



# Bulletin

OF THE ASSOCIATION OF ART HISTORIANS

No. 10 February 1980

As the 1980 Conference at the University of East Anglia moves into close-up, this issue gives the most up-to-date details of this. It also prints reports of activities of some of the sub-committees and working groups which now operate within the Association. This is something that the *Bulletin* can so usefully bring together for the membership at large, and in this instance will provide worthwhile preparation for the Conference.

Meanwhile the *Bulletin* is again due for a change of Editor. Please send copy for the next issue to my successor, Mrs. Flavia Swann, Department of History of Art & Design, North Staffordshire Polytechnic, College Road, Stoke-on-Trent, Staffs, by 1st June 1980.

John Sweetman, Fine Arts, University of Southampton.

## AAH CONFERENCE NORWICH 1980

*Professor Martindale writes:*

The full programme for the weekend is laid out below. Judging from the numbers of members who have already expressed interest, it should be very well attended and I should like to thank those who have returned the cards which I sent out with the last bulletin. I should also like to use this opportunity to draw members' attention to a few points of detail.

- 1) The cost of bed and breakfast is now *less* than originally forecast since conference expenses incurred *via* the University will not be subject to VAT.
- 2) Members who wish to arrive in Norwich before Friday or leave after Monday are welcome to book accommodation at the University. Such bookings will clearly be subject to availability and it may be necessary to offer members rooms different from those occupied during the conference. At the time of going to press, however, no problems are foreseen, and the University Accommodation Officer is naturally anxious to offer the most convenient service possible. Some members may welcome the offer of a comparatively cheap base from which to explore Norwich and Norfolk. (The University will be closed over Easter from 5 pm Wednesday April 2nd). Opportunity to make such a booking is provided on the booking form and you should book now.
- 3) Registration on Friday 28th March will take place from 11 am onwards. It will be appreciated if those who can register early do so since previous experience has shown that considerable difficulties arise from mass registration between 1.15 pm and 2.15 pm.

## CONFERENCE TIMETABLE

### FRIDAY 28 MARCH

- 11.00—14.15 Registration in Arts Building I, room 0.23  
14.15—16.15 Opening Speakers  
16.15 Tea  
19.00 Reception in Sainsbury Centre for Visual Arts by the Vice-Chancellor  
19.45 Dinner in SCVA (for those who wish and have applied for tickets)

### SATURDAY 29 MARCH

- 09.00—10.50 Research Papers  
10.50—11.30 Coffee  
11.30—12.20 Research Paper  
12.30—15.00 The History of Art Book Fair; buffet lunch offered by a group of publishers  
15.00—16.50 Research Papers (two)  
17.15—18.15 Open meeting for a progress report from the Working Party on the History of Art in Schools  
19.30—21.00 Reception at Norwich Castle by the Lord Mayor

### SUNDAY 30 MARCH

- 09.30—18.00 Excursions in Norwich and East Anglia  
19.30 Wine in SCVA offered by the Dean and Faculty of the School of Fine Arts and Music

20.15 Discussion in SCVA organised by Dr Peter Gathercole (Cambridge University Museum of Archaeology and Anthropology) on the relationship of anthropology and tribal art to the study of art history. The discussion will be led by Professor Philip Dark (Emeritus Professor of S. Illinois University, USA)

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### MONDAY 31 MARCH

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09.00—10.00 Business meetings of constituent sections of Association

10.00—10.30 Coffee

10.30—12.30 AGM

14.15—16.15 Research papers (two)

16.15 Conference ends

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### Opening Session, Friday 14.15 hours

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The conference is taking place in a modern architectural complex which has attracted much critical attention. We have decided to open the conference with two talks which will seek to place the university buildings in an historical context. Professor Michael Brawne (University of Bath) will speak on 'New University Planning'; and Professor Robert Maxwell (Bartlett School of Architecture and Planning) on 'Architecture and Institutions'.

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### Academic Sessions

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The contents of each is listed below together with the names of the organisers and chairmen, where this has been arranged. One of the organisers is trying the experiment of stimulating discussion by appointing "respondents" to reply to individual papers. Their names are also given.

It will greatly assist us if you could indicate on the booking form the sessions which are of interest to you. This will help us to allocate rooms of appropriate size to each session.

