

# Pitt Chronicle

Newspaper of the University of Pittsburgh

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*Newspaper of Record: The  
Pittsburgh Courier, 1907-1965  
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# ARTS & Culture

# Pitt Black History Month Features World Premiere Screening Of Newspaper of Record: The Pittsburgh Courier, 1907-1965

By Sharon S. Blake

During critical periods in our nation's history, *The Pittsburgh Courier* weekly newspaper, published between 1907 and 1965, served as an instrument of change in the fight against racial discrimination in housing, jobs, health, education, sports, and other areas. Printed locally but distributed throughout the United States in 14 national editions, *The Pittsburgh Courier* became the most influential Black newspaper in the nation, with a peak circulation of 400,000. It provided a lens through which Americans could see and read about the gross injustices targeting Blacks, from the Jim Crow era at the beginning of the 20th century through the turbulent years of the civil rights movement. Following the crusading newspaper's financial collapse in 1965, it soon re-emerged as today's *New Pittsburgh Courier*, which continues to serve the community.

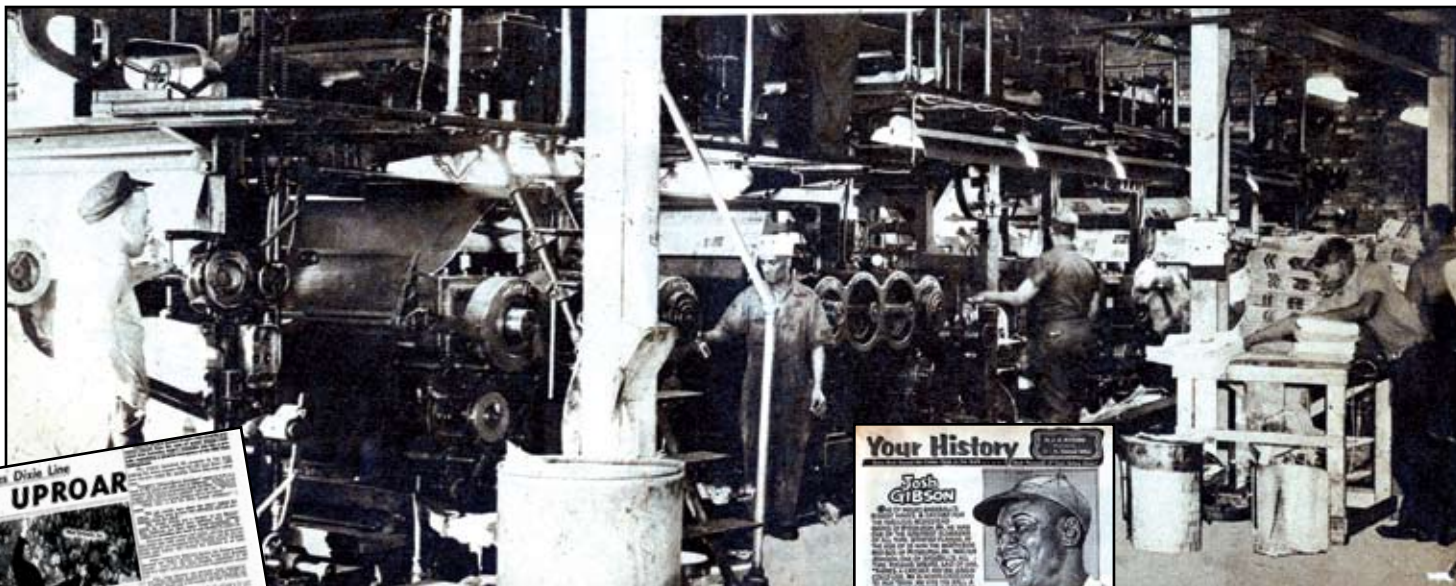
A new documentary, *Newspaper of Record: The Pittsburgh Courier, 1907-1965*, by filmmaker and University of Pittsburgh alumnus Kenneth Love (A&S '71) tells the story of the newspaper—how it empowered Blacks across America and helped to reshape national policy. The executive producer of the film, which was awarded a CINE Golden Eagle for excellence in the visual arts, is Pitt alumnus Barbara McNulty-Love (A&S '71, MED '75), who is married to Love.

