writing for her section of the forthcoming catalogue on French sculpture in the permanent collection of the National Gallery of Art, the nineteenth-century works which constitute its most important and numerous examples.

TRAVELLING STUDENTS

As a participant in the annual excavations at Tel Hazor, Israel, Martin Hebel, the department's Latner Fellow, learned firsthand about the working methods of field archaeology and about the architecture, sociopolitical conditions, and economy of the region during the Late Bronze, Early Iron, and Iron Ages (approximately 1300-700 B.C.E.). Among the chief objectives of this season's excavations were the verification of data yielded by earlier excavations at the site of Hazor in the 1950's and 1968, under the guidance of Yigael Yadin, as well as the search for new information which would clarify Hazor's role as a major city of biblical Israel. Consequently, most of the work done this summer involved examining the "Israelite strata" of the Tel.

Martin was personally involved in the excavation of two different areas, both located near the perimeter of the Israelite city. In one area, the relationship between two city walls (one dating to the time of King Solomon, the other dating to the reign of King

Ahab) was examined. In the other area, Israelite residences just inside the city wall were discovered; based on this and other archaeological evidence yielded this season, it has been suggested that Israelites may have returned to Hazor even after the city was sacked and destroyed by King Tiglath-Pileser III of Assyria in 732 B.C.E. While copious quantities of pottery fragments were yielded daily, other, more outstanding finds included an Old Babylonian tablet listing the names of several foreign dignitaries who received payment of debts at Hazor, and a Late Bronze-Early Iron Age structure built in an Assyrian style whose presence at Hazor is extremely difficult to explain.

In addition to the work he did in the Tel, Martin also traveled to other areas of related interest, including Korazim, Hammat Gader, Tiberias, Akko, and Jerusalem. Among the more interesting museums he visited were the Israel Museum of Jerusalem and the Mayer Institute for Islamic Art.

Paula Lupkin journeyed down to swampy Orlando, Florida to study the architectural activities of the Disney Company. In the past several years this corporation has embarked on an extensive building program, dubbed "Entertainment Architecture", with most of the commissions going to architectural superstars such as Robert Stern, Michael Graves, and Gwathmey Siegel. Paula's intent was to investigate the extent of the company's involvement in the design process and to familiarize herself with the landscape and iconography of the Disney empire in order to better understand the inspiration and constraints inherent in these commissions. Paula and her photographer, **Andrew Walker**, along with an architect and guide toured the forty one square mile property which encompasses three theme parks, a water slide park, a shopping center, nightclub complex, ten-plex movie theater, and various types of accommodations. Overall, her trip was highly successful, providing insight into the very potent Disney corporate philosophy and allowing her to experience the scale, siting, and details of the unusual buildings firsthand.

During the summer, **David Roxburgh** attended the American Numismatic Society Summer Seminar in New York, funded by the American Numismatic Society (scholarships given by Eric P. Newman). David worked on Timurid coinage, minted in Khurasan and Mazandaran, primarily in the second half of the fifteenth century under Sultan Husayn Bayqara. At the end of the seminar he presented his research findings in a lecture entitled, "Problems in the Provinces: The Coinage of Husayn Bayqara and his Contemporaries". David highly recommends the seminar to other students, and would be more than willing to answer any questions related to the seminar.

In August, David Roxburgh traveled to The Los Angeles County Museum of Art, funded by The Friends of Art History Fund. His principal objective of the trip was to work with Dr. T. Lentz's extensive

collection of slides which document paintings from albums and manuscripts presently owned by the Topkapi Saray Museum and Turkiye Islam Eserleri Muzesi in Istanbul and the Diez Albums in Berlin. Dr. Lentz also shared his personal notes which he made during trips to Istanbul and Berlin. Exposure to these materials enhanced his understanding of the 'Miscellany' albums and aided preparatory work for dissertation research to be undertaken in Turkey. In addition, David worked with the museum's collection of Islamic Art.

Sylvia Yount received a summer travel grant to visit and study three domestic sites in Newport, Rhode Island (the Sanford-Covell House and Chateau-sur-Mer) and Hartford, Connecticut (the Mark Twain House). The case studies will constitute a chapter of her dissertation which examines the cultural politics of the American Aesthetic movement (1876-1890) in terms of the increasing 'professionalization' of the New York art world and the expanding consumer marketplace. These important Aesthetic commissions which resonate with questions of gender, artistic collaboration, stylistic meanings, and the uses of history will be considered in the context of leisure-class collecting and the design of social spaces.

FELLOWSHIP NEWS

Silfen Travel Fellowship - The Silfen Travel Fellowship is a three-month summer fellowship aimed to enable students of art history to enhance their classroom work with travel to the sites of works of art and architecture. Juniors of good standing, both majors and minors in the History of Art, are eligible. Juniors should apply with a proposal of a travel and study itinerary that will explore a coherent focus. The proposal may relate to works of art which will eventually become the subject of an honors paper, though it may also involve works of art unrelated to course work. The travel will take place during the summer between the student's junior and senior years, in this country or abroad. The Fellowship aims to enable students to carry out an independently generated project and is not for summer school programs. The recipient shall submit progress reports midway through the project and at the end of the summer. Fellowship applications will be judged by the art history faculty on the coherence of the project and on the variety of experience within its scope. The deadline for the proposal is March 30. The award of the Fellowship shall be announced no later than April 15.

Williams Fellowship - One endowed fellowship (equal in value to \$32,000.00 in 1991-92) will be known as the Williams Fellowship; it will be awarded annually by the Department of Art History for the support of one graduate student. Any student who applies for the fellowship should have a certified interest and competence in Greek and Roman architecture. The fellowship is endowed to give

support to a student for the nine month scholastic year plus the additional three month summer period, so that the student can travel, do summer research and/or write his/her dissertation. If it is deemed wise by the Department of the History of Art to withhold the summer months supplement, such withholding should be done by majority agreement of the fellowship/scholarship committee of the Department of the History of Art. The fellowship/scholarship committee that determines which candidate is to hold the Williams Fellowship should have the History of Art Department's Professor in Roman Architecture among its members.

