



Bulletin

OF THE ASSOCIATION OF ART HISTORIANS

No. 8 February 1979

Blake's sentiment 'Eternity is in love with the Productions of Time' takes on a haunting reality for editors as copy deadlines come and go and the delicate motions leading to the next *Bulletin* are set in train. In a world where time is in short supply for all of us, 1979 seems to betoken developments which may enable us to make more efficient use of it. This issue contains news of readier access to areas of the Tate's collections with the Spring opening of its extension; of a mail order firm which specialises in the speedy delivery of urgently-needed art books; of discussions on the idea of computerised data banks for art historians. Detailed arrangements for the Spring Conference are also far advanced as we go to press.

Please send me copy for No. 9 by 1st June.

John Sweetman, Editor, Department of Fine Art, The University, Southampton, SO9 5NH.

AAH LONDON CONFERENCE

Friday 30th March—Monday 2nd April

Institute of Education, University of London, 20 Bedford Way, London WC1.

Programme of the Fifth Annual Conference

FRIDAY 30 MARCH

11.00 Registration

The Registration booths are situated in the Crush Hall, on the Lower Ground Floor. Each person attending will be given full details of the Conference, timetable, map of the area, plan of the building and a complete set of abstracts of all the papers in all sessions.

There will be a display of publishers' books on art and design history in the Crush Hall

02.00 Opening Session: Chairman: Prof John White

Prof H. W. Janson: *The Image of the Human Soul.*

03.00 Tea in the Jeffrey Hall

03.30 Prof Peter Murray *Whither Art History?*

04.15 Adrian Heath *Some Debts acknowledged—the artist and art history.*

06.00 Reception at the Banqueting Hall, Whitehall (£1.00 per person)

SATURDAY 31 MARCH

09.30 1st paper in each academic session (see below for details)

10.15 2nd paper in each academic session

11.00 Coffee

11.30 3rd paper in each academic session

12.15 4th paper in each academic session

01.00 Lunch Warncliffe Suite, Hotel Russell (£3.50 per person)

02.15 Polytechnic and Art School Group Meeting. Chairman: Mary Stewart

03.00 Tea

03.30 Museums & Art Galleries and Higher Education Chairman: Michael Diamond.

06.30 Reception at The Victoria and Albert Museum, Raphael Cartoon Court.

SUNDAY 1 APRIL

Visits: Please indicate on the enclosed booking form which visit you would prefer.

Visits Organiser: Leela Meinertas, department of Furniture, Victoria and Albert Museum.

Transport will be arranged for all these visits, as and where appropriate.

This programme has not been finalised in every detail, but it is expected that the final arrangements will in most cases be as follows:

Visit no 1
Greenwich

Dulwich College Gallery; Royal Naval College; Queens House; Rangers House.

Visit no 2

Adam Houses

Osterley Park; Syon House; Adelphi Room, V & A; Kenwood House.

Visit no 3

Kent Houses and Castles

Knole; Penshurst Place and church; Lullingstone Castle.

Visit no 4

19th century in London

Leighton House; Ernest Debenham House, Addison Road; Greek Orthodox Cathedral, Notting Hill Gate; Forbes Collection, Old Battersea House.

Visit no 5

Art and Crafts Architecture

The Orchard, Shire Lane, Chorleywood; Tilehurst, Bushey; Myholme, Bushey; Grimsdyke Hotel, Harrow Weald.

Visit no 6

19th and 20th century Industrial Architecture

Abbey Mills Pumping Station, Paddington-Euston-Kings Cross.

Visit no 7

London Hotels

Charing Cross Hotel—dining room; The Ritz—winter Garden and dining room; Inverness Court; Cambridge Gate, Regent's Park, Cafe Royal.

Visit no 8

Henry Moore Collection, Much Hadham

Visit no 9

20th century visit

To include the Eileen Gray exhibition (V & A) and Hampstead Garden Suburb.

MONDAY 2 APRIL

09.30 Museums Group Meeting

Chairman: Colin Thompson

09.30 Extra Mural Departments' Meeting

Chairman: Maria Shirley

09.30 Art History in Secondary Schools

Chairman: Flavia Petrie

11.00 Coffee

11.30 ANNUAL GENERAL MEETING

01.00 Lunch

02.00 5th paper in each academic session

02.45 6th paper in each academic session

03.30 7th paper in each academic session

04.15 Tea

05.00 Close of Conference

ACADEMIC SESSIONS

Byzantium and the West Session no 1

Convener: Dr Ann Powell, department of History of Art, Ealing Technical College, St Mary's Road, Ealing, London W5 5RF

1 Dr Robin Cormack:

Was Albania in between?