The world premiere screening of the film will be cohosted by Pitt Chancellor Mark A. Nordenberg and Vice Chancellor for Public Affairs Robert Hill at 6 p.m. Feb. 1 at the Twentieth Century Club, 4201 Bigelow Blvd., Oakland. The by-invitation-only event is the University's K. Leroy Irvis Black History Month Program for 2010.

Some parts of the Twentieth Century Club will take on the look of a newspaper operation from a bygone era, complete with a vintage newspaper-delivery bicycle courtesy of photographer Carmon Rinehart, bundled newspapers and crates, and a life-size photographic replica of a *Courier* delivery truck. To add to the ambience, "newsboys," reporters, and Rinehart in the guise of legendary *Courier* photographer Charles "Teenie" Harris (1908-98) will be on hand, all dressed in vintage attire. Enlargements of "Teenie" Harris photos, courtesy of the Carnegie Museum of Art, will be placed around the ballroom.

*Newspaper of Record: The Pittsburgh Courier, 1907-1965* tells its story not only through vintage images and narration, but through interviews with a number of the newspapers' former editors and reporters. The documentary focuses on the story of how *The Courier* launched major national campaigns to combat racism, lynching, and race discrimination in education, employment, health, housing, the military, and sports. One of its most famous causes, the "Double V Campaign" of 1942-43, demanded that Blacks fighting for victory in the war abroad win a victory against racism at home as well—through full citizenship rights. The film also includes segments on celebrated Black entertainers, sports figures, and musicians, who were seldom, if ever, covered by the White media; advertising geared specifically to a Black audience; society, style, and fashion columns, which influenced the paper's women readers; and a range of cartoons, from educational and political to humorous.

"*The Courier* was an important Ameri-



The Pittsburgh Courier press room



can institution," says Love, who began work-

ing on the film in 2001, acting upon a suggestion from late Pitt alumnus Frank Bolden, a legendary *Courier* reporter and editor. "The film chronicles a national treasure," adds Love, who says he is proud,



Robert L. Vann

as a Pitt alumnus, to see the University take the lead in "celebrating and preserving *The Courier's* story."

Central to the story of *The Courier* is Robert L. Vann (1879-1940), who received his bachelor's and law degrees from Pitt in 1906 and 1909, respectively, was elected editor of *The Pitt Courant* student newspaper (now *The Pitt News*), and played a major role in *The Courier's* success. In 1910,

he was the newspaper's counsel and soon became its owner, publisher, and editor. Under Vann, the paper's circulation rose steadily, reaching 174,000 by 1936. By then, it was the largest Black newspaper in circulation in the nation. Vann also was a longtime assistant city solicitor in Pittsburgh and a former special U. S. assistant attorney general under President Franklin D. Roosevelt.

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## Pitt Announces Provost Search Committee Members

By John Fedele

The University of Pittsburgh has announced the 21-member committee that will conduct the search for the successor to Provost and Senior Vice Chancellor James V. Maher, who announced in November that he was stepping down from that post to return to the faculty.

The committee, chaired by Randy Juhl, Distinguished Service Professor of Pharmacy and the University's vice chancellor for research conduct and compliance, was assembled through faculty elections and appointments by staff and student organizations and by Chancellor Mark A. Nordenberg. Assistant chancellor and secretary of the Board of Trustees B. Jean Ferketish will provide senior staff support as the committee secretary.

Juhl says the committee will begin meeting soon, and that the position has been announced in national publications, including *The Chronicle of Higher Education*. He said he hopes that the committee will be able to present its recommendations to the chancellor to make the selection in time to begin the Fall 2010 semester.