FELLOWSHIP RECIPIENTS 1990 - 1992

JAVITS: Michele Miller, Christina Olsen, Susan Tegtmeier, Andrew Walker, Sylvia Yount

CASVA: Patricia Bochi, D. Fairchild Ruggles

FULBRIGHT: Cynthia Robinson

KRESS DISSERTATION FELLOWSHIP: Alfred Acres

DUMBARTON OAKS: Bratislav Pantelic

CHARLES PETERSON FELLOWSHIP: Michele Taylor

KOLB: Deborah Mauskopf Deliyannis, Cynthia Robinson, Bratislav Pantelic

MELLON DISSERTATION FELLOWSHIP: Rebecca Butterfield, David Heffner, Susan Reid, David Steinberg, Michele Taylor, Preston Thayer, Marc Vincent, Robin Williams

WILLIAM PENN: Julide Aker, V. Scott Dimond, Paula Lupkin, Deborah Mauskopf Deliyannis, Gail Maxwell, Twylene Moyer, Sue Ann Prince, Jennifer Travis, Carla Yanni

UNIVERSITY FELLOWSHIPS: Susan Bollendorf, Emily Cooperman, Catherine Cosentino, Anna Dombrowski, Lee Glazer, J'Laine Krueger, Jane Niehaus, Christina Olsen, Cynthia Slack, John Young

RECENT PHD GRADUATES

Kathleen James (PhD,1990) Dissertation topic: "Erich Mendelsohn, 1919-1933, The Berlin Years"

Peter Reed (PhD,1990) Dissertation topic: "Louis I. Kahn's
spring, 1992

Theoretical Development As Seen In His Philadelphia City Plans, 1947-1951"

Susan Taylor (PhD,1990) Dissertation topic: "Ut Picture Horti: Hubert Robert and the Baths of Apollo at Versailles"

Robert Torchia (PhD,1990) Dissertation topic: "John Neagle (1796-1865), Philadelphia Portrait Painter"

Robert Wojtowicz (PhD,1990) Dissertation topic: "The Lewis Mumford Decades: Studies in Architectural History, Criticism, and Urbanism, 1922-1962"

Josephine Dunn (PhD,1991) Dissertation topic: "Andrea del Castagno's 'Uomini Illustri' in the Villa Carducci, Florence"

David Heffner (PhD,1991) Dissertation topic: "Eyn Wunderliche Weyssagung von dem Babstumb: Medieval Prophecy into Reformation Polemic"

D. Fairchild Ruggles (PhD,1991) Dissertation topic: "An Andalusian Palace City: The Environmental, Political, and Economic Context of Tenth-Century Madinat al-Zahra"

Kevin Salatino (PhD,1991) Dissertation topic: "Fra Angelica's Chapel of Nicholas V in the Vatican"

Jeffrey Cohen (PhD,1991) Dissertation topic: "The Queen Anne and the Late Victorian Townhouse in Philadelphia"

ALUMNI NOTES

(By latest Penn degree from History of Art)

Rochelle L. Karp (BA,1956) sends her greetings.

Audrey Stein Merves (BA,1956) is a travel consultant with An Invitation to Travel in Rosemont, PA., now specializing in planning and leading group trips. She has maintained her ties to Penn - two of her three daughters are Penn graduates.

William J. Murtagh (B.Arch,1950; MA,1952; PhD,1960) is the Director of the Pacific Preservation Consortium in the Department of American Studies at the University of Hawaii at Manoa.

Terence Grieder (MA,1960; PhD,1961) has been a professor of Art History at the University of Texas for the past thirty years teaching Peruvian archaeology and art history, as well as, introductory and theory courses in art history. His most recent publication is La Galgada, Peru: A Preceramic Culture in Transition, U.Texas Press, 1988. His current title is David

Bruton, Jr. Centennial Professor of Art History.

Jane Develin Heintz (BA,1961) is a free-lance designer of figure skating costumes. She and her husband, Paul (JD,1965), have four children. She enjoys painting and visiting art museums and art galleries in her spare time. She chaired the first annual art show for the benefit of the American Cancer Society in March, held at the Haverford School in Haverford, PA.

Julia Nash Murphy (MA,1961) is the chairperson of the Shipley School's new Humanities Department which comprises humanities, philosophy, and history of art, an advanced placement elective. She notes that after teaching the history of art class for ten years, many of her former students have gone on to become history of art majors.

Carolyn Rick Nebeker (BA,1961) a member of the Board of Trustees at Weber State University, indicates that she has put her art history degree to use in the areas of historic preservation - helping to save the historic buildings in her city and to educate the public on the value of the history in their city's homes and buildings.

Pauline Boymel (BA,1943; MA,1962) is a retired staff lecturer at the Philadelphia Museum of Art (Division of Education). She is now living in Florida, doing a bit of writing, and enjoying life in the sun with her husband.

Edward J. Bergman (BA,1963) is an attorney and partner at Bergman and Barrett. He is also a Visiting Lecturer in Public and International Affairs, Princeton University, Woodrow Wilson School.

Elizabeth Collins Cromley (BA,1963) is an Associate Professor of Architectural History at the School of Architecture and Planning, S.U.N.Y., Buffalo. She recently published Alone Together: A History of New York's Early Apartments (Cornell University Press, 1990) and has been working on two new books, with a fellowship from the NEH - a history of American domestic space and a history of the American bedroom.

Scott H. M. Driscoll (MA,1963), a medical doctor, is the Director of the Department of Radiology with the Medical Imaging Associates of South Bay Medical Group.

Katherine (Kitsie) Converse Schelter (BA,1963) established Kitsie Schelter Interiors, Inc., a design business doing residential interiors, eleven years ago. She has also organized and guided tours to Paris, A Beaux Arts Tour specializing in art, architecture, and artisans. Currently, she is organizing a trip to Italy on which her association with Penn is featured. She has four children.

Carolyn Goffman Shapiro (BA,1964) has kept up her interest in art history since graduation. Before moving to Florida she was involved in the Art Goes to School program in the Philadelphia area for about ten years. She has a degree in library science and has volunteered one day a week at school libraries for the last thirteen years.

Matthew Baigell (PhD,1965) is a professor at Rutgers University in New Brunswick, NJ currently working on a book-length study on images of the city - to be called The Urban Image, or something like that.

Harold N. Coolidge, Jr. (MA,1956; PhD,1965), a retired Alumni Distinguished Professor of Art and Architectural History, appears in the August issue of SD (Japanese architectural magazine) with a 24-page spread of his Portuguese photographs, and two pieces of text (one in English, one in Japanese).

