



Editor: Flavia Swann

Editorial Office:  
Department of  
History of Art & Design  
North Staffordshire  
Polytechnic  
College Road  
Stoke-on-Trent ST4 2DE  
Telephone:  
(0782) 45531

*The editor wishes to encourage members to send items of interest, especially on forthcoming seminars and conferences, and on issues of topical or philosophical debate. Members are reminded that all enquiries relating to membership, changes of address should be sent to the Hon. Secretary Peter Fitzgerald, at the University of Reading. All financial correspondence should be addressed to the Hon. Treasurer Eric Fernie at the University of East Anglia.*

## ASSOCIATION OF ART HISTORIANS EDINBURGH CONFERENCE 1984.

The Tenth Annual Conference will be held at the University of Edinburgh from Friday 30 March to Monday 2 April.

The programme printed below is as detailed as possible at the time of going to press. A complete timetable and programme will be included in the Conference papers given to those attending.

Duncan Macmillan – Conference Organiser  
Department of Fine Art, University of Edinburgh,  
19 George Square, Edinburgh EH8 9LD  
tel 031-667 1011, ext 2442.

Basil Skinner – Administrative Organiser  
Department of Extra-Mural Studies,  
University of Edinburgh, 11 Buccleuch Place,  
Edinburgh EH8 9JT  
tel 031-667 1011 ext 6370.

### Programme

#### Friday 30 March 1984

**13.30** Registration begins. David Hume Tower foyer, George Square.

**15.00** Opening lecture by Prof Doctor Hermann Fillitz, University of Vienna, President of C.I.H.A.

**15.45** Tea, David Hume Tower cafeteria. After tea Conference divides into three for Themes and Principles sessions 1, 2 and 3. David Hume Tower Lecture Halls A, B and C.

**16.15** Paper 1, Themes and Principles.

**17.15-18.15** Paper 2, Themes and Principles.

**19.30-21.00** Reception, Talbot Rice Art Centre, Old College.

#### Saturday 31 March 1984

**09.00** Themes and Principles, Paper 3.

**10.00** Coffee, David Hume Tower cafeteria.

**10.30** Themes and Principles, Paper 4.

**11.30** Themes and Principles, Paper 5.

**12.45** Book Fair lunch, 1st sitting, Talbot Rice Art Centre.

**13.30** Book Fair lunch, 2nd sitting, Talbot Rice Art Centre.

**11.30-17.00** Book Fair in Upper Library Hall, Old College.

**16.15** Conference divides for research paper sessions 1-10. Rooms in George Square area.

**16.15** Research paper 1.

**17.00** Research paper 2.

**17.45-18.30** Research paper 3.

**19.15-20.45** Reception by Lord Provost of the City of Edinburgh. Location to be announced.

**20.30** Conference dinner, University Staff Club, Chambers Street. (Additional cost £14.)

#### Sunday 1 April 1984

**09.30-10.15** Professional groups 1: Universities, Museums; David Hume Tower, Lecture Halls A and B.

**10.15** Coffee, David Hume Tower cafeteria.

**10.45** Professional groups 2: Polytechnics, Schools, Students; David Hume Tower, Lecture Halls A, B and C.

**10.45-12.30** Topical discussions, David Hume Tower, Lecture Halls A, B and C. Subjects to be announced, suggestions to Academic Organiser welcomed.

**12.30-17.00** Free.

**17.00** A.G.M. David Hume Tower, Lecture Hall C.

**14.00** Evening meal, University Staff Club.

**20.15** Reception, National Gallery of Scotland.

#### Monday 2 April 1984

**09.00** Research Paper 4.

**09.45** Research Paper 5.

**10.30** Coffee, David Hume Tower cafeteria.

**11.00** Research paper 6.

**12.30** Trips depart, packed lunch included.

Trips should return by 19.00 p.m.

Last day train to London leaves 18.00 hours.

Thereafter sleeper trains begin at 21.10.

An additional night's accommodation can be provided at Pollock Halls however by private arrangement.

A tear off slip is attached to the booking form for this purpose.

#### Conference Fees:

Ordinary member £22.00

Ordinary member (speaker) £16.50

Student member £ 7.00

Non-member £33.00

Non-member (student) £11.00

Accommodation costs at the Pollock Halls of Residence:

3 nights £30.00

Accommodation includes an evening meal on the Sunday. This meal is available to those who have not booked accommodation at an extra charge of £2.