### Elected by the Faculty

Arts and Sciences

**Kathleen Dewalt**, professor of anthropology

**Dennis Looney**, professor and chair, Department of French and Italian Languages and Literatures

Schools of the Health Sciences

**Anna Roman**, assistant professor, pathology; senior vice president, Administrative Services and Physician Relations, UPMC Physician Services Division

Provost's Area Professional Schools

**Kevin Ashley**, professor of law  
**Carrie Leana**, George H. Love Professor of Organizations and Management

Regional Campuses

**Jerry Samples**, professor of mechanical engineering technology, University of Pittsburgh at Johnstown

### Appointed by Staff and Student Organizations

Staff Association Council

**Gwendolyn Watkins**, president, Staff Association Council

Student Government Board

**Charles Shull**, president, Student Government Board

College of General Studies Cabinet

**Rosemary Natale**, president, College of General Studies Cabinet

Graduate and Professional Students Association

**Daniel Jimenez**, president, Graduate and Professional Students Association

### Appointed by Chancellor Nordenberg

**Livingston Alexander**, professor of psychology; president, University of Pittsburgh at Bradford

**Dennis Curran**, Distinguished Service Professor and Bayer Professor of Chemistry

**Larry Davis**, Donald M. Henderson Professor and dean, School of Social Work

**Jacqueline Dunbar-Jacob**, professor and dean, School of Nursing

**B. Jean Ferketish**, secretary to the committee; assistant chancellor and secretary of the Board of Trustees

**Jere Gallagher**, professor/associate dean, School of Education

**Roger Hendrix**, Distinguished Professor of Biological Sciences

**Gerald Holder**, professor and U. S. Steel Dean, Swanson School of Engineering

**Randy Juhl**, committee chair, Disting-

guished Service Professor of Pharmacy; vice chancellor for research conduct and compliance

**John Lazo**, Allegheny Foundation Professor of Pharmacology, School of Medicine

**Evelyn Rawski**, Distinguished University Professor of History

## PittChronicle

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## ARTS &amp; Culture

# Franklin Toker On the Science Of Art History

Periodically, Chancellor Mark A. Nordenberg asks a Pitt faculty member to speak during a University Board of Trustees meeting about his or her work. The following is an abridged version of Prof. Franklin Toker's talk, "The Science of Art History," at the Board meeting of Oct. 30, 2009. Toker is a professor of the history of art and architecture.

The years of Chancellor Nordenberg's stewardship have produced a happy conjunction of three phenomena: Undergraduate instruction is now regarded as important at the University of Pittsburgh; art history is now accorded an important place in our undergraduate and graduate programs; and the University now values its interaction with the city of Pittsburgh. These are all positive developments for someone who teaches and lives here and who uses the city for part of his research.

There is a related phenomenon, too. On this campus we used to have what you can still find on many campuses in the United States—a sense of us versus them, with faculty on one side and the Board of Trustees on the other. But what I sense at Pitt today is a remarkable unity of purpose that binds together students, faculty, staff, and administration. That is one climate change we can all believe in, and one for which the faculty is grateful.

Art historians generally work with images, but I am speaking without any today because it's just not possible to show you any significant part of my work and that of my colleagues. Our teaching covers the 5,000 years from Stonehenge to skyscrapers, and my particular research involves a scope that is similarly extensive, from the founding of Roman Florence 21 centuries ago to the completion of Pittsburgh's new Children's Hospital a few months back. But the most powerful projector of images ever invented is the human brain, so you'll have no problem keeping up with the images I will talk about.

My talk title proposes that art history is a science, even though when I studied the discipline at McGill and Harvard universities and began teaching it here, the three departments in which I worked all called

themselves "Fine Arts." It's significant that all three subsequently dropped that name in favor of "History of Art."

"Fine Arts" comes from the French *Beaux-Arts*, which alludes to the princely tradition of art collecting. But today even the French have dropped "Fine Arts" in favor of "Art History," which is a literal translation of the German term *Kunstgeschichte*. There was an even earlier name for what my colleagues and I do: This was *Kunstwissenschaft*, an 18th-century German term that translates as the science of art. That earlier term is still amply used in Germany today. It's the name of the art history department at the University of Bremen, for example, and it forms part of the journal title for the distinguished *Marburger Jahrbuch für Kunstwissenschaft* (The Marburg Yearbook for the Science of Art).