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### ABSTRACTION

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Organiser: June Beckett

Judith Collins: *Roger Fry and linoleum patterns*

Carel Blotkamp: *Mondrian's lozenge paintings*

Sara Selwood: *Abstraction into Film*

John English: *Clement Greenburg and the politics of Abstraction*

David Anfam: *Clifford Still: The iconography of Abstraction*

Lynn Cook: *Anthony Caro: the approach to abstraction*

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### The Parish Church

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Organiser: Sandy Heslop

Jane Geddes, *The parish church door, 12th—14th centuries*

Richard Fawcett, *The problem of architectural authorship in late medieval Norfolk*

Anthony Hobson, *The parish church: treasury and textbook of heraldry*

Robin Emmeson, *Fourteenth-Century church monuments*

Christopher Webster, *Early nineteenth-century Church architecture. Its social, economic and political setting*

Nigel Morgan, *Altars and images in Kentish churches* (Another speaker to be announced)

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### Art History—Theories of Interpretation

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Organiser: Michael Podro

David Freedburg, *Measuring response*

John Nash, *Nietzsche and Cubism*

Eric Fernie, *The value of physical things*

Frances Jowell, *Thoré*

Thomas Puttfarcken, *De Piles*

Margaret Iversen, *Riegl*

Christopher J. M. Johnstone, *Franca Castel*

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### Norfolk and the North Sea

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Organiser: John Gage

Dr Hilda Davidson (Cambridge): *Pre-Christian Motifs in Viking Art in Britain*

Steve Heywood (UEA): *Round Towers in Norfolk* (provisional title)

John Mitchell (UEA): *Late Gothic Screen-Painting in East Anglia and its Continental Background* (provisional title)

Virginia Tillyard (Nottingham): *The Civic Portraits in the Norwich Guildhall*

Prof. A. G. H. Bachrach (Leiden): *Seventeenth-Century Dutch Landscape and English Romantic Landscape* (provisional title)

Andrew Hemingway (Ealing Technical College): *The Picturesque Beach in Norwich School Painting*

David Walker RIBA (Loughborough): *Piers around the North Sea* (provisional title)

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### Art and Politics

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Organiser: Adrian Rifkin

Chair: Adrian Rifkin

A. D. Rifkin, *Art History and materialism—some developments of the 70's and the present role of politics in art history*

Maurice Dennis, *What was the Great Exhibition of 1851?—a discussion of the relation between labour history and design history*

Rodney Mace, *From past meaning to present significance—some thoughts on the relationship between modes of representation and modes of consumption*

### Sessions in two parts:

Carol Duncan and Alan Wallach, *The museum as ritual structure*

John Bird, John A. Walker and others, *Pictorial signs and ideology*

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## Problems in Landscape Art

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Organiser: Marcia Pointon

Chair: Philip Connisbee

Mary Rogers, *The iconography of Titian's Landscape*  
respondent; Charles Hope

Luke Herrmann, *Constable and the Beaumont Collection*  
respondent; Michael Rosenthal

John Murdoch, *Topographers and the sense of place*  
respondent; John Barrell

John Sweetman, *Landscape in the Japanese print*  
respondent; Toshio Watanabe

Katherine Cruerne, *John Linnell and Victorian pastoral*  
respondent; Robin Hamlyn

John House and John Walford, *Methodologies in the  
study of landscape of the seventeenth and nineteenth  
centuries*

Andrew Causey, *The possibilities for landscape painting  
after Cubism*  
respondent; David Mellor

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## Art History and Museum Studies

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Organiser: Alan Borg

Chair: Francis Cheetham

Dr John Milner, *The Muse in Museums*

Dr P. Cannon-Brookes, *The physical examination of  
Works of Art*

Colin Thompson, *Why do you need to see the original  
painting anyway?*

Christopher John Stone, *Instant Art History?*

Joseph Darracott, *Art History and Sound Archives*

(Other speakers to be announced)

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## House and Home, Nineteenth-Twentieth Centuries

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Organisers: Stephan Muthesius, John Heskett

A. Forty, *Understanding the house through design*

G. Paschould-Heller, *Cleanliness and propriety*

C. Dilnot, *Housing, class and economy: the case of the  
council house*

M. Horsey, *Speculative Housing: before and after World  
War One*

D. Chambers, *Image and Reality in decoration*

S. Worden, *Furniture design and changing sizes and use  
of the living room; the fireside chair*

(Another speaker to be announced)