2 Dr Paul Hetherington:

Artist or Patron?

3 Anna Muthesius:

Inscribed Imperial Byzantine silks in western shrines and treasures before 1200.

4 John Beckwith:

Byzantine Art and the West: the First Phase

5 John Osbourne:

The Iconography of St. John the Baptist and St. John the Evangelist flanking the Mystic Lamb of God.

6 Dorothy Reynolds:

The role of Westminster Cathedral in the Byzantine revival.

7 (To be arranged)

Quattrocento Patronage and Collecting Session no 2

Conveners: Dr Charles Avery, Department of Sculpture, Victoria & Albert Museum, Dr Francis Ames-Lewis, Department of History of Art, Birkbeck College, University of London, Malet Street, London WC1E 7HX

1 Ruth Rubenstein:

Clement VII's Antique River God in the Belvedere

2 Anthony Radcliffe:

Riccio and his Humanist Patrons

3 Dr Charles Avery:

The Art patronage of the earliest Medici

4 Toby Yuen:

Some influences of the minor arts of antiquity upon Giulio Romano in Mantua

5 Caroline Elam:

Public and private patronage in early 15th century Florentine architecture—S. Spirito and S. Lorenzo

6 Dr Francis Ames-Lewis:

Tapestry and the Quattrocento Court

7 Mark Evans:

Northern Painters and Italian Patrons during the 15th century

Art & patronage at the Early Stuart Court Session no 3

Convener: Sir Oliver Millar, Lord Chamberlain's Office, St. James's Palace London SW1.

1 Dr John Newman:

Funeral Monuments of some Caroline Courtiers

2 Prof Kerry Downes:

(title to be announced)

3 Sir Oliver Millar:

The role of Queen Henrietta Maria

4 Dr Christopher White:

Charles I and Honthorst's Apollo and Dianna

5 David Pinto:

Song Writers of the Early Stuart Court

6 David Howarth:

'Loving William Petty'

7 Dr Roy Strong:

(title to be announced)

Central Europe in the Eighteenth Century Session no 4

Convenor: Dr Peter Cannon-Brookes, National Museum of Wales, Cardiff CF1

1 Richard Morrice:
Statzdahlum, Pommersfelden and the German Baroque staircase.

2 Alastair Lang:
Augsburg and the evolution of Rococo stucco.

3 Brian Knox:
The indefensible fortresses in South East Poland.

4 Dr Peter Cannon-Brookes:
The Sacre Monte of Northern Italy as a source for the Asam brothers.

5 Dr Slavak Sverakova:
Kuks—Count Sporck and Mathias Bernhard Braun.

6 (To be arranged)

7 (To be arranged)

Art Architecture and Design During the French Revolution Session no 5

Convenor: Miss Helen Weston, History of art Department, University College, Gower Street, London WC1E 6BT

1 Norman Bryson:
The Jacobin Fete

2 Tom Gretton:
The Revolution in popular Imagery 1788-1795

3 Dr Anita Brookner:
David makes a speech

4 Jennifer Harris:
Artists and the Establishment of a Revolutionary Costume

5 Dr William Vaughan:
The Reaction of Artists in Rome to the French Revolution

6 Helen Weston:
Prud'hon in exile

7 Dr Helen Rosenau:
Ledoux's Chaux, the first Garden-City

Art Architecture and Design During the Second Empire in France Session no 6

Convenor: Mary Stewart, Department of Art History, Leicester Polytechnic, Fletcher Building, Leicester LE1 9BH

1 James Thompson:
'Eugene Fromentin and the Image of the Arab' during the Second Empire.

2 David Bromfield:
Far Eastern Art and French Criticism in the Second Empire.

3 Jo Miller:
The Empress Eugenie—Arbiter of Taste.

4 Michael Howard:
'The Young Man and Death'—a study of the relationship between Theodore Chasseriau and Gustave Moreau.

5 Elizabeth Aslin:
The prize of excellence—Ceramic Manufacture under the Second Empire.

6 Philip Ward-Jackson:
Sculpture for the Louvre and Tuileries 1852-1870.

7 (To be arranged)