The idea of the "science of art" has not entirely disappeared in English, either. But, we think of it in the limited sense of detecting forgeries—a sort of *CSI: Art History*, as when a Leonardo da Vinci drawing was recently confirmed as authentic because his fingerprint on the back, in watercolor, matched a fingerprint in paint on the back of a documented Leonardo painting.

I regard this kind of investigation as low-grade science, if it is science at all, and it's certainly not new. For the last 200 years, the first thing art historians do when they investigate paintings on wood panels is to analyze the wood itself: If the image is on cedar, it was painted in one part of Europe; if on poplar, it comes from a second region; if on oak, from a third.

These *CSI: Art History*-type investigations almost always involve the art market, which involves only a very few art historians. What I mean by the science of art history is that we art historians follow a rigorous intellectual matrix that parallels the way scientists work. Actually, what are art and science but parallel modes of thought? The Latin expression *scientia* means knowledge, and the Latin term *ars* means technique, so the two demand to be understood as complementary halves.

I regard everything I write as having a scientific basis, even though some of my books carry the dreaded adjective of *best seller*. Would it do any good to assure you that my newest book will never be a best

seller? It is the first of four volumes on the archaeological excavations I ran under the Cathedral of Florence. The cost of the book is high—150 Euros [\$219]—and it carries 122 pages of Latin, mostly untranslated, plus about 400 dense footnotes. But to say that these attributes make the book scientific is to fall into exactly the trap we need to avoid: the false idea that if a study is difficult to follow, then it's scientific. It is neither difficulty nor obscurity that makes something scientific: It is the rigor of the method that it follows. Nor, incidentally, does entertainment disqualify a work as science. James Watson's memoir *The Double Helix*, about his discovery of the structure of DNA, is highly entertaining, superbly well written, and educational.

So I would advance the heretical idea that even my recent *Pittsburgh: A New Portrait* is a kind of science. The long review in the Sept. 22, 2009, *Wall Street Journal* called *Pittsburgh* an architectural guide of a quality that few other American cities possess. That was kind of the *Journal* to say, but I do not see the book as an architectural guide at all. If it were, why would I have devoted so many pages to distressed neighborhoods like Larimer, Lincoln-Lemington, and Homewood?

No: I see the book instead as an analysis of Pittsburgh's neighborhoods as urban organisms, as though they were each put under a microscope. I specify in the introduction what I regard as the marks of a flourishing neighborhood, and I state why various Pittsburgh neighborhoods are *not* flourishing. The book avoids nonscientific judgments like "Isn't Shadyside wonderful?" or "I find the Hill so depressing." (My personal sentiments—not in the book—run to the reverse.)

My method is visual or visual-spatial analysis, which I regard as scientifically valid even when it may not seem so. For

example, when a scholar looks at a work of art and says, "I have a gut feeling this painting is by Rembrandt," he or she may appear to be utterly nonscientific. But not so fast. The science of artificial intelligence tells us that the brain gets its answers by sifting through a computer-like comparison of images. Connoisseurship (the system that allows a scholar to declare an undocumented painting to be a Rembrandt) is consequently an important methodology when no reliable records are available. My stress here is on *reliable*, since even the valid signature "Rembrandt" does not make a painting a

Rembrandt, because that painter had many assistants, and he occasionally signed his name to their paintings—a sort of Andy Warhol before the times.

Connoisseurship is not my specialty, but it paid off in my first book, for which I had to immerse myself in the work of James O'Donnell, an Irish immigrant architect working in New York around 1820. Researching in New York, I examined a house at number 2 Oliver Street. "That looks so much like O'Donnell's work," I said to myself, even though I knew those long-destroyed buildings only from prints and photographs. With due diligence I studied deeds and tenant records for that modest house in the stiflingly hot Municipal Records Building in Brooklyn, and I discovered that 2 Oliver Street was indeed a house O'Donnell had designed, some 190 years ago. The chances of such an identification were minuscule: 2 Oliver Street is one of just two Manhattan buildings of the era that can be definitively linked to a known architect.