## Themes and Principles 1

**The fate of the classical heritage in western art.**  
Organiser: Dr Robert Hillenbrand, University of Edinburgh.

- 1 Dr Robert Hillenbrand, University of Edinburgh  
*The use and abuse of classical elements in early Islamic art*
- 2 Dr Paul Hetherington, Wimbledon College of Art  
*'Vecchi, ma non antichi': the fate of an alternative classical heritage*
- 3 Dr Eric Fernie, University of East Anglia  
*The Classical heritage in medieval architecture*
- 4 Dr John Onians, University of East Anglia  
*The use of the orders in post-classical architecture*
- 5 Professor Alistair Rowan, University College Dublin  
*The Giant Order (provisional title)*

## Themes and Principles 2

**The tradition of Primitivism in Europe and America during the eighteenth to twentieth centuries.**  
Organiser: Mrs Elizabeth Cowling, University of Edinburgh.

- 1 Peter Gathercole, Darwin College, Cambridge  
*Attitudes to Maori art and culture among the first European settlers*
- 2 William Vaughan, University College London  
*Changing concepts of primitivism in the Victorian era*
- 3 John House, Courtauld Institute  
*Manet and the 'Innocent eye'*
- 4 Jill Lloyd, University College London  
*Primitivism and modernity in Die Brücke, c 1910-14*
- 5 Roger Cardinal, University of Kent  
*L'art Brut*

## Themes and Principles 3

**Innovative methods for art history.**  
Organiser: Dr Margaret Iversen, University of Essex.

- 1 John Barrell, Kings College, Cambridge  
*The concept of the public in late eighteenth century England*
- 2 Norman Bryson, Kings College, Cambridge  
*A psycho-analytical interpretation of David's 'Oath of the Horatii'*
- 3 Annette Kuhn, University of London, Institute of Education  
*'The Big Sleep': censorship, sexuality and the film text*
- 4 Thomas Puttfarcken, University of Essex  
*Misrecognition in Caravaggio and some related problems*
- 5 To be arranged

## Research Papers

### 1 Early Medieval Sculpture in North Britain and Ireland.

Organiser: John Higgitt, University of Edinburgh.

- 1 Richard Bailey, University of Newcastle upon Tyne  
*A new crucifixion plaque from Cumbria and its implications*
- 2 Nancy Edwards, University College of North Wales, Bangor  
*The South Cross, Clonmacnois*
- 3 Ian Fisher, The Royal Commission on the Ancient

### & Historical Monuments of Scotland

*Structure and ornament in the crosses of Iona*

- 4 Isabel Henderson, University of Cambridge  
*The front panel of the St Andrews sarcophagus*
  - 5 James Lang, New College, Durham  
*Principles of design in free-style carving in the Irish Sea province c. 800 to c. 950*
  - 6 Douglas MacLean, Research Student, University of Edinburgh  
*Keills Cross in Knapdale, the Iona School and the Book of Kells*
- ### 2 Imagery and Style in English Sculpture c. 1250-c. 1350
- Organiser: George Henderson, University of Cambridge
- 1 George Henderson, University of Cambridge  
*The imagery of St Guthlac on the West Front of Crowland Abbey*
  - 2 Veronica Sekules, Sainsbury Centre of Art, University of East Anglia  
*Peripheral sculpture in Decorated Architecture*
  - 3 Paul Binski, Research Fellow, Gonville & Caius College, Cambridge  
*Sculptural style and the sculptural dimension in painting in England c. 1300*
  - 4 Michael Camille, Research Fellow, Clare Hall, Cambridge  
*Miracles and monuments: statues of the Virgin and Child 'Coming to Life' in 13th and 14th Century England*
  - 5 Phillip Lindley, Bye-Fellow, Downing College, Cambridge  
*The Arminghall Arch and the development of sculpture in 14th Century Norwich*
  - 6 Lady Wedgwood  
*The iconography of the 14th Century tomb at Cartmel Priory as a key to the iconography of 13th and 14th Century monuments*
- ### 3 Northern Italy in the fourteenth century: its relationship to Central Europe.
- Organisers: Robert Gibbs & Robin Simon, University of Glasgow.
- 1 Professor Benjamin G. Kohl, Vassar College, New York  
*Padua in the Age of Altichiero*
  - 2 Robin Simon, Institute of European Studies, London  
*The Arena Chapel after Giotto*
  - 3 Robert Gibbs, University of Glasgow  
*Tomaso da Modena's St Ursula Cycle: reflections of Italian art and international affairs*
  - 4 To be arranged
  - 5 Olga Pujmanova, National Gallery, Prague  
*Italian art and the Court of Charles IV*
  - 6 To be arranged
- ### 4 The Portrait in the Age of Reason
- Organiser: David Mannings, University of Aberdeen
- 1 Jennifer Harris, Whitworth Art Gallery, University of Manchester  
*The use and significance of costume in historicising portraiture*
  - 2 Professor Alastair Smart  
*Alan Ramsay's 'Dialogue on Taste'*
  - 3 John Dick, National Gallery of Scotland  
*A restorer's view of some eighteenth century portraits*