Art Architecture and Design in Britain, 1880-1914 Session no 7

Convenor: Thomas Faulkner, Department of History of Art, Newcastle-upon-Tyne, Polytechnic, Squires Building, Sandyford Road, Newcastle-upon-Tyne, NE1 8ST

1 Hilary Taylor:
An Artist's Life in London and Paris

2 Dr John Turpin:
William Orpen's early years in London.

3 Dr Colin Cunningham:
A Big Tower and a Bit of Baroque.

4 Gavin Stamp:
The 'Entente Cordiale' and the destruction of English Architecture.

5 Jeanne Sheehy:
The Celtic Revival and the Applied Arts.

6 Thomas Faulkner:
'The insidious disease': British responses to Art Nouveau

7 Hilary Grainger:
Pont Street Dutch

Aspects of Nineteenth Century London Session no 8

Convenor: Tony Dyson, Institute of Education, University of London, London WC1H 0AL.

1 Pamela Nunn:
The Victorian Family: art, life—the city.

2 Tony Dyson:
Fifty Years of plate printing in London 1833-1883.

3 Dr Anthony Hobson:
The Primrose Hill Mob 1880-1900.

4 Dr Henry Ley:
Burckhardt in London—a Centenary Note.

(This section has been convened in response to papers offered. It is at present planned to run only on the Saturday morning of the Conference, but should more papers suitable for this section be offered, it will be extended to the Monday afternoon)

Art and Design 1914-1918 Session no 9

Convenor: Joseph Darracott, Department of Art, Imperial War Museum, Lambeth Road, London SE1 6HZ

1 Dr David Brown:
An account of the work of John Nash as a war artist, with special reference to 'Over the Top'.

2 Barry Curtis:
Posters and other propaganda in the First World War

- 3 Theo Cowdell:
The Royal Academy and the Great War.
- 4 Anne Flemming:
Film and the development and uses of film in the War.
- 5 Denis Kelly:
Battleship Design.
- 6 Susan Malvern:
British Art and Official Patronage in World War I
- 7 Richard Ormond:
John Singer Sargent—the genesis of 'Gassed' and other war work by the artist.

Art Architecture & Design in The 1920s Session no 10

Convenor: Dr. Christopher Green, The Courtauld Institute, 20 Portman Square, London W1.

- 1 Eleanor Gregh:
Le Corbusier as a Purist Painter.
- 2 Tim Benton:
Le Corbusier: Baizeau, the Villa at Carthage.
- 3 John Myerscough:
The Airport: a Modern Building Type.
- 4 Jonathan Woodham:
Workshop or Slum? Changing Attitudes in British Design in the 1920s.
- 5 Nicholas Watkins:
Matisse in the 1920s: a Return to Impressionism?
- 6 Peter Vergo:
Kandinsky: Theorist at the Bauhaus.
- 7 Dr John Milner:
Rodchencko and the End of Abstract Art.

Open Session Session no 11

- 1 Dr Colin Campbell:
Rembrandt's 'Three Trees' and the art of improvisation.
- 2 Pauline Madge:
The Competition for Florence Station, 1933.
- 3 Gudrun Schubert:
Fantini-Latour and Wagner.
- 4 Eric Fernie:
Chartres stripped bare of her builders, even.
- 5 John Field:
W. G. Hatton and Leo Stein, re the genesis of Picasso's Cubism.
- 6 Dr David Thistlewood:
Neo-Realism in England 1914-18: a theory of Art for the New Age.
- 7 (To be arranged)

Conference Organiser: Flavia Petrie, Department of Art History, North Staffordshire Polytechnic, College Road, Stoke-on-Trent, Staffs ST4 2DE. Tel no (0782) 45531.

Any enquiries or suggestions please address to either the academic session conveners, or to the conference organiser.

Janet Baker Concert

In the Logan Hall, Institute of Education, 20 Bedford Way, on Saturday 31st March at 7.30 pm.

Song recital accompanied by Geoffrey Parsons

The Programme includes songs by:
Pergolesi, Scarlatti, Mendelssohn, Debussy, Delias.