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## Neo-Classicism and Romanticism in sculpture—prob- lems in Aesthetics and patronage

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Organiser: Alex Potts

Dr Nicholas Penny, *For and against restoration*

Alison Yarrington, *Hero Worship—19th Century public  
monuments: British military and naval heroes*

Neil McWilliam, *David d'Angers and the Pantheon  
commission*

John Kenworthy-Browne, *The Duke of Richmond's  
sculpture gallery at Whitehall*

Ben Read, *Classic sentiments—Albert's patronage of  
sculpture*

Elizabeth Darby, *Gibson and Queen Victoria*

(Another speaker to be announced)

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## CONFERENCE FEES

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As already announced, the conference fees are:

Full Members           £10.50

Non Members           £13.00

Student Members       £ 4.50

Non members are welcome to the conference. Should  
any non-member subsequently wish to apply for mem-  
bership of the Association, £2.50 will be credited against  
the first year's subscription.

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## The University of East Anglia—Arrival and Departure

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We intend to arrange for coaches to meet at Norwich  
station on Friday (I) the 11.30 arrival from London and  
(II) the 11.51 arrival from the Midlands and the North.  
We shall also arrange for coach transport from UEA to  
the station at the end of the conference (Monday) to  
catch the 17.42 train to London. If you would like to  
make use of this service (which will be free), please  
indicate this on the booking form.

The University lies about 3 miles from the city centre,  
due west, at Earlham on the B 1108. Members ap-  
proaching Norwich by car along the A 11 (from Thet-  
ford) will find UEA signposted from the outskirts of  
Norwich at Cringleford.

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## Accommodation and Meals

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The price of bed and breakfast in University accom-  
modation is £5.60 per night—total for three nights  
£16.80. Further nights may be booked, as already men-  
tioned (see opening paragraph 2). Where available, the  
price of a double room will be twice that of a single  
room.

The conference fee does not include the cost of any  
meals or refreshment other than those noted in the  
programme. The University campus has a cafeteria, a  
coffee bar and a pub. The cafeteria is open at the fol-  
lowing times: Breakfast 8 am—9 am; Lunch 12.15 pm—  
2.00 pm; Supper 5.00 pm—7.15 pm.

Norwich itself is well provided with restaurants of all  
sorts and prices and members may prefer to eat out  
there in the evenings—particularly after the reception  
in the City centre at the Castle on Saturday. (The last  
bus from the city centre to UEA leaves at 10.30 pm).

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### Association Dinner—Friday 29th March 19.45 hrs.

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Many members have expressed an interest in dining together on the first evening of the conference, and the dinner will take place in the Sainsbury Centre Restaurant. It will cost £8.50 per person this price including wine and coffee. If you would like a ticket, please indicate this on the booking form.

The hospitality of the adjacent Senior Common Room together with the bar service will be available to those who wish to stay on in the Centre after the meal.

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### The History of Art Book Fair—Saturday 29th 12.30—15.00 hrs

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Members will be welcomed by Martin Goff OBE, Director of the National Book League, on behalf of the publishers. During the lunch, it will be possible to purchase books; and some publishers hope to offer a 10% reduction on display copies.

A buffet lunch with wine will be provided.

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### Sunday Excursions

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My colleagues have between them devised the excursions listed below. Where possible, they have planned to afford some sort of intellectual unity but this has occasionally been defeated by the topographical distribution of the houses and monuments.

It will, I hope, be appreciated that the Association cannot afford to despatch empty motor-coaches around the countryside. We hope that the various excursions have more or less equal attractions but if any of them is notably undersubscribed we need the option of cancelling that tour and redistributing the subscribers. Similarly, for some of the tours we shall have to limit the numbers. I have therefore asked members to offer a second choice although I hope very much that it will not be necessary to have recourse to it.

The descriptions include the major monuments only. Other lesser monuments (eg: parish churches) will be visited where possible. Every excursion allows for lunch at a convenient stopping place (cost of lunch not included in the excursion price, with the exception of excursion 7, q.v.)

All entrance fees are extra, payable at the individual homes and monuments. At some private and National Trust houses, these are now fairly high; and with this additional expense all tours, with the exception of No. 6 (Norwich), can be expected to cost *in all* c £4—£6 per person. No. 1 (Holkham etc) and No. 3 (Blickling etc) are likely to be the most expensive.

