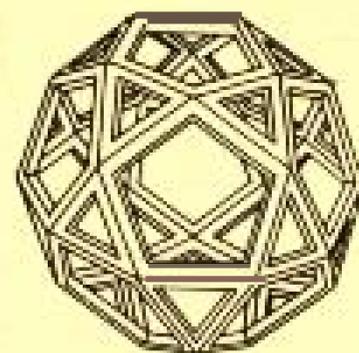


# Bulletin

of the Association of Art Historians



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For the *fourth* year running the membership subscription rates are being held at the present rate. In order to sustain this situation, members are asked to encourage colleagues to join the Association. This Bulletin has a membership application form in it. If each member were to succeed in getting one new membership for the Association, subscriptions could be maintained at the current rate for even longer.

### A message from the Chairman

The Association of Art Historians is the professional organisation for art and design historians in the United Kingdom. The Association also has subscribers throughout Europe, North America and the Commonwealth, but we need many more members. Although our subject and the Association are now firmly established, your support is essential if we are to continue to speak authoritatively for the profession. Please ensure a friend and/or colleague joins. By joining by 1 January they will be eligible to attend our Annual Conference, and will be warmly welcomed.

Dennis Farr, Chairman

### MEMBERSHIP SUBSCRIPTIONS 1986

Subscriptions are due on 1 January 1986. The subscription rates are:

Ordinary membership	£18.50
Student membership	£15.00
Student membership without <i>Art History</i>	£ 3.00
Joint membership	£22.50
Life members subscription to <i>Art History</i>	£12.00
Overseas membership	£20.00 (\$32.80)

The Association is most grateful to Thames and Hudson for the recent production of a new poster advertising the Association and its professional role and activities. Members are invited to apply to the Secretary for copies of the poster to assist in the membership drive.

Gradual progress is being made converting members' addresses to a form which can be used for *Bulletin* and *Art History* labels, produced by computer.

Members whose issues of this Bulletin are incorrectly addressed are asked to send a note or telephone the Secretary.  
Joe Darracott (Secretary)  
18 Fitzwarren Gardens  
London N19 3TP Tel: 01-272 2387

### TWELTH ANNUAL CONFERENCE BRIGHTON 4-7 April 1986

#### East-West: Art, Design and Cultural History

The conference will take place at Brighton Polytechnic; use will also be made of buildings in the immediate vicinity such as the Dome, the Royal Pavilion (George IV room), the Pavilion Theatre and the Museum. The organisation of the 1986 conference is the responsibility of a collective consisting of members of the Polytechnic, the Museum and Art Gallery and the University of Sussex. Contacts are Robert Haynes (Polytechnic), Patrick Conner (Museum) and Marcia Pointon (University). The administrative organiser to whom all enquiries should be initially addressed is:  
Deborah Lewis  
44 Over St.,  
Brighton BN1 4EE  
Tel: 0273 698813

Application forms are being circulated with this edition of *The Bulletin* and should be returned as soon as possible to Deborah Lewis at the above address. More application forms are available from Deborah on request. Please make sure your friends and colleagues not in contact with Art and Design History Departments know about the conference and, please be sure to let your students know.

Anyone going to conferences at home or abroad is invited to get in touch with Deborah and take a poster with them. Help us to advertise this conference as widely as possible.

There is still room for offers of papers in some of the academic sections. Full details of these were given in the last *Bulletin* but if you wish to contact a section organiser there is a list of the titles of sections and the names and addresses of organisers at the end.

The conference programme includes the following attractions:

#### Friday afternoon (4 April)

Opening address: Edward Said, Columbia University. (Edward Said is the author of *Orientalism*.)

Panel Discussion following the address.

Participants; Homi Bahbah, Patrick Connor, Partha Mitter, Linda Nochlin.

Reception in Brighton Pavilion in the evening, by courtesy of Brighton Corporation.

