

HISTORY OF ART MONTHLY BULLETIN

Ex Cathedra or a word from the Chair:

There are several items that have come to my attention concerning the life and well-being of our community in the department:

ID Cards The management of the 3440 Building will be demanding special ID cards for after-hours use of the building. Please contact Joan Jones about the procedures for obtaining the card.

Elevators and Stairs The arrangements for traffic and security in the building are predicated on the use of the elevators for everyday traffic. The stairs are only to be used in case of fire! This may not suit some of the more athletic members of the community, but for the duration of our stay in this building, please leave your aerobics outside these premises.

Computer The computer in the TA office is now equipped with a PENNLIN access. Please sign up with Joan to use it. All first year graduate students have an allowance for online searches at the reference desk in Van Pelt. Contact Jane Bryant.

Politeness The members of our dedicated staff are here to help faculty and students. They deserve our respect and good humor for doing many, often thankless, tasks which make our life easier. They have assigned desks which are their private space and can only be used with their permission.

Special Events Graduate and undergraduate students are energetically encouraged to participate in the special lectures and events sponsored by the department. **These are also part of your training and education. Be there!!**

Otherwise -- Best wishes for a productive fall!

News from the Graduate Chair:

Another Season of Fellowship(s)

We are again in the midst of putting forward our students in the many national and international competitions for fellowship funds. Some of these competitions require departmental nomination, others are entered by students on their own. We must continue to do exceedingly well in both types of contest, bringing money in from outside the University, if we are to support everyone. This year, thanks to our past successes, **Bratislav Pantelic** is supported by a junior fellowship from Dumbarton Oaks, **Patricia Bochi** is a fellow at CASVA, **Cynthia Robinson** has a Fulbright, **Al Acres** is supported by a Kress Dissertation Fellowship and **Michele Taylor** is supported by a Charles Peterson Fellowship. Moreover, **Andrew Walker**, **Susan Tegtmeier**, **Michele Miller**, and **Sylvia Yount** continue under the umbrella of multi-year Javits Fellowships. These fellowships materially lighten the financial demands that would otherwise fall on the department and the University.

It is our collective responsibility to identify funding sources and prepare the most impressive possible applications. All students should familiarize themselves with the fellowship notebooks kept in our office and find their way to the information files maintained in the dean's office and at the Office for International Programs. You may wish to consult the several useful bulletins prepared by Dr. Debra Israel, the Assistant Dean of the Graduate Division: "Fellowships and Grants for Graduate Study and Training" (a guide to finding out about available funding), "Grantsmanship" and "Grantsmanship II" (which offer wide-ranging advice about applying for and winning fellowships). (Copies of these are posted on the graduate bulletin board in the outer corridor and are available from Debra McDonald.) The applications you write should always be submitted to your advisor for review before sending them off.

At the faculty meeting on October 1, the Graduate Group nominated the following students for fellowships at the Center for Advanced Studies in the Visual Arts (CASVA) at the National Gallery of Art: **Sylvia Yount** (Wyeth Fellowship), **Katherine Hacker** (Ittleson Fellowship), **Darielle Mason** (Andrew Mellon Fellowship), **Oliver Shell** (Finley Fellowship), **Bratislav Pantelic** (Paul Mellon Fellowship), **Robin Williams** (Kress Fellowship), **Carla Yanni** (Davis Fellowship), **Rebecca Butterfield** (Chester Dale Fellowship), and **Christina Olsen** (Chester Dale Fellowship). We also named the following nominees for Kress Foundation fellowships: **Twylene Moyer** (Research Fellowship at the Kunsthistorisches Institut, Florence), **David Roxburgh** (Travel Fellowship), **Katherine Hacker** (Travel Fellowship), and **Christina Olsen** (Travel Fellowship). Congratulations (and good luck) to them all!

As you can imagine, assembling the dossiers for all these applications is a very large task, and in the case of fellowships that require departmental nominations, this burden falls on Debra McDonald. She and I ask for your fullest cooperation (and your good humor, too).