1—Holkham Hall (famous 18th century Palladian mansion of Coke family) and Oxburgh Hall (large moated house of the 15th century). £3.50

2—Blythburgh church (large 15th century building), Orford castle (castle keep built for Henry II), Framlingham Castle (12th century castle built for the Bigod Earls of Norfolk). £4.00

3—Blickling Hall (large early 17th century mansion

built for Lord Chief Justice Hobart; extensive grounds in part by Capability Brown), Felbrigg Hall (smaller early 17th century house with late 17th century wing), Melton Constable Hall. (fine 17th century house) £4.50

4—Binham Abbey, Castle Acre—castle and abbey, Wymondham Abbey (three large Benedictine abbeys with extensive remains, chiefly 12th century. Castle Acre Castle is a 12th century construction of the Bigod earls of Norfolk with extensive remains of walls and earthworks). £3.50

5—King's Lynn (tour on foot of main buildings in centre), Castle Rising—castle and church (extremely well preserved 12th century remains), Hunstanton (Secondary Modern School, P. and A. Smithson 1950-3.) £4.00

6—Norwich and its 19th and 20th century buildings. Norwich's architectural reputation is generally based on its medieval buildings. It has, however, a remarkable number of good early-modern buildings and architects. This excursion will be a tour on foot of some of the more interesting of these buildings in and around the city centre. The day will finish with a coach journey through some of the famous Norwich City Council estates erected in the 1930's £2.00

7—Arts and Crafts houses and Buildings with some Victoriana. Holt (Home Place, E. S. Prior c 1903), and Overstrand Hall (Lutyens 1899). Edwardian Cromer (Hotel by Skipper, Esplanade and Pier). Felbrigg Hall (19th century interiors). *This tour includes a light lunch with glass of wine at the Hotel de Paris, Cromer, and a tour of the building.* £4.50

8—A tour of East Anglian Parish Churches, to include some of the most interesting and striking buildings near Norwich (Salle, Cawston, Reepham, Worstead, Ranworth— notable medieval parish churches including an excellent 14th century monument and some famous screen paintings. Booton—an unforgettable church built to his own design by a late 19th c. rector and still retaining its original glass and fittings. Horsham St. Faith priory—not a parish church but a private house incorporated into the refectory wing of the cloister of the former 12th c priory; extensive 13th century wall paintings recently restored and some 12th century sculpture). £3.50

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### WORKING PARTY ON THE HISTORY OF ART IN SCHOOLS

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Chris Brighton writes:

The working party was set up as a result of the increased popularity of the subject—evident from the numbers of O and A level entrants and the growth in degree courses in the subject in universities and polytechnics.

Teachers, and a variety of associations concerned with education, have been consulted by the Working Party. Among the major issues which are currently being considered are the position of the history of art and design in relation to the practical and academic subjects in schools, the development of the subject in the earlier

years of the school curriculum, and the training, or re-training, of teachers to meet the current demand and to share in its future development.

In response to current needs the history of art has recently been established as a subject in the Post-Graduate Diploma of Education in the University of London; and part-time postgraduate diplomas and degrees in the history of art and design are being planned or started (largely as in-service courses for teachers) at the polytechnics of Leeds and Birmingham and at West Surrey College of Art and Design.

At the Conference (Saturday at 17.15 hrs) the Working Party will present a report on its progress and invite comment from members on future developments.

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### **SEMINAR: HISTORY OF ART AND COMPLEMENTARY STUDIES IN THE COLLEGE OF ART**

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On 7th December 1979 the Middlesex Polytechnic in conjunction with the sub-committee for History of Art in the Colleges of Art (AAH) presented a one-day seminar entitled 'History of Art and complementary Studies in the College of Art'. The seminar was held at the Polytechnic's Cat Hill (Cockfosters) site and attracted 100 participants from institutions in England, Wales, Scotland and Ireland. Although the majority of delegates came from CNAA-validated colleges of art, a substantial minority was formed by staff from vocational colleges, universities and the museums.