**Academic Sections** will take place each morning on Saturday, Sunday and Monday.

This year's bookfair will be a **book and journals fair**; over 135 journals covering art, design, cultural history and interdisciplinary studies have already signed up. It will be open from Saturday morning until Sunday afternoon.

Saturday afternoon is the time set aside for a series of **workshops** on topics ranging from The Illustration of art historical works to Representations of the Family and from Sponsorship and the Arts to Using the Museum Collection. A **social event** will be arranged for Saturday evening.

On Sunday afternoon conference participants will have the choice of attending workshops on **Feminism and Art History** (details given below) or going on one of several **visits**. Here the choice will be Petworth House, the Milne Museum (Tunbridge Wells, administered by the Electricity Board) or an architectural walk round Brighton. We are also enquiring about the possibility of a visit to Standen House and a visit (for a small number of people) for a local private collection.

On Sunday evening a forum will be arranged **Painters as Writers/Writers as Painters**.

**The Annual General Meeting** on Monday will take place in the Gardner Arts Centre at the University. It will be preceded by a major debate on the subject of **The Return and Restitution of Cultural Property** with invited speakers.

Conference participants will be invited to visit the **Barlow Collection** of Chinese ceramics, the **Mass Observation archive** (housed in the University Library) and to see an exhibition of the plans and models for **Basil Spence's University of Sussex building programme**.

Lunch will be in the Gardner Centre where an exhibition of photography should be on show.

### **Exhibitions**

An Other Eye: Photography and India (Gardner Arts Centre)

The China Trade (Brighton Museum and Art Gallery)

Jewish Art (Brighton Polytechnic Gallery)

### **Accommodation**

Accommodation has been reserved in small hotels near the conference venue (Max. £11 b. & b.). A list of hotels at higher prices is available on request. There will be some very pleasant accommodation in student hostels on the seafront available at the cheapest possible price (£8.63 b. & b.).

### **Brighton and its Attractions**

Conference participants will be given lists of recommended restaurants of different sorts and in different price ranges. Brighton as a resort has much to offer. We shall also be giving you maps showing where the second hand bookshops are and other useful information.

### **Feminism and Art History Workshops**

Sunday 6 April 14.00-17.00 hrs.

Opening Address: Linda Nochlin

*Feminist Art History and the Woman Artist:*  
Kathy Adler and Tamar Garb

*Feminism and Publishing:* Tag Gronberg

*What do Women Want? Advertising and*

*Psychoanalysis:* Margaret Iverson

*Representation and the Unconscious:* Claire

Pajackowska

*Women and Architecture:* Lynn Walker

*Painting and the Construction of Gender:* Anthea Callen

*Female Sexuality and Visual Representation:*

Bridget Elliott and Lynda Nead

*Women's Art Education:* Gudrun Schubert

Closing Forum

There will be a free creche/playgroup on the site at Grand Parade. Tickets available for this event only, or for the whole conference. Further information about tickets, accommodation, creche etc. from the Conference Organiser.

Deborah Lewis

44 Over Street, Brighton, East Sussex

Tel: (0273) 698813

### **Organisers of Academic Sections:**

#### 1 *Western Interpretations of Eastern Cultures*

Patrick Connor

Brighton Museum and Art Gallery, Church Street, Brighton

#### 2 *Visual Poetics*

Stephen Bann

Rutherford College, The University, Kent CT2 7NX

#### 3 *Clothed/Un clothed*

Marcia Pointon

Arts Building, University of Sussex, Falmer, Brighton

#### 4 *Jewish Art and the West*

Julian Freeman

Brighton Polytechnic, Grand Parade, Brighton BN2 2JY

#### 5 *Serial Imagry*

Eric Fernie and Peter Webb

University of Edinburgh

Department of Fine Arts

19 George Square, Edinburgh EH8 9LD

#### 6 *Idolatry*

Robin Cormack and Michael Camille

9 Hertford Street, Cambridge FB4 3AE

#### 7 *Race and Representation*

Joanie Hichberger

Department of History of Art

University of Manchester, Manchester 13

#### 8 *Nation, State and Cultural Production*

Jonathan Harris

45 Springfield Road, Brighton

#### 9 *Design, Imperialism and the Visual Arts*

Jonathan Woodham

Brighton Polytechnic, Grand Parade

Brighton BN2 2JY

#### 10 *The History of Art and Images of Cultural Decline*

Nigel Llewellyn

Arts Building, University of Sussex

Falmer, Brighton

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## ART HISTORY BOOK FAIR BRIGHTON 1986