4 Paul Street, Research Student, University of Manchester

*A Blessed Man: rationality and domesticity in some portraits by Arthur Devis*

5 Dr J. Patricia Campbell, University of Edinburgh  
*Wilkie's portrait drawings: theory and practice*

6 Gail-Nina Anderson, 25 Bayswater Road, Newcastle upon Tyne  
*A portrait of Jane Morris: reading the image of a Victorian woman*

#### 5 Britain and Spain in the nineteenth century

Organiser: Dr Hugh Brigstocke, Macmillan & Co

1 Dr Lindsay Errington, National Gallery of Scotland  
*British artists in Spain during the nineteenth century*

2 Prof Nigel Glendinning, Queen Mary College, University of London

*Nineteenth-century British envoys in Spain and the taste for Spanish art*

3 Dr Hugh Brigstocke  
*The importation of Spanish old masters into Britain during the nineteenth century*

4 Dr Enriqueta Frankfort  
*Velazquez and Murillo in nineteenth century Britain. An approach through prints*

5 Miss Hilary Macartney  
*Sir William Stirling as an art historian*

6 Malcolm Baker, Victoria & Albert Museum, Dept of Sculpture  
*J.C. Robinson and the collecting of Spanish sculpture and casts*

#### 6 Architects as theorists

Organiser: Alan Tait, University of Glasgow

1 Christine Stevenson, Courtauld Institute  
*John Wood the Elder's Origin of Building: an early Georgian vindication of Vitruvius*

2 Dr A.A. Tait, University of Glasgow  
*Robert Adam's concept of Movement*

3 Ranald McInnes, Department of Environment  
*Sir William Chambers and the public building: Somerset House*

4 R. McD O'Donnel, Department of Environment  
*Pugin on ecclesiastical architecture and decoration: the ' Rambler ' articles*

5 Paul Greenhalgh, South Glamorgan Institute of Higher Education  
*Architectural theory and the Franco-British exhibition of 1908*

6 Eleanor Gregh, University of Glasgow  
*Corbusier's British interpreters*

#### 7 Arts and Crafts in the Austro-Hungarian Empire

Organiser: George Noszlopy, Birmingham Polytechnic

1 Dr Ilona Sármany, Hungarian Academy of Sciences  
*Parallels and contrasts between Budapest and Vienna in response to the British Arts and Crafts Movement*

2 Dr Katalin Keserü, Eötvös Loránd University  
*The workshops of Godollo: transformations of a Morrisian theme*

3 Prof Nóra Aradi, Hungarian Academy of Sciences  
*British inspirations on Hungarian posters at the turn of the century*

4 Dy Noszlopy, Leicester Polytechnic  
*Walter Crane's Austro-Hungarian connections*

5 Dr Peter Haiko, University of Vienna  
*Aspects of the relationship between the Vienna*

#### *Secession and the British Arts and Crafts movement*

6 Dr C. Witt-Döring, The Austrian Museum for the Decorative Arts, Vienna

*The British influence on Viennese furniture at the turn of the century*

#### 8 Arts and Crafts in Edinburgh 1880-1920

Organiser: Elizabeth Cumming, City Art Centre, Edinburgh

1 Ian Gow

*Sir Rowand Anderson's School of Applied Art*

2 Clare Willsdon, University of St Andrews  
*The art patronage of Patrick Geddes*

3 Elizabeth Cumming, City Art Centre, Edinburgh  
*'Little Lyrics': the applied art of Phoebe Traquair (1852-1936)*

4 Peter Savage, University of Edinburgh, Dept of Architecture

*Robert Lorimer's arts and crafts associations*

5 Martin Andrew Forrest

*The decorative work of Robert Burns (1869-1941)*

6 To be arranged

#### 9 Art and Politics in German Modernism

Organiser: Irit Rogoff, Courtauld Institute

1 Helen Boorman, University of East Anglia  
*Der Sturm – the aesthetics of politics*

2 Frank Whitford, Royal College of Art  
*Meidner and the Apocalypse*

3 Matthias Eberle, Kunsthalle Berlin

*Max Beckmann and the First World War*

4 Iain Boyd-White

*German avant-garde architecture 1914-1924 – the architect as leader*

5 Thomas Elsasser, University of Sussex  
*The concept of style in Weimar Cinema – the legacy of Jugendstil*

6 Jurgen Harten, Kunsthalle Dusseldorf  
*Anselm Kiefer – 'The Artist's Studio'*

#### 10 British Art and Modernism

Organiser: Martin Hammer, University of Edinburgh

1 John Leighton

*The influence of Lucien Pissarro in England*

2 Nigel Halliday, Research Student, Courtauld Institute

*'Conservative' art criticism in the 1920's*

3 Dr Andrew Causey, University of Manchester  
*Modernism and Tradition in the 1920's: the example of Edward Burra*

4 Brian Kennedy, Ulster Museum, Belfast

*Irish art in the Second World War: the coming of Modernism*

5 To be announced

6 To be announced

#### Excursions

1. The Duke of Sutherland's collection, Mertoun House, and the Border abbeys.

This is part of the collection which the Duke has retained, the other part being in the National Gallery of Scotland. The pictures in Mertoun are a very important group, mostly of the seventeenth century.