Five papers were given, representing five aspects of the theme of the seminar. The topics of the papers were the specialist subjects' view of art history (Jon Thompson, Dean of School of Art and Design, Goldsmiths' College); history of art (Dr Alex Potts, University of East Anglia); complementary studies (John Bird, Middlesex Polytechnic); the administration of art and design (Maurice Whitbread, Leeds Polytechnic); and history of design (John Heskett, Sheffield Polytechnic).

One reason, although not the only one, for holding the seminar was to discuss the implications of the withdrawal of the CNAA's 'statutory' protection of the history of art as a component of BA courses in art and design. It has been pointed out, and was reiterated at the seminar, that this will entail no sudden or dramatic change in the content of courses, which will continue to operate as at present until such time as they come up for re-submission. However, a certain degree of anxiety has been felt about the change of policy, and it is clear that the subject area must look for ways of reinforcing its position at both local and national levels.

The seminar of 7th December was the first in a series which it is intended to run at roughly termly intervals. Future events will include seminars, workshops and courses on identified aspects of the teaching of history of art and design, and a questionnaire was circulated at the seminar to ascertain areas of special interest or need. Members of the Association who would like to propose topics for consideration in future seminars are invited to write to

Clive Ashwin,

Assistant Dean, Art and Design,

Middlesex Polytechnic

Cat Hill,

Barnet,

Herts EN4 8HT

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### **ART HISTORY: WORKING PARTY ON RELATIONS BETWEEN MUSEUM WORKERS AND TEACHERS**

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At the London conference of the Association of Art Historians in March 1979 a session was devoted to the subject of liaison between museum-based art historians and their colleagues in polytechnics and universities. The discussions revealed the difficulties of working together rather more clearly than the successes, and suggested that it would be helpful to know more about relations between the museums and the universities and polytechnics generally. A working party was formed to collect evidence, with Colin Thompson, Director of the National Galleries of Scotland, in the chair and Michael Diamond, Chief Arts and Museums Officer for the City of Bradford, Luke Herrmann, Professor of History of Art at Leicester University, and Kenneth McConkey, Senior Lecturer in the History of Art at Newcastle Polytechnic.

The Working Party are concerned with all aspects of the relationship between universities or polytechnics and museums, from the simple need of students to study objects at first hand to the kinds of active collaboration that have been shown to be possible (joint studies or research projects between museum and university, exhibitions made to coincide with syllabuses, syllabuses based on exhibitions and so on). They are anxious to hear both about successful cases of collaboration and about difficulties experienced on one side or the other in cases where collaboration has not worked so well.

Would any member who has something to contribute to this discussion please get in touch with Colin Thompson at the National Gallery of Scotland, The Mound, Edinburgh, 2 (Tel. 031-556 8921) or with one of the other members of the Working Party.

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### **REPORT OF DESIGN HISTORY PUBLICATIONS SUB-COMMITTEE**

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Mrs Hazel Conway (Leicester Polytechnic), is chairman of this sub-committee, which includes Tim Benton (Open University), Terry Bishop (Design Council), Tony Coulson (Open University), John Heskett (Sheffield Polytechnic), Gaye Smith (Manchester Polytechnic), Jessica Rutherford (Brighton Museums), Clive Wainwright (Victoria and Albert Museum), Stephen Bayley (Kent University), Dorothy Reynolds (Sheffield Polytechnic), Chris Green (Courtauld Institute).

Mrs Conway writes: This sub-committee has met regularly during the year to continue its work on stimulating publications in the area of Design History and bringing together potential authors and publishers. A number of visitors from industry, publishing and other organisations has been invited to sub-committee meetings and many useful ideas have been put forward.

A. J. Coulson's *Bibliography of Design in Britain 1851-1970*, published last year has already proved an enormous contribution to the development of studies in this area. The sub-committee has spent considerable time investigating the possibilities for a similar bibliography for the period before 1851, but the problem of funding such a major piece of research has as yet remained unsolved.

Among the books published during the past year are Stephen Bayley's *In Good Shape: Style in Industrial Products 1900-60*, and the catalogue to the Bugatti exhibition. A series of monographs of European designers has been commissioned by the Design Council and the first of these should reach publication in the course of 1980. Other long-term projects that are being investigated include a Register of research in Design History, and information on design collections in Britain.