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This bookfair at the Brighton Conference will be a Book and Journals Fair. It is open free to everyone. Opening times:  
Saturday 5 April: 10.30-19.00 hours  
Sunday 6 April: 10.30-15.00 hours

**The Book Fair Advisory Committee** for the Brighton Book Fair 1986 is:

Marcia Pointon, Conference Organiser  
Pamela Courtney, Book Fair Director  
Janie Hextall, Phaidon Press  
Clare Hollanby, The British Council  
Steve Lytton, Collet's Holdings  
Philip Ormond, Arts Ex. Press  
Nicholas Treadwell, Nicholas Treadwell Publications  
Stanley Kekwick, Thames and Hudson  
Gillian Malpas, Yale University Press  
Felix Moore, Mindata Ltd.  
Pamela Courtney, Director of Publicity  
Albert House  
Monnington-on-Wye  
Hereford HE4 7NL  
Tel: 09817 344

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## SUB-COMMITTEES OF THE ASSOCIATION

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### Schools subcommittee

**History of Art & Design: Syllabus Developments 14-19 year olds 7 March 1986. North Staffordshire Polytechnic**

**Organisers: Schools Sub-Committee of AAH in conjunction with the department of History of Art & Design, North Staffordshire Polytechnic.**

This is a rearranged date for the conference which had been planned for 15 November 1985, announced in Bulletin 22. The postponement was due to the industrial action currently affecting many schools, which makes it virtually impossible for teachers at those institutions to attend such events. Since there is no guarantee that the action will have ceased by March, the new date must be regarded as somewhat tentative, and those interested in attending are advised to check in February that the conference will still take place.

The conference intends to examine recent developments in examinations and courses in the subject for pupils/students in the 14-19 age range. It is envisaged that the conference will do two things. Firstly, it will present delegates with a clear picture of what is currently happening in History of Art & Design in the area of education. Secondly, it will examine ways in which schools might better prepare their pupils for the demands of FE courses which can then build on what has been dealt with in Schools.

Further details from Christopher Webster or Hilary Grainger:  
Department of History of Art and Design  
North Staffordshire Polytechnic, Stoke on Trent ST4 2DE  
Tel: 0782 45531

### Students Group

The Students Group day event held on 2 November in London, Choosing a Degree in history of Art/Design was very well attended and considered a great success. The next event being planned is a day conference on Psychoanalysis and Art History, to be held in March at Leeds University (details to be found under Forthcoming Events).

Please note the new Students' Group Secretary's name and address:

Wendy Leeks  
16 Harold Street, Leeds LS6 1PL  
Tel: (0532) 751648

### Art History in Action

An updated and revised edition of Art History in Action giving useful information on career possibilities for graduates of Art/Design History is available from:

Hilary Morgan (Treasurer)  
32 Priory Terrace  
London NW6 4DH

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## ANNOUNCEMENTS

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### **Birkbeck College, University of London Part-time MA in History of Art**

The Department of History of Art at Birkbeck College intends to offer, for the first time in October 1986, a new two-year part-time MA course in History of Art (with special emphasis on art theory). It is believed that this will be the only taught Masters' course in history of Art which can be followed by evening study alone, and which is intended specifically to cater for the needs of students in full-time employment.

Applicants should have a good Honours degree in an appropriate subject or subjects, and some experience of the study of Art History. The course is **not** intended for graduates with a single-honours BA in History of Art.