2. The new Scottish National Gallery of Modern Art

and Ian Hamilton Finlay's house and garden at Little Sparta.

The new SNGMA is due to open in August. This will be a preview of the premises and a look at some of the collections, followed by a visit to Ian Hamilton Finlay's remarkable garden at Dunsyre, south of Edinburgh.

### 3. The Burrell Collection at Glasgow.

### 4. Mellerstain and Lennoxlove

Mellerstain is a very fine Adam house near Kelso. Lennoxlove is the Duke of Hamilton's home, east of Edinburgh which includes the residue of the Hamilton collections and in particular the family Van Dycks. The excursion will also include a visit to the town of Haddington.

### 5. Fife, the Earl of Crawford's collection at Balcarres and Falkland Palace.

The Earl of Crawford's collection is very remarkable, consisting mostly of Renaissance painting. Falkland Palace is a small palace in the French style built by James IV. (To be confirmed.)

It is intended that excursions 2 and 3 should return to Edinburgh in time for the 6 o' clock train to London.

The cost of the excursions is indicated on the booking form.

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## ART HISTORY BOOK FAIR – EDINBURGH 1984

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Friday 30th March – 15.00-17.00

Saturday 31st March 11.30-17.00

Upper Library Hall,  
University of Edinburgh,  
Old College, South Bridge,  
Edinburgh

This will be the fifth Art History Book Fair I have organised on behalf of the Association and I believe the value of the Fair is now accepted without question both by exhibitors and by members.

For the exhibitors it is a unique public relations exercise, providing an opportunity to meet a comprehensive spread of those engaged professionally in the specialist field of art history – 'a high calibre audience' as one remarked – and at the same time promote and sell their product.

This cross-fertilisation between those who produce and sell the publication and those who write and/or use it has many spin-offs, all of them likely to be of benefit to everyone concerned.

As is nearly always the case, it is economics that decide whether the event is financially viable and its future secure. There is an important lobby that would like to see the Fair extended both in duration and scope. This has much to recommend it but would take the Fair beyond the ability of a single organiser. Additional staff and/or equipment would set new financial targets.

I believe that the Fair should concentrate exclusively on the scholarly end of the market and that any expansion should be in the technological field such as computers, on-line data banks etc.

However the crux of the problem seems to me to be overseas exhibitors. The growing international aspect of the Fair is, I am sure, something we all welcome and would like to encourage. But it is

unrealistic to expect many overseas exhibitors to take on the expense and organisation involved for a Fair of only one day's duration. Professor Dr Piel is the hero who provided the initiative and the contacts that resulted in the magnificent composite stand we saw in London where 7 German and 1 Austrian publisher were represented. Even with the assistance of a professional PR Firm the amount of work involved was formidable and I am delighted that they will be exhibiting at Edinburgh and that more publishers will be joining them.

What is the solution for the future? I do sometimes feel starved of any feedback from the membership. The Executive gives wholehearted and enthusiastic support for the Fair, recognising that amongst other benefits the contribution to conference finances is most welcome.

But please let me know your views and once again can I appeal to all of you who could display a poster or distribute invitation cards for this year's Fair to contact me. As usual entrance to the Fair, including the catalogue of exhibitors is free to everyone.

Pamela Courtney  
Director of Publicity  
Association of Art Historians  
Lower Lodge  
Monnington-on-Wye  
Hereford HR4 7NL  
Tel: 09817-344

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## LONDON CONFERENCE 1985

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Ideas for either discussions topics or research sessions are being actively considered by the organiser. Please contact

Joe Darracott  
18 Fitzwarren Gardens  
London N19 3TP

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## SUB-COMMITTEES OF THE ASSOCIATION

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### Student Sub-Committee

The Student's Group of the AAH intends through its committee to organize a **Teach-In** (probably the first week of Summer term 1984) to introduce the contribution of recent theoretical work in the areas of Psychoanalysis, Feminism, Marxism, Structuralism and Semiotics to the study of visual images.

This project is an attempt to respond to the voiced need of 2nd or 3rd year students and post-graduates for basic introductions to some of the important issues and texts of what used to be called 'The New Art History'. It is envisaged that follow-up workshops and/or local groups could be formed leading to a second central conference.

No final decisions have yet been taken about the exact areas to be presented nor about individual contributors. We would welcome any comments from students or from teachers which would enable us to gauge more accurately the needs of the former and the experiences and abilities of the latter in relation to this kind of material.