Anne Hamilton Salisbury (MA,1965) returned to academic life after 24 years as wife and mother (though still both). She is in the PhD program in the Department of Ancient Studies at the University of Minnesota. Next on the agenda are prelims and orals followed by a dissertation on the cultural context for Aswan painted ware and Coptic-Islamic glazed ware from Achmim, Egypt. She is also working for the University of Minnesota Art Museum cataloguing Mimbres pottery from the Galaz site and organizing an intended techniques in archaeology exhibit for their new building scheduled to open in fall 1993 (pending a grant from NEH).

Charles B. Wood, III (MA,1965) lives in Cambridge, MA and owns Charles B. Wood III, Inc., Antiquarian Booksellers. He was recently married to Mardges E. Bacon, an art and architectural historian.

James D. Burke (MA,1966) is the Director and Chief Executive Officer of the St. Louis Art Museum.

Thomas J. McEwan (BA,1966) spent two years in the Peace Corps in Senegal, West Africa after his graduation from Penn. Following the Peace Corps he worked for International Flavors and Fragrances for ten years. In 1978 he began his own firm, Azur Fragrance, which is headquartered in Grasse, France. He is married and has two children.

Doreen L. Foust (BA,1967; MS,1983 GFA Historic Preservation) is a private preservation consultant.

Jonathan I. Greene (BA,1967), a physician in Boca Raton, Florida, has put his art history knowledge to good use. He and his wife Laurie Schwarz Greene (CW, 1967) have travelled extensively through Europe and Israel. He notes that his education at Penn gave him

an excellent framework upon which to build. He continues to read art and architecture magazines and books and emphasizes his appreciation for his education at Pennn.

Natalie Kampen (BA,1965; MA,1967) is head of the Department of Women's Studies and professor of Art History and Women's Studies at Barnard, writing a new book on Gender in Roman Art and finishing work on the provincial reliefs with historical subjects on which she's been plodding forever.

Risa Korris (BA,1967) is an artist in New York City.

Judith Korman Lansfeld (BA,1967) has raised three children, is a volunteer teacher of creative writing, and enjoys watercolor painting.

Arthur H. Okazaki (MA,1967) is a professor of art (photography) at Tulane University.

Robert I. Rudolph (BA,1967; MD,1971) is an Associate Clinical Professor of Dermatology at the University of Pennsylvania School of Medicine. He is also an attending physician in the Dermatology Clinic of the Hospital of the University of Pennsylvania and lectures yearly at the Reading Hospital and Medical Center on various dermatologic subjects.

Catherine E. Scott (MA,1967) enjoyed hearing news of the department. She was raised and educated in Philadelphia and returns often with her family.

Fred S. Kleiner (BA,1968) is Professor of Art History and Archaeology at Boston University and Editor-in-Chief of the American Journal of Archaeology.

Melinne Owen (BA,1968) is a self-employed batik artist. She also works with the Santa Fe Opera during the summers.

Tara Glass Robinson (MA,1968) is the Coordinator of Exhibitions at the Detroit Institute of Arts. She is a full curator and is responsible for organizing or collaborating on the organization of small traveling exhibitions. She has been in Detroit since 1986. Prior to her move she was Installation Designer for the Philadelphia Museum of Art.

Katherine Kennedy Tradway (BA,1968, MD,1978) is a physician at Massachusetts General Hospital.

William J. Travis (BA,1968) served as a teacher in the Peace Corps in Ivory Coast from 1968 to 1970, then entered law school at the University of Michigan. He is an attorney with the firm of Greensfelder, Hemker and Gale. He is married to a French native

whom he met in Aix-en-Provence during his junior year abroad. He has four children.

Carol B. Stapp (MA,1969) is Director of the Museum Education Program at George Washington University.

Adele Passaglia Robey (BA,1970) owns a small graphic design production shop in Washington, DC. She works on the Mac and PC doing publication design, logos and the like. She remains active in the local alumni club most recently working on the summer intern scholarship fund. She is also active nationally with the Printing Industries of America trade association.

Marianna Shreve Simpson (BA,1970) is Associate Dean at the Center for Advanced Study in the Visual Arts. She is spending the current academic year in Madrid, recuperating from the rigors of serving as chair of the art history program for CAA '91, and completing a monograph on the Haft Awrang of Jami made for the Safavid prince, Sultan Ibrahim Mirza. She achieved art historical respectability by publishing an article in the Burlington Magazine (June '91). Recently she has been appointed curator of Islamic Art at the Freer/Sackler Gallery.

Susan V. P. Barrett (BA,1972) is a Special Client Service Representative at Sotheby's.

Anita Sendrow Loscalzo (BA,1972) received her masters degree in library science from Drexel University, was a medical librarian and is now involved in biomedical librarianship at Brigham and Women's Hospital. She notes that she and her husband, Joe (BA,1972), met in Dr. Richard Brilliant's General Honors Art History 10. She says that she owes that and a great education to the Art History Department.

Stephen C. Foster (PhD,1973) is Professor of History of Art at the University of Iowa. He has served as Director of the Fine Arts Archive: Dada Archive and Research Center since 1979.

Steven Latner (BA,1973) is Executive Senior Vice President of Greenwin Developments. He has recently endowed the Latner Graduate Travel Fund for the department.

Karen Wallace Josue (BA,1975; MBA,1977) worked on Wall Street after graduation with an MBA in finance. She now resides in Tokyo, Japan with her husband and two daughters. While in Japan she has had the opportunity to study Japanese art and to see many wonderful exhibits from all over the world which travel to Tokyo.

Penny Howell Jolly (MA,1970; PhD,1976) is an Associate Professor of Art at Skidmore College. She reports that her daughter is a junior at Oberlin and her son is a sophomore in high school.

Carolyn Diskant Muir (MA,1976) moved to Hong Kong in 1976. In 1979 she joined the staff at the University of Hong Kong to establish the teaching of Western art history. Her department is small so she has had to branch out from her original specialty (the Renaissance). She has been head of the department since 1989.

Mark Ormond (BA,1976) is Director of the Center for the Fine Arts in Miami, Florida.

Susan Mainwaring Roberts (BA,1972; MA,1976) reports that her art history and fine arts related activities during the past years have been mostly volunteer. She is a member of the Villa I Tatti Council and the Steering Committee for the Harvard Center's current capital campaign. In her limited free time she puts brush to paper and braves the frustrations of watercolors.