The first year of the course will be devoted to lectures and seminars on Italian Renaissance Art and Art Theory. In the second year students will follow a Special Subject course, and will write a 10,000-word Dissertation on a subject of their choice (but with the agreement of the Department). Under certain circumstances it may be possible to arrange for students to follow a Special Subject course at another institution in the University of London, such as the Courtauld Institute of Art or the School of Oriental and African Studies.

Examination will be by one 3-hour written paper (which will include discussion of photographs), three submitted essays (of about 5,000 words each), and the Dissertation.

Further details from:  
Francis Ames-Lewis  
Department of History of Art  
Birkbeck College, Malet Street  
London WC1E 7HX

**Database: Arts and Humanities Search**

Arts and Humanities Search is a new, multidisciplinary database which corresponds to the *Arts and Humanities Citation Index*. It gives full coverage of 1300 of the world's leading arts and humanities journals, from 1980 to date. The fields covered by Arts & Humanities Search include fine and applied arts, architecture, design, archaeology, media studies, history, languages and literature, music, and the theatre. The database is updated every two weeks. Arts and Humanities Search is available in the UK through BRS (Bibliographic Retrieval Services Inc.), accessible via British Telecom's PSS service.

Further details from:

Janet Frost  
Institute for Scientific Information  
132 High Street, Uxbridge  
Middlesex UB8 1DP  
Tel: (0895) 70016

**Imagine: A book for Band Aid by David Bailey**

A very large number of people contributed to Band Aid. One such was David Bailey who took his camera abroad a cargo plane carrying relief to the Sudan. The resulting collection of photographs has been produced as a book for which all concerned in the publication gave their services free. All proceeds from the full retail price will go to Band Aid.

This book, although primarily an exercise in fund raising, is not wholly so. It will be of interest to all those who care about contemporary art. Mr Bailey is here exhibiting some of the finest examples of art as propaganda. The subjects cannot have been posed in a studio sense, the props are minimal and the lighting largely as God made it. Yet some of these photographs are marvels of composition, penetrating in form, accent and movement. The result is that there is not a breath of overstatement or sentimentality in the message they convey. It is appropriate that the 74 pictures are in black-and-white for the message is equally stark. Either help is given or the sitters die. (£5 Thames & Hudson and Faber & Faber).

**Printmaking Tehniques: New Permanent Display Hunterian Art Gallery, Glasgow**

The Hunterian Art Gallery owns well over 15,000 prints, a collection representing almost all the significant developments from the infancy of printmaking in Europe to the present day.

An area of the Print Gallery has been given over to a permanent display of the techniques involved in printmaking. By showing the tools and materials, the different printing surfaces and specially selected works-of art, its aim is to give general guidance on the subject.

There are eight showcases containing over 90 exhibits. Each case is accompanied by a graphic display giving information, photographs of printmakers at work and a 10x enlargement of an area of each print on show, to draw out the differences between them. Further prints of technical interest have been selected for temporary display around this permanent installation.

It is hoped that the display will be a helpful source of reference for visitors, and also a useful resource for those who teach the subject.

Further information from:  
Chris Allan or Martin Hopkinson  
Hunterian Art Gallery  
The University  
Glasgow G12 8QQ  
Tel: 041-339 8855, ext. 7431

**The Saatchi Collection**

The Saatchi Collection is now open free to the public on Fridays and Saturdays. School groups are welcome, although the curator would appreciate advance notification where large numbers are involved.