Our own feeling is that previous conferences or meetings addressing or including Theory have often made too many academic/professional assumptions as to the familiarity of most students with recent theoretical issues, and that not enough pedagogic care has been taken over the accessible presentation of the

terms of the debate(s).

Comments and suggestions are invited to be sent to the project co-ordinator, Barbara Laszczak at the History of Art Dept, University College, Gower Street, London WC1.

The AAH Student Group is interested in establishing a register of the research areas and interests of students at institutions of higher education throughout Britain in order that it can encourage contact between people involved in similar areas and make known the areas of research or interest presently being investigated. We have received requests from institutions and individuals for information about this subject relating to opportunities for involvement in course programmes, seminar discussions and art publications. We feel that such a register would encourage more openings and hope that institutions will make use of the opportunity to invite art history students to talk about their work.

At the Edinburgh Conference of the Association of Art Historians there will be the election of the Student Group Committee for the following year. For various reasons students in particular may not be able to attend this election. However if you would like to join the committee please do contact the Chairman before the Conference. We are anxious to hear from students of institutions outside of London and are particularly interested in establishing regional groups.

Andrew Stephenson, Chairman  
Flat 22  
13 Queensbridge Road  
London E2. Tel: 01-739 6172

Membership of Student Sub-Committee:

Andrew Stephenson	<b>Chairman</b> (Edinburgh University)
Don Gilette	<b>Secretary</b> (Birkbeck College, London University)
Lynda Stephens	(Birkbeck College, London University)
Alison Kurkes	(Courtauld Institute, London University)
Barbara Laszczak	(University College, London University)
Penny Garland	(Ealing College of Higher Education)
Hilary Morgan	(Courtauld Institute, London University)

**NB *Art History in Action*** – a booklet on careers in Art History prepared by the student group is still available at £1.60 per copy inclusive of postage from Hilary Morgan c/o the Courtauld Institute, 20 Portman Square, London W1.

#### **Schools Sub-Committee**

There were about 150 attenders at the recent Day Conference organised by the Sub-Committee in collaboration with the Victoria & Albert Museum. The conference, *Prospects for Art & Design History in Schools*, was held at the V&A on Wednesday 30th November, 1983. The opening speaker was Professor John Steer, and there were contributions from Ken Baynes of the Royal College of Art, Alistair Smith of the National Gallery, and Helen Luckett of the Southampton Art Gallery. There was an opportunity for delegates to work in seminar groups according to

their special interests; the Museum provided the ideal context. The Sub-Committee is grateful to Ronald Parkinson, Geoffrey Opie, and all at the V&A who helped make the day go so smoothly, and to all the speakers and seminar group leaders who helped make the conference so stimulating. The day was made even more interesting by the provision of an excellent book display, organised by Pamela and Ivor Courtney. Special thanks are due to the VI-Form pupils of The Mount School, who assisted with registration and with book sales.

On January 25th, the Sub-Committee is to launch a second in-service course for teachers. Again, the course will focus on Art History and Criticism in Schools; but this time, it is to be run in collaboration with ILEA and the Institute of Education. It is intended that one of the outcomes will be a publication, the exact form of which is yet to be determined. Further details of the enterprise will appear in a subsequent issue of *The Bulletin*.

Tony Dyson  
Chairman

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#### **ANNOUNCEMENTS**

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##### **The Andrew W. Mellon Fellowship in British Art**

Under the auspices of the Yale Centre for British Art, a non-American citizen, normally under 30, holding a degree, or in exceptional circumstances, equivalent qualifications, with special interest in British Art History will be selected for one year's residence in America. The grant includes a living stipend (\$7,000), round trip air fares from London and a travel grant.

Applications which must arrive by **Monday 20 February 1984**, should include a curriculum vitae and the names of 3 referees, preferably recent instructors.

Enquiries and application should be sent to:  
The Director of Studies  
The Paul Mellon Centre for Studies in British Art  
20 Bloomsbury Square  
London WC1.

##### **The Goldsmith's Company Research Scholarship in the History of the Applied Arts**

Applicants are invited from suitably qualified candidates for the above research Scholarship. It is tenable for a two-year period of research in the Department of Cultural History, Royal College of Art, leading to the degree of MA(RCA) by thesis.

The Scholarship is intended to support postgraduate research into the history of Silversmithing and Jewellery, Ceramics, Furniture or Textiles.

Further details and application forms from:

The Registrar  
Royal College of Art  
Kensington Gore  
London SW7 2EU  
Tel: 01-584 5020

##### **The British Institute of Florence**

The British Institute in Florence would be interested to hear from any Art Historians visiting Florence who would be prepared to give a public lecture at the

Institute for a modest fee. Topics related to either British or Italian art would be suitable.