Tickets £4, £3, £2, £1.

Please apply direct to:
Camden Festival Box Office,
St. Pancras Library,
100 Euston Road,
London NW1 2AJ.

Tel no 01 387 6293.

Forthcoming Conferences

A Symposium on the Conservation and Restoration of Metals, Edinburgh, 30 and 31 March 1979

The aim of the Symposium is to bring together workers active in the field of the conservation of metals, both ferrous and non-ferrous, and those interested in the application or conservation techniques. Accordingly, it is hoped that the Symposium will include introductory lectures and also specialist sessions on specific problems relating to archaeological, architectural and other materials.

Registration forms and a provisional programme will be available at the end of November from the department of Extra-Mural Studies, University of Edinburgh, 11 Buccleuch Place, Edinburgh, and details of proposed papers will be welcome from archaeologists, scientists, curators, conservators, architects and all those with a general interest in metal conservation. The registration fee will be £4 for one day and £7 for both days (£3.50 and £6 respectively for SSCR members). Tea and coffee will be provided and lunches can be arranged. Information about accommodation and travel to Edinburgh will be sent on request.

Organised by the Scottish Society for conservation and Restoration of historic and artistic works, and the Department of Extra-Mural Studies, University of Edinburgh.

Forthcoming Exhibitions

Brighton Art Gallery and Museums and Royal Pavilion
Marine Painting: The Artist and the Sea, 5 May—29 July, closed Mons. Major exhibition, loans from Royal Collection, etc.

Brighton Polytechnic
Kate Salway: Seagulls Rule, Photographs of Brighton Shopfronts (February); Roland Jarvis, paintings and drawings (March); Philip Meeson, paintings and watercolours (April); Brighton Festival Exhibition (May)

Edinburgh National Gallery of Scotland
Degas, 13 Aug.—30 Sept.

Department of Prints & Drawings
has Recent Acquisitions, 3 Feb.—31 May; English watercolours from the Barlow Collection, May—July)

Edinburgh National Gallery of Modern Art

Joan Eardley, 3 Feb.—9 Mar.; Pier Gallery Collection, 31 Mar.—29 Apr.; Giacometti's 'Femme Engorgee', 2 June—1 July; Wilhelm Lehmbruck 1881-1919, 17 Aug.—17 Sept.

Edinburgh Scottish National Portrait Gallery

A Gallery of Women—The role of women in Scottish society 1660-1770, 15 June—29 July.

London British Library

Captain Cook in the South Seas (jointly with British Museum), 14 Feb—mid. Oct. (in Museum of Mankind). Sir Anthony Panizzi, 1797-1879, 12 Apr.—15 July; Masterpieces of Early Safavid Painting, 1501-76 (Persian Manuscript paintings from the BL and Houghton Collections reunited) 10 Aug.—28 Oct.

Recent Conferences

Giambologna Conference, Edinburgh University, 19th-21st August 1978.

Coinciding with the opening of the exhibition, this was the first academic conference supported by the Association. Twenty-two papers by international specialists on the sculptor and his circle were read over the two and a half days. Some eighty people, including speakers, attended conscientiously and a warm *esprit de corps* developed.

The papers will be published by Philip Wilson, Publishers, under the editorship of Charles Avery and Anthony Radcliffe.

First International Conference on automatic Processing of Art History Data and Documents, Pisa 4th-7th September, 1978

The theme of this intensive four-day conference was the application of computers to the field of art history with some 36 papers being presented, including one by Martin Porter and Andrew Roberts from the Museum Documentation Advisory Unit, on the work of the Museum Documentation Association in fine art and photograph data recording. The aim of the conference was to make delegates more aware of developments elsewhere and to encourage other art historians to make use of available computer facilities.

Over 90 delegates attended, from Australia, Egypt, Tunisia, India, Turkey, Canada, the United States, France, the Netherlands, Denmark, West Germany, Switzerland, Liechtenstein, and the United Kingdom. Papers arranged from surveys of national developments to the presentation of the results of small research projects. Many were by Italian authors (in translation), as Italy has taken a major role in this work. Organisers concerned were Villa I Tatti (Harvard University Centre for Italian Renaissance Studies), the University of Siena; Scuola Normale Superiore, Pisa; Department of Culture and Environment, Central Institute of Cataloguing and Documentation; and CNUCE (National Universities Computer Centre), Institute of the Italian National Research Council.