Further information from:

Julia Ernst (curator)  
The Saatchi Collection  
98 Boundary Road  
London NW8  
Tel: 01-624 8299

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**FORTHCOMING EVENTS**

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**Society for French Historical Studies (UK)**

**Founding Conference: 4 January 1986**

**Institute of Historical Research, University of London**

It is intended that the Conference to be held on 4 January 1986 in the British Local History room of the Institute of Historical Research, will be the founding meeting for the new Society for French Historical Studies. A definition of its aims will be received at the conference as follows:

1. The purpose of the Society (SFHS:UK) is to promote interest and research in French history and to secure provision of funding for these activities.
2. Membership is open to all those interested in the history of France. A subscription of £8.50 (£5 for graduate students and those who are retired) is payable.
3. The Society will publish a newsletter, called *The French Historian*, which will include articles, book reviews, and news items of concern to all those interested in the history of France. It is hoped also to collate primary source materials for the history of France, and itemise secondary material (e.g. periodical holdings which are under review or threat). The Newsletter will provide up-to-date information about historical publications in France, including publishers' publicity.
4. A prominent publishing house is being approached with a view to launching a new journal entitled *French History*. The journal will be purchased by separate subscription payable to the publisher. Should the journal become profitable, the Society would benefit from a profit-sharing arrangement.
5. Research seminars in French history will be organised regionally and thematically, and designed to appeal to French historians of different periods.
6. There will be an annual national conference, initially held in London; thereafter in other regions. This will be held on a particular theme, but should monitor the Society's progress and also be used as a means of strengthening ties with French scholars.
7. One of the main aims of the Society is to cater for the needs of young scholars who at

present may feel isolated in their field of interest.  
8. Another aim of the Society is to attract funds for research into French history at a time when traditional sources of funding are becoming restricted or are under threat.

Further information about the society from:  
Professor R.J. Bonney  
Department of History  
University of Leicester  
LEICESTER  
LE1 47RH

**Slide Librarian's Forum on copyright,  
Professional Standards and a Survey of British  
Slide Libraries**

**St Martin's School of Art: 7 February 1986**

This event is organised by ARLIS (Art Libraries Society). It is to be held in the department of Art History and Complementary Studies, St Martin's School of Art, 107 Charing Cross Road, London WC2 ODU, 10-17 hours. Tel: 01-437 0611, ext. 213 (Ron Davies, Slide Curator).

The forum will:

1. Hear a panel of experts on copyright advise on copyright problems in slide collections, followed by a discussion.
2. Discuss a paper proposing professional standards for Slide Curators and their Libraries, the conclusions of which are to be presented in a paper to the ARLIS Council and Conference for their recommendation and adoption.
3. Discuss the format for a proposed survey of all British Slide Libraries, the conclusions also to be sent to the ARLIS Council and Conference for their endorsement and implementation.

Numbers are limited to 70 people. The fee will be £15.

Registration and all enquiries to be addressed to:  
Carmel Collins  
Slide Library, Chelsea School of Art  
Manresa Road,  
London SW3 6LS  
Tel: 01-351 3844, ext. 132

**British Design in the 1930s  
Conference: 5 and 6 March, Manchester  
Polytechnic**

This conference will consider major themes in British Design during the 1930s. Special attention will be given to the relationship between practice and patronage, and the 'identity' of the designer in the 1930s.

Contributions from Abram Games and Douglas Scott (designers active during the period), Tim Benton and other specialists. There will be an associated publication, exhibitions and film showings.

Further details from:

David Young  
Department of History of Art and Design  
Manchester Polytechnic M15 6BR  
Tel: 061-228 6171, ext. 2260

**Psychoanalysis and Art History  
March 1986 (Date to be finalised)  
Leeds University**

A one-day conference organised by the Students Group of the Association is aimed primarily (but not exclusively) at students of art history. It will outline and examine how theories and techniques

derived from psychoanalysis have been and are being applied to the study of art, how they might be applied, and whether they should be applied. Suggestions on the format of the conference and offers to present papers are invited from those using these methods and from those opposed to their use.