Further information can be obtained from:  
David Rundle  
Director  
The British Institute of Florence  
Lungarno Guicciardini 9  
50125 Florence, Italy  
Tel: 010 39 55 284031

### **The Mitchell Prize for The History of Art 1983**

The Mitchell Prize founded in 1977, is awarded annually to the authors of outstanding original contributions in English to the study and understanding of the visual arts. The publication is assessed in terms of scholarly, critical and literary merit.

The \$10,000 Mitchell Prize is awarded this year to Professor *Lorenz Eitner*, Professor of the History of Art at Stanford University, California, and Director of the Stanford University Art Gallery, for *GERICAULT His Life and Work* (Orbis/Cornell) the first comprehensive study of this seminal artist to appear since 1879. Géricault's short, passionate and tormented life, the genius of his art – a vital link between classicism and romanticism – the extreme nature of much of his subject matter, and his exceptional techniques are the themes illuminatingly described and analysed in a book as distinguished by the elegance of its prose as by the power of its subject. A sensational story – in life and art – is here told superbly well, based on decades of scrupulous research by the author and marked by outstanding sympathy and understanding of the artist's purposes.

### **Oriental Art**

John Sweetman has recently become editor of the magazine *Oriental Art* and would be interested to hear from any AAH members who might have material or ideas suitable for publication in *Oriental Art*. Please contact him at:  
89 Thurleigh Road  
London SW12 8TY  
(*John Sweetman was formerly editor of The Bulletin*)

### **The Silver Study Group**

The Silver Study Group was formed some two years ago by enthusiastic students at a series of lectures given by the Education Department of the V&A, who were anxious to stay together and pursue their interest. Its aims are to encourage interest in silver and its research, and activities include lectures, visits to collection, special weekends, and a quarterly newsletter giving details of forthcoming events and articles from members. The Group is entirely self supporting and annual membership is £5.50, send a sae to The Silver Study Group, 115 Church Street, London NW8 8HA.

### **Women in Classical Antiquity: Four Interdisciplinary Curricular Modules**

This publication, prepared by participants in a Summer Institute funded by the National Endowment for the Humanities in 1983 is now available. The four modules (Archaic Greece, Classical Athens, Hellenistic Greece, and Roman) were designed to be used by

instructors of Ancient History, Art History, Classics, Humanities and Women's Studies.

For a free copy write to:  
Prof Sarah B. Pomeroy  
Department of Classical and Oriental Languages  
Box 1264, Hunter College  
695 Park Avenue  
New York NY 10021

### **Arts Express**

*Arts Express* is a new national magazine, to be published monthly from the end of February 1984. It intends to meet the needs of a wide spectrum of people in the Arts, from teachers, students, artists, arts administrators, parents to those employed in research. The magazine will carry news, features, debate, information and advertisements for jobs.

*Arts Express* has developed out of the extensive public and political response to the report of the national enquiry *The Arts in Schools: Principles, Practice and Provision*, published in 1982 by the Calouste Gulbenkian Foundation.

*The Arts in Schools* is concerned with the implications for education of shifting patterns of work and unemployment and of the rapid pace of cultural change. It calls for a broadening of educational priorities to meet these changes and argues that the arts have an essential place within this approach.

*Arts Express* will build on and respond to the national programme of activity generated by *The Arts in Schools*. It will also go further, giving regular coverage of the arts in adult, continuing and community education.

The subscription of £7.80 covers the first 12 issues. For details, please contact:  
Arts Express (Publishing) Ltd  
66 St John's Road, London SW11  
Tel: 01-223 9737/1483

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### **FORTHCOMING EVENTS**

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**ARLIS Annual Conference. Hereford College, Oxford. 12-15 April**

Acquisitions in Art and Design Libraries. Selection, collection building, problems of special categories of material, exhibition catalogues, ephemera, manuscripts, artists books and illustrated and private press books. Co-operative acquisition. Art Publishing and bookselling, dealers' catalogues, Art Bibliographies Modern. Visits to Bodleian and Ashmolean Libraries, Phaidon Press, B.H. Blackwell, Oxford University Press and the Museum of Modern Art. £80. Details: Mike Avann, Art & Design Library, Coventry (Lanchester) Polytechnic, Gosford Street, Coventry CV1 5RZ. Tel: 0203 24166 ext 546.

**Conference: Art History at 'A' level: Policy, Marking and Curriculum. 13-15 April**

This conference to be held the weekend of 13-15 April 1984 at the University of Essex, will be addressed by representatives of the Examination Boards, HMI and Eileen Adams of the RCA. Enquiries to: The Liaison Officer, University of Essex, Wivenhoe Park, Colchester, Essex, CO4 3SQ. Tel: 0206 862286 ext. 2375.