The organizers defined the subject areas of the conference under the following broad categories (inevitably overlaps and peripheral matters were also involved): cataloguing and analysis of works of art; analysis of documents in archives dealing with the history of art;

iconographic classification; cataloguing and classification of photographs and slides; analysis and indexing of artistic bibliography.

Two clear groups amongst the delegates emerged: system developers and system users, the latter predominating. Two further classifications could be made, 'general cataloguers' and (predominating) 'researchers'. Few countries were attempting a general cataloguing project, and only Canada and the UK are involved in a multi-disciplinary nationally-based scheme. In contrast there seemed to be many research workers in museums and Universities using computers in an uncoordinated manner, often with few data. One organiser felt that general cataloguing data bases should be more concerned with research needs.

A third distinction was strongly expressed between those who favoured 'free language' recording (supported by the Italians) and those who were committed to 'controlled language' (the German representatives).

A first volume of transactions is already published and a second, containing summaries of all the discussions and a summing-up, should be out by the end of 1979.

For further information please contact Martin Porter or Andrew Roberts, Museum Documentation Advisory Unit, Imperial War Museum, Duxford Airfield, Duxford, Cambridgeshire CB2 42R, Telephone Cambridge (0223) 833288.

Register of post-graduate taught courses in History of Art offered in British Universities and Polytechnics

At the Universities' meeting at the Cardiff Conference, it was suggested that a register might be compiled of post-graduate taught courses in, or including, History of Art; the feeling was that this might be valuable for tutors in advising students how best to pursue their particular interests in the subject after graduating. I circulated a questionnaire as widely as I gathered was appropriate; the results are listed below. I would be very grateful for any information of other similar courses not included in my survey, or for any corrections to the information listed here: to be fully useful this list must be kept as accurate and up-to-date as possible. I hope that it will be possible to publish amended and updated lists periodically in the *Bulletin*.

Aberystwyth: University College of Wales

MA in Visual Arts (either in Art History or in studio Studies/Art History). One year (with possible extension to two), full-time only. No Qualifying course offered.

Qualifications required: BA Hons (I or II); no exemption from this requirement except by arguing special case.

Examination: (a) for Art History: four written papers (on taught courses e.g. "British Art since 1945" and "Women's Studies in Art") and a Dissertation (fields available mainly 20th century).

(b) for Studio Studies/Art History: one written paper, an extensive studio project and a dissertation

City of Birmingham Polytechnic

CNNA Diploma (awaiting approval for MA Degree;

decision expected shortly from CNA) in History of Art and Design. At present one year, full-time only; MA (if approved) by additional part-time study. No Qualifying course offered.

Qualifications required: Hons degree (I or IIi) or equivalent (e.g. NDD with ATD, DipA.D.); exemption from this requirement may be granted e.g. for mature students. **Curriculum:** Two Seminars (in History of Art, and History of Design); modern language study; Special Subject (from: Renaissance Art, German Art 1480-1540, English Design c1750-1850, English Architecture and Design c1850-1914, History of Textiles and Dress 1750-1900, French Painting 1850-1905, Early 20th century Art).

Examination: 1.: five Seminar papers; 2.: two written papers (one in modern language and one on Special Subject) taken in June; Dissertation (for MA if approved) submitted normally within two years of completion of full-time year.

East Anglia

M.A. One year, full-time only. One year full-time Qualifying course available for candidates with insufficient background for one-year course.

Qualifications required: (for both Qualifying course and one-year MA): A first degree, or other qualifications (e.g. Dip.A.D.) accepted in lieu; and ability to read at least one modern language. Exemption from these requirements may be granted in certain cases of special experience.

Examination: (a) Qualifying course is examined normally by two written papers (taken at end of first year) on selected areas of study introductory to MA course. (b) MA course: three written papers (on specialised course—about 12 available covering period from early Middle Ages to the present day), and oral if required by examiners, taken in June.

Dissertation, about 10,000 words, submitted by end of September.

Edinburgh

M.Litt. with course work; minimum two years, full-time only. The M.Litt. is awarded for the thesis: candidates whose first degree does not contain a substantial element of Art History are required to take senior undergraduate courses for a one-year Qualifying course, and to pass two written papers at 60%.