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### TURNER SYMPOSIUM 1980

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It is proposed to hold a symposium on J. M. W. Turner and his context at Alcuin College, University of York, during the weekend *Friday evening 18th—Sunday afternoon 20th July 1980*. Registration Fee £5. Accommodation (bed and breakfast) including tax approximately £8 per night. For further details write to Dr Selby Whittingham, 43 Park Road, Hale, Cheshire WA15 9LS.

During the symposium a visit will be arranged to the exhibition *Turner in Yorkshire* to be held at York City Art Gallery (Saturday 7th June—Sunday 20th July). This will include Turner's watercolours of Yorkshire and those made for Walter Fawkes of scenes of Italy and Switzerland and on the Rhine.

Of a similar scope as the symposium and embracing not only Turner but also European artists related to him, but otherwise a completely independent venture, is a projected new periodical, *Turner and his Epoch*. For further details of this write to Eric Shanes, 7 Cumberland Road, London, W.3.

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### FORTHCOMING EXHIBITIONS

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Attention is drawn to the following Tate Gallery exhibitions in 1980:

#### 6 Feb—13 April

Abstraction: Towards a New Art. Major exhibition concerned with the years 1908-1921, and with Kandinsky, Mondrian and Malevich as the central figures.

#### 16 April—26 May

Marcel Broodthaers. Photographer, film-maker, poet, artist in many media.

#### 14 May—29 June

Salvator Dali

#### 9 July—25 Aug.

The Kelpra Studio: Artists' Prints 1961-1980.

#### 8 Oct.—14 Dec.

Thomas Gainsborough. Major exhibition

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### ART AND CRITICISM

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Attention is drawn to a new book with this title containing essays by Richard Cork, Peter Fuller, John A. Walker, James Faure Walker, Guy Brett, William Tucker and Peter Fink.

It is edited and introduced by Brandon Taylor. The book has 115 pages and 46 illustrations and is priced at £1.95. It is available from art bookshops or Winchester School of Art Press, Park Avenue, Winchester, Hampshire.

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### CORRESPONDENCE

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Dear Sir,

I was very pleased to see that Professor Peter Murray's talk at the 1979 Conference was published in the last issue of the *Bulletin*. I do think all your readers should know, however, that the concerns so eloquently expressed by Professor Murray for Art History in education are shared by many members of the Association, and that this concern was reflected at the Conference in the very well-attended seminar on Art History in Secondary Schools. I regret that this important event was not mentioned in your otherwise excellent summary of the 1979 Conference, and I hope that the intention to give further thought to the vital matter of Art History in schools at the forthcoming conference will receive appropriate notice.

Yours faithfully,

Tony Dyson,

Member of the Association of Art Historians' Working Party on Art History in Schools.

See the Norwich Conference time-table for Saturday 29th March, above: 17.15 pm, open meeting on the subject of art history in schools—Editor.

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### ART AND DESIGN EDUCATION SUB-COMMITTEE

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Nominations are invited for this sub-committee, to reach the Hon. Secretary of the Association not later than 7th March 1980. The consent of the nominee and the names of the proposer and seconder are required.

Address communications to: Assistant Secretary, Miss Anne Ablett, 18 Almeida St. London N1.

(As previously stated in *Bulletin 9*, Miss Ablett will receive nominations for three vacancies on the General Executive Committee of the Association until 14th March).

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### CORRIGENDA

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In *Bulletin 9* it was stated that Dr Charles Avery had been Hon. Secretary of the AAH since its foundation. In fact of course Alan Bowness was Secretary before him. Apologies are tendered to Professor Bowness for this error, and also to Richard Wrigley who gave the 1979 Conference paper attributed in the *Bulletin* to Richard Ridley—Editor.

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**EXECUTIVE COMMITTEE 1979—80**

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**Officers**

Chairman Professor John White (University College, London)

Hon. Secretary Mr Peter Fitzgerald (Dept. of History of Art, University of Reading)

Hon. Treasurer Dr Francis Ames-Lewis (Dept. of History of Art, Birkbeck College, London)

**Elected members**

Dr Christopher Brown

Mr Michael Diamond

Dr Christopher Green

Mrs Flavia Swann

Professor Andrew Martindale

Mr Philip Rawson

Professor John Steer

Mrs Mary Stewart

Mr Colin Thompson

**Co-opted members**

Dr Charles Avery

Mrs Hazel Conway

Dr John Onians, Editor of *Art History*

Dr John Sweetman, Editor of the *Bulletin*