### Islamic Decorative Arts Course

For the first time, Sotheby's are running an intensive 10-week course on Islamic Decorative Arts. It starts on 27 February, 1984, and will deal with objects and styles from the 7th century to the present day covering architecture, pottery, metalwork, glass, manuscripts, rugs, textiles and coins. The course, which has been organised by Jack Franses, Director of Sotheby's Islamic department, will include lectures on the conservation of pottery, metalwork and textiles as well as visits to museums, private collections, exhibitions and specialists. There are a maximum of 20 places on the course, but a second one has already been planned to run from September to November 1984. Suzanne Marland, Sotheby's, 34-35 New Bond Street, London W1. 01-493 8080.

### Conference: Art and Design in Hogarth's England Victoria and Albert Museum 17-19 May

This three day conference is being held at the time of the Exhibition at the V&A, entitled Art and Design in Hogarth's England which will run from 16 May to 30 September.

For further details please contact:

Ronald Parkinson  
Education Department  
Victoria & Albert Museum.

### Turner Symposium. Llandudno, 20-22 July

The Turner Society, in collaboration with Mostyn Art Gallery, is organising a Weekend Symposium in Llandudno from Friday 20 July to Sunday 22 July. The weekend will include 4 talks, one of which will be by Andrew Wilton on 'Turner in Wales', the screening of a new film on 'Turner in Wales' made by HTV, a coach excursion to areas where Turner painted in North Wales, and a special reception at the gallery. Accommodation will be arranged in one of Llandudno's best hotels. It has been estimated that the cost of the weekend per person to include all accommodation, meals, excursion fare, would be in the region of £100.

The symposium is organised to coincide with a major exhibition of watercolours, oils and sketchbooks by J.M.W. Turner, produced during his tours in Wales, to be held at the Mostyn Art Gallery, 12 Vaughan Street, Llandudno from 14 July-8 September. The exhibition will later move to The Glynn Vivian Art Gallery and Museum, Alexandra Road, Swansea, 22 September-17 November.

Further enquiries to either:

The Mostyn Art Gallery 12 Vaughan Street Llandudno LL30 1AB Gwynedd, North Wales Tel: 0492-79201.	Dr Selby Whittingham Turner Society BCM Box Turner London WC1N 3XX Tel: 01-373 5560
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### Computers and the History of Art. Conference, Pisa 24-27 September 1984

The second International Conference on Automatic Processing and Art History data and documents will be held at Pisa 24-27 September 1984. It will address the application of computers in the History of Art.

The organiser is:

Laura Corti  
Scuola Normale Superiore  
Piazza dei Cavalieri 7  
Pisa 56100

Further details from:

Trevor Fawcett  
The Library  
University of East Anglia  
Norwich NR4 7TJ.

## CORRESPONDENCE

Dear Editor,

About 1978-9, in consultation with teachers of art in several secondary schools in Belfast, we (the present writer and the museum's Education Officer) at the Ulster Museum tried to ascertain ways in which teachers might utilize the art collections of the museum as a teaching resource. However, too many interests seemed to conflict and nothing came of the discussions.

Our own feelings were that the teaching of the history of twentieth century art (which forms an important part of the Northern Ireland G.C.E. 'O' and 'A' Level syllabuses) was an area of particular difficulty for many teachers, especially for those who trained as teachers before the study of the subject became usual in art colleges. Moreover, the art collections in the Ulster Museum are fairly representative of developments in British and Irish art from 1900 onwards and we have a small, but distinguished, group of American Abstract Expressionist and Colour Field paintings and also some European works of the 1950s and '60s. Consequently, in 1981, we arranged, at our own behest, a trial series of three 'Modern Art Study Days', for secondary schools in Belfast, which were aimed specifically at students taking the 'A' level G.C.E. examinations in art history. On each of the three days students from different schools attended (with approximately sixty students on each occasion), but the syllabus was the same each day. As said, our purpose in arranging the study days was to utilize the museum's art collections as a teaching resource and we particularly wanted to acquaint students with properties of the works on display which could not be dealt with in school or from reproductions or colour slides. In particular, discussions in the galleries dealt with comparative size of various modern paintings, with the artist's treatment of the surface of the canvas — emphasising its tactile qualities, etc., — and with his handling of the medium, brushwork, and so on. These sessions in the galleries were preceded by an illustrated lecture in which the characteristics of the main developments in twentieth century art were stated concisely, and after which the students were asked to examine in the galleries works which — often loosely speaking — exhibited some of the characteristics noted, thus compelling them to be fully cognizant with the changing styles and their influence on one another. A further gallery session, concentrating on art since 1945, directed attention to the need of the spectator to involve himself with the creative process by emphasising with the artist and his feelings when looking at certain works and examined other paintings from the point of view of composition, structure, and social criticism. The day ended with a plenary session and general discussion.

This study day, as outlined, was a trial scheme and, as such, was limited to upper sixth form students from Belfast schools. But it was so successful in terms of the numbers attending and of the promptness and enthusiasm with which teachers booked the available places for their students, that the following year we ran six such days which were attended by schools from all over Northern Ireland and included both upper and lower sixth form students.