Qualifications required: Hons degree (I or IIi); other qualifications may be considered individually. Candidates with a first degree including a substantial element of Art History may proceed directly to the M.Litt by thesis.

Examination: Two written papers at end of first-year Qualifying course. Dissertation: no fixed date for submission, but at least one year later.

Essex

1. MA in Art History and Theory. One calendar year full-time, or for *part-time* study two or three years.

Qualifications required: (a) BA Hons (I or IIi) in an appropriate subject. Exceptionally Diploma qualifications may be considered. Language qualifications appropriate to topic chosen also required; or

(b) A one-year, full-time Qualifying course must be

followed by applicants if their first degree was studio based or other than (a) above; or

(c) Exceptionally, candidates are accepted on their performance to date, references, interview assessment of academic potential, published works and/or professional background. *Mature candidates* are considered on merit.

Examination: (a) Qualifying course: three pieces of written work, attendance at lectures, tutorials and graduate seminars.

(b) Degree course: three pieces of written course-work and papers given at graduate seminars in selected field (at present from: Aesthetics and the Theory of Art, The History and Theory of Renaissance and Baroque Art, The History and Theory of 19th and 20th century Art, Pre-Columbian and Colonial Art in Central and South America, Film Studies (being planned)).

Dissertation; submitted in September.

2. M.Phil. in History and Theory of Architecture. Two academic years, plus two years to submit thesis, full-time; or pro rata for *part-time* $\frac{1}{2}$ or $\frac{1}{3}$ time) study.

Qualifications required: BA Hons (I or IIi) in Architecture, or equivalent professional (e.g. RIBA) qualifications.

Curriculum: First year: seminars, second year: individual supervision, on chosen topic of research (pro rata for part-time students).

Examination: Dissertation of about 30,000 words, to be submitted within maximum permitted period (four years full-time, eight years $\frac{1}{2}$ -time etc.)

Leeds

MA in Social History of Art. One year, full-time only. No Qualifying course offered.

Qualifications required: Good first degree in relevant subject; Dip. A.D. or Diplomas may be acceptable in certain cases.

Examination: Three written papers, taken in May/June: two on The Social History of Art: theories and methods, one on a Special Subject (e.g. in 1978-79 "Michelangelo at San Lorenzo," "Readings in American Art in the 1950s"). Dissertation, 10-12,000 words, on approved subjects within fields of study, submitted by 1 September.

London: Courtauld Institute

MA in History of Art; one year, full-time only. A one-year full-time Qualifying course will normally be taken by candidates trained in an other discipline.

Qualifications required: (a) BA Hons (I or IIi) or equivalent (e.g. Dip. A.D.), normally including a substantial element of Art History. Two foreign languages expected (though not required);

(b) for Qualifying course: normally BA Hons, but in certain circumstances Diplomas (or equivalent) will be accepted.

Examination: (a) Qualifying course: two written papers; (b) Degree Course: three written papers on Special Subject course, of which a wide range is available, taken mid-June.

Dissertation, maximum 10,000 words, submitted by mid-May.

London: Warburg Institute

M.Phil. in Combined Historical Studies (The Renaissance). Two years, full-time only.

Qualifications required: BA (I or II) in relevant subjects (e.g. History, Classica, Philosophy, Modern Languages, English, History of Art); reading knowledge of Latin, Italian and one other modern language required. Other qualifications are considered on their merits.

Curriculum: Art History is studied as one kind of source material for cultural history; the course is *not* suitable for those seeking a training primarily in art history.

Examination: Two written papers (1: translation, with dictionaries, from Latin and at least one modern language; 2: comment on excerpts from Renaissance texts), taken in May of second year.

Dissertation, maximum 40,000 words.

Manchester

Post-Graduate Diploma in Art Gallery and Museum Studies; one year, full-time only.

Qualifications required: An approved university degree, or equivalent qualifications satisfactory to the University.

Examination: Three written papers, on Gallery Administration, Gallery Communication, and Decorative Art; course assessment of practical and exhibition work. Dissertation (7,500-10,000 words) submitted by 31 May.

Oxford

Post-Graduate Diploma; one year, full-time only.

Qualifications required: Hons degree (I or II); for 19th century course a thorough knowledge of French. Exemption from this entrance requirement may be granted in certain circumstances.