So was it a "gut" feeling, or was it a simulation of a pixel lineup that allowed me to nail O'Donnell's house? I'd say the latter: I was simulating what the computer does, but better, because I ignored the top floor of the



Franklin Toker's *Pittsburgh: A New Portrait*

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# "Making Languages of Songs Come Alive"

Carpathian Music Ensemble brings sounds of Eastern Europe to Pitt



JIM BURKE/CODE

By Amanda Leff Ritchie

Listening to the sounds of the University of Pittsburgh's Carpathian Music Ensemble, one can imagine being on the streets of Eastern Europe, watching a village band play its lively complex rhythms.

The ensemble, established and directed by Adriana Helbig, an assistant professor of ethnomusicology in Pitt's Department of Music, brings the sounds of Slovakia, Ukraine, Poland, Macedonia, and Bulgaria to the University. Students play their interpretations of Romani (Gypsy), Jewish, Carpathian, and Balkan music with such instruments as the *sopilka* (flutes), *tapan* and *dombek* (drums), *bouzouki* (similar to a mandolin), and *tsymbaly* (hammered dulcimer). Members wear colorful vests embroidered for them in a Ukrainian village.

Helbig became interested in Romani music while she was studying classical piano at the Vienna Conservatory in Austria. It was there, at concerts and in small cafés, that she first heard Balkan and Gypsy music. Upon returning to the United States, she received her doctorate in ethnomusicology from Columbia University, writing her dissertation on Romani music.

**The ensemble, established and directed by Adriana Helbig, an assistant professor of ethnomusicology in Pitt's Department of Music, brings the sounds of Slovakia, Ukraine, Poland, Macedonia, and Bulgaria to the University.**

Before joining Pitt's faculty in 2008, Helbig was an instructor of ethnomusicology at the University of Illinois at Urbana-Champaign, as well as at Columbia and Fordham universities. When she arrived at Pitt, the Department of Music asked her to put together a student music ensemble. Her own interest in Slavic music, combined with the Pittsburgh region's significant Eastern European heritage, led her to assemble the Carpathian Music Ensemble.

Members of the ensemble receive one credit for participating in the ensemble, a course that is open to all Pitt students. Helbig says that students make considerable progress in their musical abilities throughout the semester.

"As they get more familiar with the music and different genres, they are now really forming their own sounds," she says. "They are fusing different sounds together, or interpreting music in different ways—for

instance, interpreting a Slovak song in an Irish way. They've become very original in what they are doing with the music. The joy and confidence that they have in their music really translates to the audience."

Elizabeth Cook, a sophomore majoring

in music and economics, has played in the ensemble for two semesters and plans to continue for many more. Cook, who plays cello, said she enjoys it when the group adds its own "twists" to the music. "There's never a dull moment when working with so many good musicians," she says.

At Cook's suggestion, the ensemble has begun singing a verse or two of the songs it performs. "I love that our ensemble is a bit of an Eastern European mongrel," she says. "But when we sing all together, we take on, for a moment, the more specific persona of the people [who created the music we are playing]—letting the languages of the songs speak for themselves."

Cook said the ensemble is an important musical offering at Pitt. "It contributes so much to our already culturally diverse music department," she says.

While the Carpathian Music Ensemble plays at local festivals and community events, it will play its full repertoire this spring at 8 p.m. March 26 in the Frick Fine Arts Building. Tickets are available at [www.proartstickets.org](http://www.proartstickets.org).

Helbig also teaches a course in world music, where students learn about traditional and popular music from countries around the world. Helbig says her students contextualize musical information in terms of geography and history and learn how certain music genres are influenced by politics, cultural policy, economics, and globalized media and technology. The one-semester course is so popular that it is always full, says Helbig.