Suggestions and further information from:  
Wendy Leeks  
16 Harold Street  
Leeds LS6 1PL.  
Tel: Leeds 751648

**Donatello Symposium**

**Friday 9 May 1986, 11.15-18.30 hours**

**Warburg Institute, Woburn Square, London WC1**

The Society for Renaissance Studies is arranging a one-day Symposium to celebrate the 600th anniversary of the birth of Donatello (1386-1466), the great sculptor of early Renaissance Florence. There will be a number of short papers, and ample time for discussion and questions after each, and at the end of the proceedings. Those who have *provisionally* agreed to give papers are: Charles Avery (Christie's), Anthony Radcliffe (V & A) on the attribution of some late bronzes, Pat Rubin (Courtauld Institute) on Vasari's *Life* of Donatello, Prof. Artur Rosenauer (University of Vienna) on the problem of 'stilpluralismus' in Donatello's work of the 1430s, Diane Zervas Hirst on some aspect of Donatello's early marble sculpture, and Francis Ames-Lewis (Birkbeck College London) on the bronze *David* and the Palazzo Medici courtyard.

Any enquiries and suggestions should be addressed to:

Frances Ames-Lewis  
Department of History of Art  
Birkbeck College, Malet Street  
London WC1E 7HX

**International Television Studies Conference  
10-12 July 1986  
University of London**

Call for Papers

The first International Television Studies Conference held at the University of London Institute of Education in 1985 brought together 70 speakers from 16 countries, in dialogue with an audience of some 300 delegates. An anthology of selected papers, *Television in Transition*, were published by the British Film Institute in Autumn 1985.

The success of this unique forum for interdisciplinary research has prompted us to repeat the event in 1986. We again intend to adopt a broad-based approach. We will once more be exploring such areas as national policies towards broadcasting; political economy and institutions and the resurgence of debates about public broadcasting; media imperialism; the new technologies; the television audience; textual analysis and theories of representation. We also wish, for 1986, to place emphasis upon such topics as media education; feminist perspectives on television; **the history of television**; social psychology; and the 'effects' of television and video.

Conference will be organised around panel presentations of papers, commentary by a discussant, and open discussion with delegates. If you are interested in presenting a paper, please send an abstract (up to 100 words) plus a short curriculum vitae by 1 February 1986. Papers selected should be submitted by 1 April 1986.

We hope to be able to offer some assistance with travel expenses to contributing authors. Registration will commence 1 February 1986 (accommodation information available on request).

All correspondence and enquiries to:  
International Television Studies Conference (TSC)  
BFI Education  
British Film Institute  
81 Dean Street  
London W1V 6  
Tel: 01-437 4355

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## SCHOLARSHIPS, GRANTS, AWARDS

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### **The J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities**

The Getty Postdoctoral Fellowships are designed to strengthen the history of the visual arts of all periods and areas by supporting the work of outstanding young scholars in the field considered broadly to include other humanistic studies that draw substantially on the materials, methods, and/or findings of art history.

The programme includes as parallel components *Institutional Awards* and an *Open Competition*. Each component comprises ten non-renewable, one-year awards, to be held by scholars who received their PhD degrees in the period *January 1980-January 1986*, or those with acceptable equivalent qualifications. Applicants affiliated with institutions outside the United States who are unable to negotiate a full year of leave may apply for a six month period of support to be apportioned accordingly. All awards will be portable, and normally will provide a \$21,000 stipend for the Fellow for twelve months and a subvention of up to \$4,000 to be allocated to the institution or institutions at which the Fellow is based during the year of the award.

The 1986 Getty Fellows will be chosen during the 1985-86 academic year to hold their awards during 1986-87. Both components of the programme will be administered by The Woodrow Wilson National Fellowship Foundation with the guidance and assistance of a Supervisory Committee of distinguished humanists named in the final portion of this announcement.

Candidates for Getty Fellowships may make only one application in a given year. Thus if an applicant applies for any one of the institutional awards, he or she may not apply in the open competition and vice versa. Applicants should inform themselves of specific guidelines in each institutional competition before applying.

Getty Fellows may not accept other awards which provide duplicate benefits nor may they undertake any form of employment during the tenure of the Fellowship.