Examination: three written papers, taken in June, on a taught course (e.g. Art and Architecture in 15th century Italy, Art and Art Criticism in France during the first half of the 19th century); oral examination; voluntary dissertation.

St. Andrews

M.Litt. in Fine Arts; two years, second year may be part time. No Qualifying course offered.

Qualifications required: Hons degree (I or II) of Scottish University, or recognised equivalent qualification. Candidates must satisfy as to their fitness to undertake post-graduate study.

Examination: three written papers on selected subjects (three from: The Art of Antiquity and its Neoclassical Heritage, British Art 600-1350, Art and Architecture of Venice, Painting in Britain and France 1850-1900, High Renaissance in Central Italy), taken either at end of first or of second year;

Dissertation, approx. 30,000 words, submitted during (and not later than 1 May of) second year.

Sussex

MA in History of Art; one year, full-time only. No Qualifying course offered.

Qualifications required: first degree (normally I or II or equivalent) or approved University; other professional qualifications or proof of competence considered according to merits of each case.

Examination: two term papers (one for each term of taught course, on The Modern Artist vis-à-vis Society, and 20th-century British Art in its Social and Cultural Context);

Dissertation, embodying study of agreed topic undertaken in third term, submitted by 31 August.

Francis Ames-Lewis
Birkbeck College,
University of London

Tate Gallery Extension

For the first time in over 40 years the display space available to the Tate will, with the opening of its extension in the Spring, be increased. This will provide 50% additional exhibition space and therefore go some way towards relieving a situation in which only between 1000 and 1500 out of 10,000 works can be shown at any one time.

To celebrate the opening the largest display of the Gallery's collections ever mounted will be put on view in both the old and the new sections of the building. Works of all periods which have not been seen for years—or in some cases within the lifetime of people now adult—will be exhibited.

The Historic British Collection will be arranged and one main feature of this will be the specially designed Blake Gallery in which all the works are displayed in showcases under controlled artificial light. The British paintings c1500-c1874, now occupying the whole of the left side of the Gallery building, will remain on view, unchanged, throughout the inaugural period.

The modern collection, which represents new developments, is continuously growing at a much faster rate than the British Collection. Many works are of large size. A broadly chronological sequence will be shown: within this structure works will be divided into individual areas, each having a dominant theme.

Artbooks

Miss Janet Siviter has written on behalf of a new venture, Artbooks. ARTBOOKS specialise entirely in art publications which are sold only by mail-order and considerable advantages can therefore be offered to buyers. No charge is made either for packaging or postage, and using the Freepost address given in their catalogue, orders may be made without needing a stamp. Artbooks collect the book from its publisher and package it themselves, cutting down considerably on the time usually taken over delivery by other methods.

The Artbooks catalogue provides a useful reference for art books in print. More than 1500 titles are listed in the current catalogue, under such headings as Artists, Reference, Collections and Galleries, European Art, etc. Publishers' own information about their titles is included. The binding is removable and catalogues can be photocopied for distribution to students. Titles not listed can also be obtained by sending details to Artbooks. Enquiries are welcomed and free catalogues (which also have a Practical Art and Craft list) are available by writing to ARTBOOKS, FREEPOST, CHINNOR, OXFORD, OX9 4BR (no stamp needed). Tel. Kingston Blount (0844) 53326. Artbooks hope to be represented at the March Conference.

Studies on Voltaire and the Eighteenth Century

Studies on Voltaire and the eighteenth century is now under the editorship of Haydn Mason, Professor of European Literature at the University of East Anglia, who has succeeded the late Theodore Besterman, founder of the review. It aims to appear at approximately monthly intervals. While emphasis will continue to be laid upon Voltaire and the *philosophes*, as the title indicates, the editor wishes to broaden the scope of the series so as to provide a forum for eighteenth-century studies in general. It is intended to include material concerning eighteenth-century fine arts, and attention will be paid as much to developments in Britain as on the Continent. English and French will continue to be the official languages. The editor welcomes contributions of monograph size as well as articles of any length. Contributions and all correspondence should be addressed to Professor H. T. Mason, School of Modern Languages and European History, University of East Anglia, Norwich NR4 7TJ.

