

JAN 22 1980

INSTITUT FÜR KUNSTGESCHICHTE
DER UNIVERSITÄT WIEN

A-1010 WIEN, 11. Jänner 1980/eg
UNIVERSITÄTSSTRASSE 7
TEL. 4300 / Dw. 2612, 2617

Herrn Direktor
Prof. Giles Constable
Dumbarton Oaks
Washington

Dear Giles,

Here are now specimens of two possibilities for the archive entries: 1) Short version handmanuscript and typed copy
2) Long version handmanuscript only.

The missing measurments were sent directly to Miss Arensberg (or Miss Andrescu?) by Pino Fioretti.

In my opinion, the short version should be sufficient for the purpose of the archive; the missing color descriptions (which are contained in the long version only) do not seem to me necessary since the large transparencies and the slides would fill the gap. However, I should like to hear yuor opinion and those of Miss Arensberg, Loerke and Kessler.

As to your query in the circular of Dec. 11, 1979, I do not, of course, know the amount that will be required for the publication of San Marco I and II. Regarding the work for the archive, I think that a stay of 3-4 month in Dumbarton Oaks would be sufficient after preparations to be made by me in the me^matime here in Vienna. This would mean air travel and a certain amount of pocket money for the time of my stay in Dumbarton Oaks.

With kind regards

Yours sincerely

OTO

(Prof. Dr. Otto Demus)

EMORY UNIVERSITY
ATLANTA, GEORGIA 30322

Art History Department

January 24, 1980

Professor Giles Constable
Dumbarton Oaks Center for Byzantine Studies
1703 32nd Street N.W.
Washington, D.C. 20007

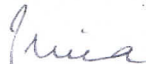
Dear Giles,

Just a short note before your meeting of the Senior Fellows. As you know, our NEH sponsored Conference is scheduled for the weekend of February 29 - March 2. The featured speakers who have accepted our invitation are Hans Belting, Margaret Frazer, Lester Little, John Meyendorff, Nicolas Oikonomides and Otto von Simson (many thanks for your helpful suggestions in this respect). We would now like to ask Dumbarton Oaks for permission to exhibit a few representative materials from the Corpus campaigns (transparencies, prints, forms, entries, drawings) for the duration of the Conference. This should be one of the educational and methodological attractions well in line with the purpose of NEH grants (due credit will be given to the sponsoring organizations). Our students as well as the audience at large will have an opportunity to become familiar with some of the methods of research in the field as applied to a Instrumenta Studiorum type of survey.

Looking forward to your answer,

I am, with best wishes,

Sincerely yours,



Irina Andreescu
Assistant Professor of Art History

c.c.: Senior Fellows
The National Endowment for the Humanities
Grant # RC 25547-76-982

IA/lcw

P.S. May I ask you to please distribute the mail
to the Senior Fellows as well? Thanks, Irina

January 28, 1980

Professor Irina Andreescu
Art History Department
Emory University
Atlanta, Georgia 30322

Dear Irina:

Your letter of January 24 arrived just in time for consideration by the Senior Fellows, and they agreed readily to give permission to exhibit some representative materials from the San Marco campaign for the duration of the conference (February 29-March 2), so long as this does not involve any of the material that is presently being considered for publication and so long as you are willing to accept personal responsibility for returning the material to us promptly and in good order. We presume that any charges in connection with the selection and shipping will be borne by the NEH. Please let me know what you would like.

Yours sincerely,

Giles Constable

January 31, 1980

Professor William C. Loerke
Dumbarton Oaks
Washington, D. C.

Dear Bill:

Thanks for the notes on Otto's proposed entries for the Corpus. I may get back to you when it comes time for me to write him.

Susan Arensberg came to see me Wednesday morning and said that she had spoken with you and had pretty well finished the work of tidying up the loose ends of the division between the San Marco and Torcello sections of the Corpus. I told her that there were no funds to pay her to work as Irina's research assistant here at Dumbarton Oaks and that any work Irina wants done in the future will have to be at her own expense. This also applies to gathering and sending the material she wants to show at the conference in Atlanta. I hope you agree. Naturally any work Susan does on the Corpus at our request will be at our expense, but from what she tells me things can now wait till Otto begins putting them in order.

Yours sincerely,

Giles Constable

Comments on Otto Demus' sample descriptions of San Marco mosaics

H. Kessler

3 March 1980

Although either version would be extremely useful, I strongly prefer Demus' shorter form of description. Particularly if the descriptions are used with the transparencies themselves or with a microfiche edition of the transparencies, the color notes are not needed. I would hope that Demus will, in any case, present a full record of his descriptions for the archive. I believe that Susan Arensberg concurs in this opinion.

cc. Susan Arensberg

DEPARTMENT OF THE HISTORY OF ART
THE JOHNS HOPKINS UNIVERSITY

MAR 3 1980

BALTIMORE, MARYLAND 21218 - (301) 338-7117

3 March 1980

Dear Giles,

Enclosed is a description of my fall seminar and a brief note on Otto's proposals.

As we discussed, the seminar will be offered as my JHU graduate course and is open to qualified Consortium students. To avoid the hurt feelings of my colleagues in local institutions, I would ask you to send copies of the description at the appropriate time, not only to the chairmen but also to the Byzantinist. Hopkins starts about a month before DO; my guess is that the seminar will commence the second week in September if that is OK with you. I will meet late afternoon, probably on Tuesday or Wednesday, if that suits DO.

I haven't yet written to Otto; I was hoping that, by now, we would have advanced farther with the UC Press and that my role in the project, if any, would be clearer. Now that I've seen Otto's descriptions, I am even more certain than I was that a publication of all the transparencies in microfiche and a printed volume of descriptions would be extremely useful.

Please let me know if you have other questions.

All best,



Herbert L. Kessler
Chairman

March 4, 1980

Professor Otto Demus
Kunsthistorisches Institute der
Universität Wien
Universitätsstrasse, 7
Vienna A-1010, Austria

Dear Otto:

The enclosed copies of a memo and a letter from Herb Kessler speak for themselves. The third paragraph of Herb's letter seems to me especially important, since I too think that a publication of the transparencies in microfiche and of an accompanying volume of description would be important and useful.

Evhy joins me in sending best wishes.

Yours sincerely,

Giles Constable