In June 1982, under the aegis of the Department of Education, we arranged a one-day conference for

teachers who had brought students to the course on various occasions, our intention being to obtain from them comments about the course and suggestions as to how it might be improved or made more appropriate to their needs. After discussion it was decided to alter the structure and time-table of the day, but to leave the content as before as most teachers felt it more or less satisfied their needs and complimented their teaching class. Consequently the course was offered in the 1982-3 academic year on nine separate occasions and, by April, had been attended by about seventy per cent of all students in the Province reading art history for 'O' and 'A' level examinations. Thus even those living in remote country areas had at least one opportunity during their course of study to examine closely actual paintings and not just reproductions.

Future plans for the development of the course include an element of participation by individual teachers in the gallery sessions, rather than such sessions being conducted solely by museum personnel as hitherto. Also, we are exploring the possibility of making a video film which schools could borrow before attending the study day. The film would be both preparatory and complementary to the gallery sessions and in it we would raise points which would be dealt with later during the study day.

We have also had exploratory talks with teachers, along with the Chief Inspector for Art for the Department of Education for Northern Ireland, who is willing to make the necessary funds available, regarding the possibility of devising some sort of in-service course for teachers of the history of art (and in particular of the history of twentieth century art), but nothing so far has been finalized.

Brian Kennedy, Assistant Keeper, Art Department, Ulster Museum.;

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## RESEARCH REQUEST

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### John Mallowes Youngman 1817-1899.

Victorian landscape painter (oils, watercolours) and landscape etcher. Paintings are in Saffron Waldon Museum and Town Hall. Etchings in BM and V and A Print Room. Exhibited R.A. 1838 and 82.

**Information wanted** on whereabouts of his work and also that of his daughter Anne Mary – still life and flower painter 1880-1919.

Please contact J.C. Tylee, 210 Munster Road, London SW6 6AX. Tel: 01 385 4297.

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## DIVERSIONS

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Readers are invited to identify the artist and the actor in the first quotation below, and the sitter and the portraitist in the second.

*The artist's wife said* 'It is one thing, my dear, to scribble about beauty, but quite another to paint it.'

*An actor commented* 'I suppose he writes from his ideas and paints from his wife'.

*The actress said the portrait was* 'more really like me than anything that has been done', *but her niece thought it suggested* 'a handsome dark cow in a coral necklace'.

There will be a *liquid* prize, so please send your answers to:

Quizmaster, 18 Fitzwarren Gardens, London, N19 3TP

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## ADVERTISEMENTS

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### Whales – a Celebration

As published under Research Request in Bulletin 16  
16 Whales, a Celebration, edited by Greg Gatenby  
(pp 234 including 75 colour illustrations is now available, price £27.50 from  
Hutchinson Books Ltd  
17-21 Conway Street  
London W1P 6JGD

### Books

Catalogue of rare and second hand books on the history of art available from  
Judith Adams  
31 The Green  
Charlbury  
Oxford OX7 3QR.

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## COMMITTEE NOMINATIONS

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Nominations for election to the Executive Committee and its Sub-committees should be sent in writing to the Hon Secretary, Peter Fitzgerald no later than three weeks before the Annual General Meeting, ie by Saturday 10 March 1984. Nominations should include the name and signatures of the proposer and seconder and the written consent of the nominee. There will be three places available on the Executive Committee.

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## EXECUTIVE COMMITTEE

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### Officers

**Chairman** Dr Dennis Farr  
(Courtauld Institute Galleries, 41 Woburn Square, London WC1H 0AA)

**Hon Secretary** Peter Fitzgerald  
(Reading University, London Road, Reading RG1 5AQ).

**Hon Treasurer** Eric Fernie  
(University of East Anglia, Norwich N44 7TJ).

### Elected Members

Mr Joe Darracott  
Dr David Jeremiah (Manchester Polytechnic)  
Dr Michael Kauffman (Victoria and Albert Museum)  
Prof Martin Kemp (St Andrews University)  
Josephine Miller (Birmingham Polytechnic)  
Dr Nicholas Penny (University of Cambridge)  
Dr Marcia Pointon (Sussex University)  
Prof John Steer (Birbeck College)  
Dr Christopher White (Mellon Centre).

### Co-opted Members

Jon Bird (Art schools and Polytechnics sub-committee)  
Dr Anthony Dyson (Schools Sub-Committee)  
Prof Julian Gardner (Art History Libraries and Visual Resources Sub-committee)  
Dr Duncan Macmillan (1984 Edinburgh Conference)  
Dr John Onians (Editor of Art History)  
Andrew Stephenson (Student Sub-committee)  
Mrs Flavia Swann (Editor of The Bulletin)

Director of Publicity: Pamela Courtney  
Lower Lodge, Monnington-on-Wye,  
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