Where Are You?

In this age of electronic mail and international databases, we still rely on you to convey to the office personally your current address and phone number. Make sure we've got it right. Check the just-completed address list and let Silvia know now if you're not where we think you are. If you're going to be someplace else for more than a few days, let us know where. This information is especially important for sending notices about grades, fellowships, teaching, degrees, and other vital matters. It is not enough that your advisor knows where you are; she or he may be out of town, too, at just the critical moment. Nor is it enough that the University data system has your address right; when I'm scribbling you a note about a job opportunity that's just perfect for you, I go by what's on our address list.

Two Jobs for Spring

We have received advertisements for one-semester jobs at Dickinson and Lafayette Colleges. Dickenson wants someone to teach the first half of the survey and medieval, and Lafayette needs a person to do ancient and Renaissance. Details in the job book.

Keeping Body and Soul Together

In response to numerous requests (well, actually, I discussed the idea with one student, and she didn't think it was a terrible thing), I am making public some of the incredibly cheap, remarkably tasty recipes that my wife and I subsisted on while writing our doctoral dissertations. This first one makes use of canned mackerel, one of the cheapest things going, but not, I confess, something to snack on right out of the can. Next month: the world's best meat spaghetti sauce.

Holy Mackerel Fish Loaf

- 1 medium onion, chopped (4 ounces)
- 1 medium to large carrot, chopped (4 ounces)
- 1 rib celery, chopped
- 3 TBSP butter or margarine
- 1 can (15-ounce) mackerel
- 2 cups soft bread crumbs (4 slices)
- 1 egg, lightly beaten
- 1 TBSP lemon juice
- 2 tsp grated lemon rind
- 1/4 tsp dill

1/4 tsp salt
1/4 tsp pepper

Saute onion, carrot and celery in butter until tender (not browned). Drain liquid from mackerel into mixing bowl; bone fish, remove skin, and flake into mixing bowl. Add vegetables, bread crumbs, egg, lemon juice and rind, dill, salt and pepper. Mix thoroughly. Spoon into well buttered loaf pan, mold or cake pan. Bake at 350 for 35 minutes or until lightly browned. Let stand a few minutes to set before cutting or turning out of pan. Makes 2 very generous servings.

News from the Undergraduate Chair:

The art history majors and minors met to catch up on department news and make plans for the year on September 24. Occasional programs will be held on Tuesday or Wednesday afternoons at 5 in the department. Already on the docket:

Sunday, October 27: Majors and Minors Potluck at the home of Elizabeth Johns, 2419 Naudain Street, 6:30 p.m. (Cross the South Street Bridge, turn left at Taney and right onto Naudain; it's in the third block on the left, a walk of about 13 minutes from Meyerson). Sign up to bring your unforgettable specialty in the Department Office.

Tuesday, October 29: Professor Lothar Haselberger, new member of the department who holds the Williams Chair for Roman Architecture, on "What does an Archeologist Do?" 5:10 p.m. in the department seminar room.

Tuesday, November 19: Dr. Danielle Rice, Curator of Education at the Philadelphia Museum of Art, on "Careers in Museums". 5:10 p.m. in the department seminar room.

Ideas for future get-togethers: talks on historic preservation, conservation, and on publishing in art; visit to an ICA exhibit and late-afternoon forum.

Don't miss the exhibition at the Arthur Ross Gallery curated by graduate students in the History of Art Department. It's called "Seeing Women," and is accompanied by an interpretive catalogue. Put the following lectures on your calendar, all planned to complement the exhibition:

October 16 (Wed): Michael Kammen, Professor of American Culture and History, Cornell University, "Collective Memory and the Transformation of Tradition in American Culture" 5 p.m. Meyerson Hall, Room B-3

November 6 (Wed): Barbara Weinberg, Curator of American Paintings and Sculpture, Metropolitan Museum of Art, "On Exhibitions: A Portrait of the Professor as a New Curator" 5 p.m. Meyerson Hall, Room B-3

Majors, if you haven't yet seen me for advising, make an appointment to do so right away (Tuesdays 2-4), or telephone 898-6202.