J. Russell Sale (PhD,1976) has changed positions at the National Gallery of Art from Head of Education to Senior Lecturer. He had been working exclusively on administration and personnel. He has now returned to teaching and scholarship.

Allan Ceen (MA,1970; PhD,1977) is Adjunct Professor of Architecture and Planning of Rome at Cornell in Rome. He was the recipient of the 1988-89 CASVA Senior Fellowship which he used this year to complete the rectification of Bufalini's 1551 map of Rome. He is now working on development of the city of Rome between 1550 and 1750. He is married and has two children.

Rachel Bok Goldman (BA,1977) is an art collector focussing on living American painters and watercolorists of Philadelphia, Maine, Santa Fe, and Chicago. She is also a museum volunteer and has co-founded small art support groups/foundations especially in the Philadelphia area.

Karen Schiller Kripke (MA,1977), an attorney, is currently at home taking care of her two children.

Mark Thistlethwaite (PhD,1977), Associate Professor at Texas Christian University, received the 1990 Chancellor's Award for Distinguished Teaching, TCU's highest recognition for teaching. He wrote a catalogue essay for the Brandywine River Museum's exhibition "William T. Ranney: East of the Mississippi" (opened September, 1991). He currently serves as a Trustee of the Modern Art Museum of Fort Worth and is a moderator of the Artist's Eye program at the Kimbell Art Museum.

Philip Auslander (BA,1978) is Associate Professor at Georgia Institute of Technology's School of Literature, Communication, and Culture. He teaches courses in contemporary drama, contemporary performance, film, and television. He notes that his work always reflects the influence of his years at Penn and of several courses given by Professor John McCoubrey.

Elizabeth Morse Levine (BA,1978), owner of EML Interiors, indicates that though she is somewhat removed from the study of pure art and design, she likes to think that she contributes in a small part to the demise of ugliness and excess in residential interiors. She says that it's her way of keeping America beautiful. She and her husband, Peter M. Levine (BA,1975), have two children.

Deborah Marrow (BA,1970; PhD,1978) is Director at the Getty Grant Program. She lives in L.A. with her husband and two children and fondly remembers her time at Penn and the education she received.

Sheila ffolliott (PhD,1979) is Associate Professor of Art History at George Mason University. She has recently held NEH and Bunting Institute Fellowships, has published an article in the Art Journal, and has a book in the works.

Jeanne E. Makdisi (BA,1979) is a kindergarten teacher. She will be finishing her MA in Education this year at St. Josephs University.

Nina Parris (MA,1969; PhD,1979) is retired and living in Burlington, VT.

Linda Safran (BA,1979; MA,1979) is Assistant Professor at Catholic University and a Research Associate at Dumbarton Oaks. She teaches ancient, late Antique, medieval and Byzantine art history. Her research on Byzantine art in South Italy continues, with articles recently published or accepted in Byzantion and Byzantinische Zeitschrift, and a book, San Pietro at Otranto and the Problem of Byzantine Art in South Italy, in press in Rome.

Paul Staiti (PhD,1979) is Associate Professor at Mt. Holyoke College. For 1991-92 he is the J. Clawson Mills Senior Fellow at the Metropolitan Museum.

Bernadette Levandowski O'Neil (BA,1980; BS,1980) has abandoned art history (in the professional sense only!) for the business world. She currently works part-time for Morgan Stanley and Company as a writer/marketer in the Equities Research division. The rest of the time she is at home taking care of her two-year old twin boys. In her spare time she writes fiction and studies French.

Joan G. Pierpoline (BA,1980; M'Arch,1984) is a self-employed architect. Her firm, located in Philadelphia, is called IntraMuros.

Richard S. Jacobs (BA,1981) is an investment banker with American Corporate Services. He's married and has a baby daughter.

Carol Neuman de Vegvar (PhD,1981) is Associate Professor of Art History and Chair of the Ancient, Medieval, and Renaissance Studies

Program at Ohio Wesleyan University. Her research is primarily concerned with sources and context in early western medieval art. She has published a book and several articles and anthologies on Anglo-Saxon art and its Irish and continental connections. Currently, she is working on a book on drinking horns.

Judith Stein (MA,1967; PhD,1981) is curator at the Pennsylvania Academy of Fine Arts. Recent activities include organizing a Judy Pfaff sculpture installation on view at the Academy summer 1991, and writing a catalogue essay for an exhibition of Alfred Leslie's Killing Cycle (regarding the death of Frank O'Hara) for the St. Louis Art Museum. Her major upcoming project is the organization of a Horace Pippin (1888-1946) traveling exhibition for 1994.

Amy Falk Stern (BA,1981) is currently at home taking care of her two children. Before "retiring", she worked in college admissions as Assistant Director of Admissions at Upsala College.

David Carris (BA,1982) is Public Arts Officer with the Vermont Council of the Arts. He runs the architecture and design and public arts programs. He is also an adjunct faculty member of the graduate program in historic preservation at the University of Vermont.

Ann Roberts (MA,1977; PhD,1982) is currently completing a book entitled "Dominican Women and Renaissance Art" and enjoying her three-year old son, Nicholas Herish.

Patricia T. Sydney (MA,1976; PhD,1982) is part-time lecturer at Bucks County Community College. She has also been writing and lecturing for the James Michener Museum in Doylestown. She spends time in her studio at home working mostly in porcelain and Raku.

Joanne Hirsh Tanker (MA,1982) owns Joanne Hirsh Associates, a full-service fine art and lighting consulting firm providing services to the corporate community.

Julie Valenti (MA,1982) is Director of Faculty and Student Affairs at the Pennsylvania Academy of the Fine Arts.

Nancy Wein (BA,1982) an attorney, is an associate with the law firm of Power, Weiss, and Marks.

Amy Carver West (BA,1982) is Director of Communications and Marketing at the Armand Hammer Museum of Art in Los Angeles. She is currently trying to return to a marketing position in the for-profit sector while also developing a market/business plan for a private gallery concentrating on the functional arts.

Bert Winther (BA,1982) is a PhD candidate at New York University. He is working on his dissertation "Isamu Noguchi and Twentieth-century Japanese Culture" as a dissertation fellow of the Japanese

Ministry of Education.

Mary Buttrick (BA,1983) is a self-employed architect in New York.