### **The Institutional Awards**

Ten Fellowships will be allocated annually to ten American institutions of higher education with especially distinguished departments of art history. Each institution will have one award at its disposal to assign to an individual of its choice under the broad guidelines laid down in the preceding section of this brochure. The selection of the institutions designated for these awards is made by the Supervisory Committee in consultation with the Getty Trust, and the grounds for the selection will be reviewed each year by the same parties.

An institution receiving an allocation of a Getty Fellowship for a third year, if it has not done so earlier, will be required to extend an opportunity for a year of study and association on its campus to a young scholar not affiliated within the past three years with any of the ten currently participating institutions.

The universities designated to offer institutional awards for the 1986-87 year are:

Bryn Maw College	University of Michigan
University of California at Berkeley	New York University
Columbia University	Princeton University
Harvard University	Stanford University
The Johns Hopkins University	Yale University

Information on each institutional competition is available from the liaison officer at that institution.

### **Eligibility**

Under the broad definition of art history and the humanities sketched in *The Programme*, scholars in the United States and abroad who have received their PhD degrees in the period *January 1980-January 1986* are eligible for consideration — except that individuals currently or recently (within three years) affiliated with any of the universities designated to administer the programme's institutional awards are excluded from the open competition. Candidates in related fields, which might include but are not limited to cultural history, archaeology, philosophy and literary criticism, who wish to apply must show evidence of substantial use in their work of the methods, materials or findings of art history.

As these awards are intended to encourage and assist the development of the most promising young scholars in the field, candidates must demonstrate both a high level of past achievement and substantial work plans for the period in which they seek to hold the Fellowship. These plans optimally should look beyond narrow academic specialisation and either relate proposed work to the broader contexts of humanistic thought, present interdisciplinary or innovate approaches, or offer the promise of truly fresh insights.

### **Application forms from:**

Getty Postdoctoral Fellowships  
Woodrow Wilson National Fellowship Foundation  
PO Box 642  
Princeton, N.J. 08542  
(609) 924-4714

Supporting documents include three letters of reference, an abstract of the dissertation, copies of or reference for publications if any, and an essay not to exceed 1500 words describing the plan of study and research the applicant proposes for the fellowship year. The applicant is responsible for making his or her own arrangements for affiliation with one or more universities or independent research centres if an affiliation is appropriate during the fellowship year. In such cases preliminary inquiries at the time of application are advisable since evidence that the host institution (or institutions) is receptive will be required if the applicant is selected as a Getty Fellow.

Completed applications must be received by the Woodrow Wilson Foundation by **January 10, 1986**.

#### **The Keith Murray Scholarship Lincoln College, Oxford University**

The College proposes, if there are candidates (male or female) of sufficient merit, to elect to a further Keith Murray Senior Scholarship, open to graduates from any university outside the United Kingdom and the European Community. This Scholarship will be confined to graduate work in the Humanities and Social Sciences and will be tenable from 1 October, 1986 for 2 years, with the possibility of renewal for a third year. The value of the Scholarship will be £6000 a year, from which University and College fees and maintenance will be payable.

Further particulars and application forms should be obtained from the Tutor for Graduates, Lincoln College, Oxford OX1 3DR, to whom applications should be sent by 31 December, 1985.

#### **Rakow Grant for Glass History Research**

The Corning Museum of Glass is pleased to announce the inauguration of a programme which will make available one or more annual grants initially totalling up to \$5,000. These are made possible through the generosity of Dr and Mrs Leonard S. Rakow, Fellow, friends, and benefactors of the Museum.

#### **Purpose**

To foster scholarly research in the history of glass and glassmaking.

#### **Eligibility**

Individuals and institutions may apply. There are no national residency requirements, and the results of the research may be reported in any language, but preference may be given to projects which will bring researchers to Corning to study the Museum's collections or to use its Library.

#### **Description**

Grants may be used to cover travel, living expenses, or other expenditures necessary to conduct the research or to publish it. Awards will be based on the merit of the projects proposed, the nature and extent of the contributions to glass studies, and an evaluation of the ability of the applicant to accomplish the goals as stated. Applications will be considered only if typed in English on the prescribed form.