It's not too early to start planning your spring courses. The wide range being offered encourages an exciting distribution: Roman Art and Architecture, High Renaissance Art in Italy, Netherlandish Painting, Modern Architecture, European Painting and Sculpture 1870-1900, Twentieth Century Art 1945 to Now, and American Painting and Sculpture 1861-1940. In addition, there will be three undergraduate seminars: Problems in Urban Design, Architecture and Archaeology, and Renaissance Art. Remember that registration for the Undergraduate seminars is by permit only, to be secured from the undergraduate chair.

A Few Words from Micheline Nilsen of the Slide Collection:

Staff

First let me make sure you have all been updated on our latest staff changes.

Our two bibliographic specialists are now Christal Springer and Elizabeth Williams, who received this well-deserved promotion last June.

Christal has a B.A. from Stockton State College and is a M.A. degree candidate in Art History at Syracuse University.

Elizabeth has a B.A. in Art History from Penn and has spent a post-baccalaureate year at the University of Oxford.

Bibliographic specialists have responsibility for assisting patrons with reference questions and for classifying slides. In addition, they each have specific duties. Christal schedules and coordinates the work of the photographer(s). Elizabeth supervises the checking-in of processed film and organizes the review carousels.

Sam Garst, who had been our photographer last spring has stepped into the clerk's position left vacant by Elizabeth's promotion. Sam has a B.A. in Visual Art and Sociology from Earlham College. He also has extensive experience with computers. As clerk, Sam's responsibilities include circulation, initial public service contact and preparation of labels.

While a search is being conducted for a photographer, our volume 2, number 1, october, 1991

photography is being done by Warren Chen and Julie Hahn, a graduate and an undergraduate student.

I think you will find our staff alert to patrons' needs and eager to help all of you as promptly and efficiently as is humanly possible.

Gifts

Over the past two years, we have received several gifts of lantern slides: 9,945 from the Brooklyn Museum and 1,702 from the Classics Department at Vassar College. The slides from Vassar cover primarily Ancient Greece and Rome. The material from Brooklyn is considerably more diverse and includes a little bit of everything.

Minaret is the name of the software we have selected to automate our collection. We are beginning to experiment with this software and should begin using it soon. We selected this particular product because it did not require any modification to our practices and enabled us to create records which could be loaded into the Libraries' database or to satellite database and thus become available to you on your office computers.

Security

We would like to remind you that when you enter the Slide Room after hours from the Library staircase, we request that you take the precaution of re-locking the door as soon as you have opened it. This is for your own protection as well as for the security of the facility and we ask that you lock it whether the library is open or not. This routine also has the advantage of making the closing up procedure from either alarmed door exactly the same.

We all feel fortunate to be enjoying a comfortable facility and look forward to hearing your suggestions about projects or adjustments.

Events and Deadlines:

Colloquium Schedule for October:

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| October 11 | Professor Malcolm Campbell on " <u>Pietro da Cortona's Hager, Ishmael, and the Angel</u> " |
| October 18 | Professor Lothar Haselberger on "Designing Marble Joints: The Frieze of the Temple of Apollo at Didyma" |
| October 25 | Professor Christine Poggi on "Toward Vito Acconci's Early Work" |

November 1 Professor John McCoubrey on "Recentering the Work of Art in the New Discipline"

As always, colloquium will be held on Fridays, 3-5PM in Room 562.

Special Events:

October 10 (Thurs) Professor Edward McParland of Trinity College, Dublin, will speak on "James Gandon and the Growth of Dublin" at 5:15 p.m. in Suite 560

December 1991 A.M. and Ph.D. Candidates:

October 4 Final date to apply in the Graduate Office for these degrees

October 9 Final date for presentation to faculty of completed doctoral dissertation

October 18 Final date to apply with late fee for degrees (\$25)

Calendar Notes:

October 11 (Fri) Drop period ends

October 12-15 Fall term break
(Sat - Tues)

ATTENTION GRADUATE STUDENTS:

Anyone interested in serving as the GSAC representative for academic year 1991-92 can register their names on the sign-up sheet located on the graduate bulletin board.