Kimberly Kroeger Miles (BA,1983) is president of Milestone International, Inc., an international fine arts advisory firm. Her firm provides services including collection development, management and promotion to individuals and corporations. Kimberly greatly enjoys the international travel involved in her position.

David Robertson (PhD,1983) has accepted the post of Director of the Martin D'Arcy Gallery of Medieval and Renaissance Art at Loyola University in Chicago. Prior to accepting this position, he spent close to ten years as Gallery Director and Associate Professor of Art History at Dickenson College. During academic year 1989-90, he was Fulbright Fellow at the University of Munich.

Julie S. Berkowitz (MA,1984) left her job as staff lecturer and coordinator of college programs at the Philadelphia Museum of Art to write a book on its art collection for Thomas Jefferson University. She is a University Art Historian with Thomas Jefferson University.

Julie Harris (MA,1984) is a Visiting Assistant Professor at Northwestern University. She is a specialist in Spanish Medieval Art and has had two articles published.

Evelyn Warburton Kirby (BA,1984) lives in England with her husband and five sons. She assists her husband in his business called "Chad", a company which designs and manufactures lamps.

Dorcas Lee (BA,1984) has been living in Stockholm, Sweden since summer 1990. She is working as the assistant to the Director of the Sweden Fulbright Commission.

Lisa Pilosi (BA,1984) is Assistant Conservator in the Department of Objects Conservation at the Metropolitan Museum of Art. She writes that Penn was a great place to combine the studies of art history and chemistry in preparation for a career in art conservation. The art history courses were interesting and challenging; the professors were professional and very accessible.

Caren Rabbino (BA,1982; MA,1984) is the Executive Director of the Miami Light Project, a not-for-profit cultural organization which she co-founded in 1989. The Project is the largest presenter of contemporary and multi-ethnic performing and visual arts in South Florida. Caren and her partner, Janine Gross, produce the annual Contemporary Performance Series in venues throughout Miami from November through June.

Michael Rosenfeld (BA,1984) is the owner of Michael Rosenfeld Gallery located in New York City. After graduating from Penn he

became a full-time dealer of twentieth century American art. His gallery, which he opened in 1989, concentrates on American paintings from 1910 to 1950, including Realism and Modernism.

Clayton Young (BA,1984; MBA,1984) is Assistant Treasurer at ITT Corporation.

Linda Dubnow (BA,1985) is an attorney with Streich Lang in Arizona. After graduating from Penn, she moved to Chicago and worked for a commercial bank as a financial analyst. Before law school she took some time off to work at a ski resort in Colorado. She is now considering a dual degree in law and historic preservation which Boston University offers.

Valerie Feigen (BA,1985) is a Junior Equity Analyst in Entertainment and Communications with Lehman Brothers. Prior to this position, she practiced tax and corporate law for ten months but realized that she did not want to make law her career. She is married to Steve Eisman (Class of 1984).

Elizabeth Gerstein (BA,1985) left her position as Public Affairs Coordinator for the Guggenheim Museum to start her own business doing decorative furniture painting, interior design and home accessory design.

Carol Heppenstall (BA,1985) opened the Art Space Gallery in Philadelphia, specializing in the arts of the Arctic Inuit and Northwest Coast Indian. She features changing exhibitions of individual artist's work and encourage a number of lectures, museum visits and programs which promote the arts of these people.

Ole W. Lyngklip, III (BA,1985) is in law school at the University of Michigan and expects to graduate in 1992.

Camille Serchuk (BA,1985) is a graduate student in Art History at Yale. She hopes that this is her final year of dissertation work. She and her boyfriend have decided to get married once her thesis is finished - hopefully by the summer.

Alexander Campos (BA,1986) is a Development Associate at the Whitney Museum where he is responsible for planning and implementing cultural and educational programs for members including lectures by scholars, seminars with artists, and travel tours exploring the art resources and private collections of various cities.

Steven Lloyd Fisch (BA,1986) is a medical doctor at New York Hospital. He thinks art history is an excellent major for future MD's because it not only provides a balance to all the science courses required of a pre-med undergraduate but the visible training is indispensable for a physician. He would one day like to teach a course in art history to pre-meds to encourage them to

enter into the most enjoyable major one can pursue in college. He sends his best to Drs. Brownlee and Watson.

Christopher Mead (MA,1978; PhD,1986), Associate Professor at the University of New Mexico, recently published two books: Houses by Bart Prince: An American Architecture for the Continuous Present (Albuquerque: University of New Mexico Press) and Charles Garnier's Paris Opera: Architectural Empathy and the Renaissance of French Classicism (New York: Architectural History Foundation).

Nancy Micklewright (BA,1975; MA,1982; PhD,1986) is currently working on a book about 19th century travel literature, particularly in the Middle East. She teaches Islamic art, art of the ancient Near East, and the history of photography at the University of Victoria in British Columbia, Canada.

John F. Mosteller (MA,1977; PhD,1986) is a Scholar-In-Residence in the South Asia Regional Studies Department at Penn. His book, The Measure of Form: A New Approach for the Study of Indian Sculpture, was published in 1990 by Abhinav Publications, New Delhi. In 1990 he was appointed Project Director of the Photographic Archive Indexing Project - a coordinated project between the American Institute of Indian Studies, the French Institute of Pondicherry, and the Ecole Francaise D'Extreme-Orient aimed at producing a computerized Index for the combined photographic collections totalling over 230,000 photographs.

Richard Pomerantz (BA,1986) got hooked on teaching children while working as an assistant English teacher at a primary school in Israel. Presently he is pursuing an Ed.M. in elementary education at Boston University. He often incorporates the history of art into his lessons while working as a student teacher in the Newton, MA school district.

Anne Delaney Pushkal (BA,1986) is Program Coordinator for the Latin American Cultures Program at Penn.

Seth Rozin (BA,1986) is Artistic Director of Interact Theatre Company, a theatre company which he founded in 1988 which produces primarily at the Annenberg Center. He is also a professional artist having shown his paintings and drawings at numerous galleries and competitions.

Karyn Zieve (MA,1986) is Assistant Curator in the Department of Prints, Drawings, and Photographs at the Brooklyn Museum.

Eileen Doyle (BA,1987) recently completed her masters in social work and is beginning a new job as director of a coalition that helps young men upon their release from prison. She recently wed Jose Gutierrez.

Bruce H. Goldfarb (BA,1987; BSEcon,Wharton,1987) is an attorney with Cravath, Swaine and Moore in New York.