Design Bibliography

Anthony J. Coulson's *Bibliography of Design in Britain 1851-1970* has been published by the Design Council. This carefully-researched book provides an authoritative and reasonably comprehensive bibliography of design in Britain on which future research can be based. The bibliography is intended as an introduction and so it concerns itself only with published works, monographs and articles from the more widely-available journals. Very important events, exhibitions and changes outside Britain have been included, but the author has of necessity been very selective to keep the bibliography within reasonable proportions. The dates of 1851 and 1970 are not to be seen as firm dividing lines but rather as two convenient points; in some cases material from earlier and later times is included.

The book contains a table of dates and chapters on: professional organisations and sponsors; designers and themes of design; areas of design activity eg. furniture, costume, transport); journals; bibliographies, indexes, abstracts and catalogues; together with a subject finder. The price £12.50 hardback. The author is liaison Librarian at the Open University and a member of the Design History Society and the Art Libraries Society, ARLIS.

Correspondence

Annual Conference Programmes

Dear Sir,

I was very interested in Mr. Walker's letter in the October *Bulletin*. As a second year student in the history of art at London University, I should welcome the "explicit discussion" he refers to—and especially in one area. I am concerned about the apparent lack of criteria in making attributions. What requirements must be fulfilled before A can be said to have been influenced by, or borrowed from B? I sometimes wonder whether art historians believe in artistic originality at all. Do they?

Yours truly,

Freda Anderson (Mrs)
London

Art and Design History in CNA A Degree Courses

The Committee for Art and Design of the CNA A met on 2nd November 1978, and decided to set up a new Working Party chaired by Mr. E. Robinson (Wolverhampton Polytechnic) and consisting of two members of each of the Subject Boards, to be nominated by the Chairmen of the Boards. The Working Party's brief is to discuss the desirability of moving away from the present strict and specific requirements in art and design courses, and to consider ways in which the courses might best accord with Section 3 of the General Principles accompanying the Council's revised Regulations (1979) 'The Balance and Aims of a Programme of Studies'. The Working Party is further required to address itself to this issue in such a way as to point to a greater flexibility in course aims and objectives and their implementation, whilst at the same time safeguarding the interests of staff teaching the History of Art and Complementary Studies. The Working Party has also been asked to bear in mind a number of topics which emerged from the December 1977 conference at the Royal Society of Arts and to make recommendations as it thinks fit.

The CNA A History of Art and Design and Complementary Studies Board had an emergency meeting on 5th January 1979, and at the time of writing is compiling some detailed comments arising from discussion at their all-day meeting. These are to be sent to the Working Party which will probably have its first meeting in early February.

The Sub-Committee for Art and Design Education of the Art Historians' Association met on 26th January and will be organising one or more national meetings in the near future so as to inform interested members in more detail than is possible here and to offer opportunities for discussion of the vital issues involved. Please contact members of the Sub-Committee for further information. These are as follows:

Mary Stewart (Leicester Polytechnic), Chairman; Peter Fitzgerald (Reading University), Secretary; Christopher Bailey (North Staffordshire Polytechnic); Christopher Brighton (West Surrey College of Art and Design); Joseph Darracott (Imperial War Museum); Kenneth McConkey (Newcastle-upon-Tyne Polytechnic); Flavia Petrie (North Staffordshire Polytechnic); Conal Shields (Camberwell School of Art); Lise Tickner (Middlesex Polytechnic); Nicholas Wadley (Chelsea School of Art); Maurice Whitbread (Leeds Polytechnic); David Wildeboer (South Glamorgan Institute of Higher Education).

Maurice Whitbread, Leeds Polytechnic

Elections to Executive Committee 1979

Peter Fitzgerald, Kenneth McConkey and William Vaughan are due to retire from the Committee in 1979 and nominations are required before the Annual General Meeting in London for their successors. Nominations, which should indicate names of proposer and seconder, and the consent of the nominee, should be sent in writing to the Hon. Secretary Dr. Charles Avery Dept. of Sculpture, Victoria & Albert Museum London SW7. Nominations should arrive not later than Monday, 12th March 1979. New matters may only be raised at the meeting itself with the prior consent of the Chairman.

Elections to Education Sub-Committee

Nominations for two places are requested by Monday, 12th March, indicating names of proposer and seconder, and the consent of the nominee. Please send to the Hon Secretary.