New Students:

We welcome the following graduate students to the History of Art Department:

Susan Bollendorf - BA, Emory University

V. Scott Dimond - BA, University of California at Berkeley
MA, University of Chicago

- Carolyn Dobbs** - BA, Rutgers University
- Anna Dombrowski** - BA, Wellesley College
JD, George Washington University
Museum Studies Certificate, New York
University
- Aurele Emery** - BA, University of Pennsylvania
- Lee Glazer** - BA, George Mason University
MA, Yale University
- Carol Hagan** - BA, Wesleyan University
- Robert Krulak** - BA, Wesleyan University
- Yelena Rakic** - BA, Barnard College
- Cynthia Slack** - BA, Trinity College
MALS, Wesleyan University
- Sherif Wahdan** - BS, Cairo University
M.Arch., University of Michigan
MA, University of Michigan

Faculty News:

Elizabeth Johns and the graduate students in HA 588, spring semester, have just opened the exhibition "Seeing Women: Students Select from the Susan and Herbert Adler Collection of American Drawings and Watercolors" at the Arthur Ross Gallery. Upcoming lectures to accompany the exhibition are listed in News from the Undergraduate Chair. Professor Johns served as consultant for the Thomas Eakins exhibition that just opened at the Pennsylvania Academy of Fine Arts: "Thomas Eakins Rediscovered: At Home, At School, At Work". She is technical adviser to the play about Eakins, "Life Class", by Jon Klein, that will open at the Philadelphia Museum of Art later this month. In early November she will speak 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 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 this year included a historian and a professor of literature), she will announce the prize October 31 at the Association's annual meeting in Baltimore. Her own book, American Genre Painting: The Politics of Everyday Life, will make its convention debut at this meeting.

In September, with the aid of some new photographs, **Suzanne Lindsay** completed a manuscript for a long-ish note on the enigmatic sculptural group by Emile Hebert entitled Et Toujours/ Et Jamais/, first shown in the Paris Salon of 1859 as a large-scale plaster. She re-interprets the work on the basis of what she proposes as the source of its title, a once-celebrated Savonarola-esque exordium of the 1750s which she found this spring, leafing through a mildewed copy of Longfellow's poetry, which quotes the relevant passages as the conceit for one of the Songs. Dolce far niente does pay off. A series of just-concluded laboratory sessions will, she hopes, spur her to write up her National Gallery entries on their rare Gericault ecorche de cheval, for which they have the original wax model and a unique lost-wax bronze probably of 1832, and their very common Barye sand-cast equestrians and animal combats, for which new information about the subjects came to light in the course of her research.

John McCoubrey spent much of this summer - and last - recapturing his graduate school education. Last summer in Greece and, as guests of the Strikers, in Istanbul thence to Anatolia and the Greek sites on the Turkish coast. This summer 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 found ourselves 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.

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 Malyan, 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 is delivering a paper on this topic in Rome in late October at a 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.

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.

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.

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.

Student News:

Deborah Mauskopf married Constantine Deliyannis, an astronomer, in August and has moved to Hawaii. She has embarked on her doctoral dissertation, a critical edition of the Liber Pontificalis of the 9th-century bishop of Ravenna, Angellus.

Bratislav Pantelic has been awarded a Junior Fellowship at the Dumbarton Oaks Center for Byzantine Studies (Washington, DC) for work on his dissertation on the architecture of the church at Decani.

Michele Taylor was awarded a Charles Peterson Fellowship in July and August 1991 at the Athenaeum in Philadelphia. She has been researching architectural competitions and theory in Philadelphia in the 1820's and 1830's.