Martha Wilson Harrison (BA,1987), a manuscripts intern at the American Philosophical Society, says "Hi, Jane!"

Amelia Jones (MA,1987) is Assistant Professor in Contemporary Art and History of Photography at UC-Riverside. She completed her dissertation on Duchamp and postmodernism for UCLA in June. She is still writing criticism and working to get her dissertation published. She has written a major article on "Male Paranoia and the New Woman" in Hollywood films that is forthcoming in Camera Obscura.

Andrew Robb (BA,1987) is a candidate for a masters in Conservation of Art at the University of Delaware Winterthur Museum. Prior to this, his work has been varied. Besides working for a private paper conservator, he worked at the Institute of Contemporary Art compiling the bibliography, checklist and exhibition history for the now famous Robert Mapplethorpe exhibition. He then moved on to the Conservation Office of the Library of Congress where he stabilized and treated large collections in the Rare Book and Special Collections Division. He also did some analytical work at the Conservation Analytical Laboratory of the Smithsonian Institution. His work now as a graduate fellow in conservation has been a goal of his since he was a Penn that is as fulfilling and exciting as he thought it would be.

Janet Charlotte Smith (PhD,1987) received the Founders' Award and Ann Van Zanten Medal from the Society of Architectural Historians for her 1990 article in the Journal. She presented a talk for the Byzantine Studies Conference in November.

Robert H. Arbuckle (BA,1988) is Production Assistant at Amberson Enterprises, Inc. He has been working in classical music administration, first at the New York Philharmonic, and since 1989 with Leonard Bernstein's firm, Amberson Enterprises. During the last year of the Maestro's life he toured with him to London, Berlin, and Tokyo, and worked on the creation of a Tanglewood-style music festival, the Pacific Music Festival, in Sapporo, Japan. Since the Maestro's death he has assisted in the production of three major Bernstein memorial concerts in New York, as well as the Aaron Copland Memorial Concert. Last summer he returned to Japan as an administrator at the second Pacific Music Festival, and he continues to work on Bernstein-related projects.

Jacqueline Bode (BSE,1987; BA,1988; MSE,1989) is a student in the MSE/PhD program at MIT.

Jennifer A. Darnell (BA,1988) is employed by the Water Pollution Control Federation Production Department. She is putting her art history education to good use as an Art Information Volunteer at

the National Gallery of Art on the weekends.

Andrew C. Jacobs (BA,1988) has started a small long distance company.

Barbara Worthington Lindtner (BA,1988) has worked for Philadelphia National Bank since 1989 in various areas of commercial banking such as the International Division for Latin America, regional banking, foreign corporate, sales and marketing, and, currently, commercial lending. In addition, she represents two Spanish women artists and has tried to bring a major Spanish exhibition of women artists in Europe to the US.

Maria E. Paumgarten (BA,1988) is a student at the Pennsylvania Academy of Fine Arts with a concentration in printmaking. Prior to becoming a graduate student, she taught at Germantown Friends School.

David Underwood (PhD,1988) was recently re-appointed Assistant Professor of Art History at Rutgers University in New Brunswick, New Jersey, where he teaches modern architecture and planning. In addition to revising his dissertation for publication, he is working on a book, Oscar Niemeyer and the Architecture of Brazil, which will be published by Rizzoli. This past year he was an invited speaker at the New Orleans Architecture Symposium and published an article that originated in his master's paper for Renata Holod: "Alfred Agache, French Sociology, and Modern Urbanism in France and Brazil" (Journal of the Society of Architectural Historians, June 1991)."

Adrienne Zicklin (BA,1988) was a summer intern at NYC City Planning Department and is looking for a permanent job.

Lawrence Butler (PhD,1989) has happily positioned himself as a "Levantist" at George Mason University teaching Byzantine, Medieval, Islamic, and Ancient Near Eastern Art; occasionally Architecture and Humanities. He enjoyed seeing Penn people at CAA last February, where he, Nancy Micklewright, and Lee Striker ran a session on Scholarship in Turkey. He presented a paper and co-chaired a session at the Byzantine Studies Conference in Moscow.

Mark Crinson (PhD,1989) is a part-time lecturer at Loughborough College of Art and Design and the Open University.

Margaret Doyle (BA,1989) is teaching English in Czechoslovakia. She will be returning to the US next fall to begin graduate studies in art history.

Nancy Fresella-Lee (MA,1989) is living in England with her husband and two children. She attended Cambridge University International Summer School in Art History studying "The Englishness of English Art". In 1989, her article The American Paintings in the

Pennsylvania Academy of the Fine Arts: An Illustrated Checklist was published.

Michael Lewis (PhD,1989) is a staff historian at the Canadian Centre for Architecture in Montreal, Canada.

Louise Marshall (PhD,1989) is an assistant professor at the University of Sydney in Australia specializing in Renaissance art.

Kelly Mitchell (BA,1989) is employed by the Philadelphia Museum of Art.

Therese O'Malley (BA,1975; MA,1981; PhD,1989) is Assistant Dean at the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art. She has been serving on the Senior Fellows Committee for Studies in Landscape Architecture at Dumbarton Oaks. In addition, she has been publishing and lecturing in the field of 18th and 19th century garden history.

Carole Paul (PhD,1989) is Assistant Research Art Historian in the Department of Art History at the University of California at Santa Barbara. Her article, "Mariano Rossi's Camillus Fresco in the Borghese Gallery", a contextual analysis of the meaning and style of one of the major ceiling paintings of late eighteenth century Rome, is scheduled to appear in the June 1992 Art Bulletin. She spent academic year 1990-91 in Rome working on four articles: (1) "Style and Taste in Late Eighteenth Century Roman Art" (To appear in the Memoirs of the American Academy of Rome, by invitation of the academy's director, Professor Joseph Connors), (2) "Corrado Giaquinto (1703-66) and Roman Church Decoration", (3) "Coli and Cherardi in Rome", and (4) "Roman Church Decoration by Luigi Garzi (1638-1721).

Patricia Pullman (BA,1989) is an MFA student at Columbia University working on her thesis which is a Board of Directors Manual for the American Craft Council.

Jennifer A. Saltzman (BA,1989) is a cataloguer in the 19th and 20th century Decorative Arts Department at Sotheby's in New York.

Todd E. Siff (BA,1989) is a second year medical student at Baylor College of Medicine in Houston.