Closing date 31 January of the year for which funding is requested.

Details and application forms from:  
Mr Dwight P. Lanmon, Director  
The Corning Museum of Glass  
Corning, New York 14831

#### **Leverhulme Study Abroad Studentships**

The Leverhulme Trustees, through their Research Awards Advisory Committee, offer annually a limited number of studentships for a period of advanced study or research at a centre of learning in Europe or any other part of the world except the United Kingdom and the United States of America. The studentships are not intended for those who are wishing only to improve their knowledge of modern languages: otherwise **no subject of study will be excluded**.

At the time of application candidates must be first degree graduates of a United Kingdom university, holders of CNAAs or able to show evidence of equivalent education in the United Kingdom. They must also have been educated at a school or schools in the United Kingdom or any other part of the Commonwealth. They must be under the age of 30 on 1 October in the year of the award and normally resident in the United Kingdom.

Studentships are calculated on a basis of an allowance of £5,450 a calendar year for maintenance, a return air passage, a baggage allowance and internal travel associated with the course of study. Further allowances may be paid at the discretion of the Committee: a contribution towards the costs of fees overseas where they are abnormally high; a marriage allowance of £1,500 a calendar year to a married student when accompanied by a dependent spouse; an allowance where the cost of living in the country abroad is abnormally high; and where appropriate an outfit allowance and certain field expenses.

Studentships, which are tenable for one year or two years at the discretion of the Committee, may not normally be held in conjunction with other major awards and must be taken up between 1 June in the year of election and the following 1 May. Students will be required on termination of an award to make a short report to the Committee of their experience during the period of study.

The closing date for applications is **normally early January** in any year and candidates must be available for interview in London in April: travelling expenses within the United Kingdom will be refunded.

Application must be made on Form SAS2 obtainable after 1 September from The Secretary, Research Awards Advisory Committee, The Leverhulme Trust, 15-19 New Fetter Lane, London EC4A 1 NR. Telephone: 01-822 6952.

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## DIVERSIONS

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The judges have to report that the last competition received no entries. Are art/design historians better at a sprint than middle distance? Only a short entry, at all events is needed this time.

'Frozen music' is familiar as a description of Baroque, and some writings on medieval church buildings have been described as 'space fiction'.

Competitors are invited to suggest comparable phrases, perhaps for Rococo, Mannerism or Structuralist writing. Other tips welcome.

Entries by February 1, to Quizmaster, c/o The Editor of the Bulletin.

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## COMMITTEE NOMINATIONS

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Nominations for election to the Executive Committee and its Sub-committee should be sent in writing to the Secretary, Joe Darracott no later than three weeks before the Annual General Meeting, ie by Monday 17 March 1986.

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)

**Secretary** Joe Darracott  
(18 Fitzwarren Gardens, London N19 3TP)

**Hon Treasurer** Prof Eric Fernie  
(University of Edinburgh, 19 George Square,  
Edinburgh EH8 9LD)

### **Elected Members**

Christopher Brighton (W. Surrey College of Art)

Dr Theo Cowdell (Sheffield Polytechnic)

Katharine Crouan (Winchester College of Art)

Joany Hichberger (Manchester University)

Dr John House (Courtauld Institute)

Dr Michael Kauffman

Josephine Miller (Birmingham Polytechnic)

Dr Marcia Pointon (Sussex University)

Dr William Vaughan (University College, London)

### **Co-opted Members**

Peter Fitzgerald (Ex-Hon Sec)

Dr Martin Gaughan (Art schools and Polytechnics  
Sub-Committee)

Howard Hollands (Schools Sub-Committee)

Dr Joh Onians (Editor of Art History)

Louise Durning (Student Sub-Committee)

Flavia Swann (Editor of The Bulletin)

**Director of Publicity:** Pamela Courtney

Albert House, Monnington-on-Wye,  
Hereford HE4 4NL.