Sarah S. M. Smith (BA,1989) is a second grade teacher at the Town School for Boys in San Francisco.

Joan K. Stemmler (BS,1956; MA,1978; PhD,1989), an independent scholar, is researching, giving papers, and writing articles on Blake. She lives in Washington, DC.

David H. Bornstein (BA,1990) began his studies in UCLA's M.Arch. program.

Alison Davis Chaitman (BA,1990) is Director of Marketing and Public Relations at Christophe de Menil.

Dawn Dobras (BA,1990) is employed by the Esprit Co. in San Francisco.

Cathleen Fleck (BA,1990) began the MA/PhD program in art history at Johns Hopkins University where she plans to concentrate in late medieval art.

Rebecca Hammer (BA,1990), a bookkeeper at the John Berggruen Gallery, says that San Francisco is amazing but balancing debits and credits is not!

Kathleen James (MA,1990; PhD,1990) is Assistant Professor in the Department of Architecture at the University of Minnesota - Twin Cities.

Christina Olsen (MA,1990), a PhD candidate at Penn, spent the summer of 1991 finishing an article on Botticelli's Nastagio degli Onesti panels to be published in "Art History" in June 1992. Before that she was in Milan, Italy working on her dissertation tentatively entitled 'The Court at Play: Northern Italian Tarocchi Decks from the mid-Quattrocento'. She will be returning to Italy in January 1992 to continue her work on the thesis.

Peter Reed (PhD,1990) is Director of Research of the Architectural Archives at Penn. He is working on an exhibition of the work of George Howe, co-designer of the PSFS Building.

Laura Tanner Swinand (BA,1990) recently completed a one-year internship in the curatorial and education departments at the Walker Art Center in Minneapolis. After completing her internship, she married Andrew Swinand (W,1990) and will be living in Germany for the next three years. While there she hopes to do some more museum work, take some courses in art history, and study German, in preparation for graduate school.

Susan Taylor (MA,1986; PhD,1990) was a visiting lecturer, during fall semester 1991, at Harvard University Graduate School of Design teaching courses on the history of landscape architecture. She has also been awarded the Bourse Chateaubriand from the French government to begin research on a book based on her dissertation. The tentative title is "Political Discourse in Three Dimensions: Marie Antoinette and the Picturesque Garden in France 1770-1789". She will be living in France with her husband after January 1992.

Pamela Von Essen (BA,1990) is a student at KU Law School.

Robert Wojtowicz (PhD,1990) is currently assistant professor at Old Dominion University in Norfolk, VA, and has been teaching general courses in art history and American art and architecture.

HISTORY OF ART MONTHLY BULLETIN

Ex Cathedra or Words from the Chair:

1. On Computing As some of you may have noticed, the little workroom next to Professor Pittman's office has begun to fill with our long awaited computer equipment. More is on the way. We hope that by the end of the semester, our CAD equipment will have arrived also. Sherif Wahdan has been appointed research assistant for computing for this academic year. He is working closely with Professor Pittman and the SAS Computing Office to set up our equipment so that eventually we can have access to collections of museums and libraries on videodisks, and can begin to digitize our own slide library. At the present time we have already received two disks, one collection of 1500 images on Islamic architecture, the other the Louvre collection of Ancient Near Eastern art. After break, there will be a demonstration of these materials. Concurrently, we are also applying for other funds and investigating the realm of imaging. Contact Sherif or Professor Pittman if you have any information, ideas or contacts that could prove useful.

For those who are still in the beginning stages of using electronic information, let me reiterate my invitation of early fall. The computer in the TA office has a connection to the computerized catalogue of the University libraries. To use it, contact Joan Jones.

2. The Summer Immersed as you are in courses, seminar reports and papers, this is probably not a moment when you want to be making plans for the summer. Yet, there are some opportunities for summer fellowships and internships which should be noted, see, for instance, our new fellowship for undergraduate travel. Also, opportunities for pre-dissertation proposal travel will be announced in the coming month. Be prepared to take advantage of them.

3. The Lounge I am pleased to note that the use of the lounge has increased and that you are beginning to feel at home in these premises. We would like to keep it as open and as generous as possible. Yet, our budget does not permit lavish catering. I, therefore, ask all those using the lounge to be sure to **clean up after themselves**. Also, think of bringing in a bag of munchies now and then to replace what has been consumed by you and your friends.

Have a productive and/or relaxing break!

From the Graduate Group Chair:

ADMISSIONS

We have now nearly completed the review of the more than 150 applications that we received this year -- a new record. We hope to start a class of eight or ten students in September, and we have admitted twenty-four applicants so far. Five of those have been offered William Penn Fellowships by Dean Fitts, and two others have been nominated for such fellowships and await his decision. In addition, the names of four of the newly admitted students have been put forward for Foreign Language and Area Studies (FLAS) fellowships. The review of those nominations will be concluded after the spring vacation. As you can see, that leaves many of the newly admitted students still without support, and we will have to do our best to spread our few (2.5) University fellowships among them, supplemented by whatever Teaching Assistantships we can spare. We will make our financial offers by April 1, and admitted students are then given until April 15 to reply. After that, if any money has been "returned" to us, we can make offers to those whom we have left unsupported. It often takes until late in the summer before the final assignment of fellowship funds is made.

Some of the newly admitted students will be visiting Penn over the next few weeks. Others will be phoning with questions. They often ask to be put in touch with students who are now in the program, and I will be contacting many of you to help out by talking to them. Thanks in advance.

OUTSIDE LECTURES

We are just beginning to receive word about the winners of national and international fellowships. We are delighted to note that David Roxburgh has received an award from the American Research Institute in Turkey and that Twylene Moyer has received a Kress Fellowship for work at the Kunsthistorisches Institut in Florence. Many others are finalists for fellowships. Like them, we are waiting for the good news.

From the Undergraduate Chair:

Mark **Wednesday, March 25** on your calendars. Career Planning will sponsor a workshop on "What to do with your art history major" from 7 to 9 p.m. in Houston Hall. Bring questions, note pads!

See the announcement in this news bulletin -- or see a faculty member for a copy -- about the **Silfen Travel Fellowship**! This is a new, quite wonderful opportunity for summer travel and study of art and architecture. It is designed for art history majors and minors in their junior year. Deadline for applications is March 30.

Juniors considering writing an honors thesis next term: now is the time to be discussing such a project with your potential adviser. Obtain the information and registration forms in the history of art office.

News from the Slide Collection:

As Chair elect of the Art Section of the Association of College and Research Libraries (a major division of the American Library Association), Micheline Nilsen is responsible for the planning of a program at the 1993 American Libraries Association Annual Meeting which will be held in New Orleans. The topic of New Orleans architecture was suggested by Micheline and heartily endorsed by the Art Section's membership at the San Antonio ALA midwinter meeting. The program will include at least four speakers, two of whom will speak about the architecture itself (hopefully one on the traditional aspect and the other on post-modern developments), one speaker will address the issue of preservation and the fourth will try to outline the specific issues connected with documenting and collecting research material for local architecture. A number of self-guided walking tours will be prepared for the meetings and handed out to participants. The tours will be designed to address general as well as specific interests such as theater, music, vernacular or ethnic focus. These guides will also include a bibliography which librarians can take home to use for reference or collection development.

If any of you are aware of possible speakers (local) or other resources, please let Micheline know.

Slides and Ethnography

The staff of the Slide Collection developed a special cataloging scheme for ethnographic material to be able to handle the grazing sheep, smiling babies and fertility elixirs one never quite knew what to do with. This scheme is an adaptation of the Fogg system and takes into account basic life cycle, conditions and activities to accommodate most items which do not fit under the traditional classifications of city planning, architecture, landscape architecture, sculpture, painting and minor arts. The scheme has been published in the latest issue of VRA Visual Resources Association Bulletin (Volume 18.4, Winter 1991). Since many of the major slide collections in the country use a Fogg-based system, it is hoped that this new scheme will help a number of colleagues at other institutions.

SILFEN TRAVEL FELLOWSHIP

The Silfen Travel Fellowship is a three-month summer fellowship aimed to enable students of art history to enhance their classroom work with travel to the sites of works of art and architecture.

Juniors of good standing, both majors and minors in the History of Art, are eligible.

Juniors should apply with a proposal of a travel and study itinerary that will explore a coherent focus. The proposal may relate to works of art which will eventually become the subject of an honors paper, though it may also involve works of art unrelated to course work. The travel will take place during the summer between the student's junior and senior years, in this country or abroad. The Fellowship aims to enable students to carry out an independently generated project and is not for summer school programs. The recipient shall submit progress reports midway through the project and at the end of the summer.

Fellowship applications will be judged by the art history faculty on the coherence of the project and on the variety of experience within its scope.

The deadline for the proposal is March 30 to be submitted to the Undergraduate
Chair,

Prof. Elizabeth Johns

The award of the Fellowship shall be announced no later than April 15.

HISTORY OF ART MONTHLY BULLETIN

Ex Cathedra or Words from the Chair:

1. Celebrations

The end of the semester blast is turning into a garden party, weather permitting. So bring your spouses, significant others and various progeny to Professor John McCoubrey's house on Sunday, May 3 at 5:00 PM. Refreshments will be served. RSVP to Joan Jones.

As has been the tradition in former years, all graduating majors, and all recipients of MA and Ph.D degrees are invited with their parents to a reception on the afternoon of commencement day. Look for specific invitations in your mailboxes.

Congratulations to all undergraduates and graduates on their success. The scholarship and fellowship list looks very impressive this year.

2. The Summer II

The faculty will be meeting for a review of graduate student performance in the second week of May. After this meeting, the summer travel grants will be announced.

3. Access

I will be happy to see any student during my regular office hours or by prior arrangement. These hours will be continued throughout the summer unless otherwise announced. Please contact the office about any changes.

NEWS FROM THE GRADUATE CHAIR:

The end of semester brings with it several final exercises. Remember that the work of all graduate students will be reviewed at a faculty meeting in May. If you are taking courses, make sure you have no incompletes. If you are writing an A.M. paper or Ph.D. thesis, make sure your advisor knows the state of your work. After the meeting, all students will receive a brief report on our review.

Please note also that we will allocate summer travel funds and make preliminary TA assignments for next semester at our May meeting. You should have received an announcement about each of these processes; if not, get one from Debra McDonald. Your deadline for both is Monday, May 4, at 10 AM.

We are delighted to report these successes in fellowship competitions to date:

American Institute of Indian Studies (AIIS): Gail Maxwell
American School, Athens (summer): Susan Tegtmeier
American Research Institute in Turkey: David Roxburgh
CASVA: Bratislav Pantelic
DELMAS: Mary Pixley
Fulbright: Mary Pixley
Kress-Florence: Twylene Moyer
Kress Travel: Christina Olsen and David Roxburgh
Leverhulme: David Roxburgh
Penfield: David Roxburgh (wait list)
SAS/Mellon: Deborah M. Deliyannis, Twylene Moyer, Christina Olsen, Bratislav Pantelic, Susan Reid (wait list), Oliver Shell, Preston Thayer, Robin Williams (wait list), Carla Yanni, Sylvia Yount

Congratulations to all!

COLLOQUIUM

April 24 Dr. Ann Temkin, Department of Twentieth Century Art, Philadelphia Museum of Art, "Joseph Beuys: How to Explain Pictures to a Dead Hare". Seminar Room 562, 3-5 PM.

FRENCH AND GERMAN LANGUAGE COURSES

German for Reading Knowledge

May 19 to June 26, 1992; Monday, Tuesday, Wednesday, Thursday, 1:00-4:15 PM. Location to be announced.

French for Reading Knowledge

May 19 to June 26, 1992: Monday, Tuesday, Wednesday, Thursday, 4:20-5:55 PM. Location to be announced.

These Language Courses are open only to registered Ph.D. students. A student may take only one of the two courses in summer, 1992. No tuition or fee will be charged. Graduate

students should sign up for these courses in 301 College Hall by April 30. Students who sign up will be notified shortly thereafter whether they have been accepted. Since enrollment is limited, admission may have to be denied to some students. Priority will be based on seniority.

ART HISTORY MAJORS AND MINORS

The Art History Department has just added a third undergraduate seminar (ARTH 301) for the fall term, 1992. It will be a seminar in Durer (301 303), taught on Tuesdays at 1:30 PM by Visiting Assistant Professor David Heffner. Please call Elizabeth Johns, Undergraduate Chair, (x6202) to make your "reservation".

Congratulations to Silfen Travel Fellowship recipients Rena Hoisington and Miguel Posada.