## Pitt's New Humanities Center to Foster Collaborative Work

By Patricia Lomando White

It is fitting that the University of Pittsburgh's new Humanities Center is housed in the Darlington Memorial Library, the former home of a treasured collection comprising 11,000 books; 3,000 photographs; and hundreds of maps, letters, and other materials pertaining to the history of Southwestern Pennsylvania, Colonial America.

The treasures—which shed light on America's history, culture, and art, among other topics—are now part of the University Library System's (ULS) massive digitization project at its Archives Service Center in Point Breeze. And in their place within the Darlington, located in Room 602 of the Cathedral of Learning, is the new Humanities Center, which opened in November.

On Jan. 20, there will be a by-invitation-only event to celebrate the center's creation. Rush Miller, ULS director, will discuss the history of the Darlington Library, and Jeff Slack and Greg George, of the Downtown architectural firm Pfaffmann + Associates, will address the Darlington historical renovation project. The newly renovated space, designed by architect Rob Pfaffmann, maintains much of the former library's ambience.

For Jonathan Arac, the Andrew W. Mellon Professor of English at Pitt, the Humanities Center fulfills a long-held dream. He is the inaugural director of the center; Todd Reeser, a Pitt professor of French, is the center's associate director.

According to Arac, since the 1980s, humanities centers have become an important part of how American universities foster learning.

"The idea for a humanities center is to invigorate research and teaching by developing an active dialogue," said Arac. "Few humanists are accustomed to collaborative work."

While those in the humanities generally don't write collaborative papers, the benefit to having a center is that there is discussion—a give-and-take—which provides additional perspective for the articles and books that result from the academic interplay.

The Pitt center's mission is to promote research in the humanities through interaction across departments and to help faculty do research.

"Humanities centers do two things," said Reeser, who came to Pitt after spending a year working at the National Humanities Center in North Carolina. "They help faculty do research better, promoting humanities-based research. One way of doing this is by offering fellowships, grants, and bringing in outside speakers. Secondly, they provide a collaborative element. Faculty work together on research that is humanities based."

Pitt's center offers humanities seminars and lectures as well as a colloquium series, which involves reading groups. The colloquium discussions are usually led by a Pitt or visiting faculty member who has authored a piece of writing, either already published or en route to publication. The writing is circulated in advance and then is discussed, with the author, by a roomful of colleagues from various departments.

Fellowships also are available through the center, including an early-career fellowship, offered to a recent PhD of extraordinary promise; visiting short-term fellowships, lasting for a few days to a few weeks; and a one-semester, advanced-career fellowship, hosting a distinguished faculty member from another institution.

Sabine MacCormack, the Rev. Theodore Hesburgh Professor of Classics and History in the University of Notre Dame, visited Pitt's center on a recent short-term fellow-

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## JANUARY

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**Studio Arts Field Study in Wyoming**, exhibition from University Honors College's Summer 2009 program, 10 a.m. to 4 p.m., through Jan. 29, University Art Gallery, Frick Fine Arts Building, University Honors College, Pitt Department of Studio Arts, www.studioarts.pitt.edu.

**"Sellarsian Metaphilosophy and Its Intricacies,"** Tadeusz Szubka, professor and director of Institute of Philosophy, Szczecin University, 12:05 p.m., 817R Cathedral of Learning, Lunchtime Talk Series, Pitt Center for Philosophy of Science, 412-624-1052, pitctr@pitt.edu.

**Life in the Gardens: Fräbel Glass at Phipps**, flower and plant exhibition featuring glass creations by Hans Godo Fräbel, through Jan. 20, Phipps Conservatory, 1 Schenley Park Dr., Oakland, 412-622-6914, www.phipps.conservatory.org.

**The Mirror** (Andrei Tarkovsky, 1975), film screening, through Jan. 21, Harris Theater, 809 Liberty Ave., Downtown, Pittsburgh Filmmakers, 412-682-4111, www.pghfilmmakers.org.

**Shepard Fairey: Supply & Demand; Supertrash;** and **Unnatural Rubber**, art exhibitions, through Jan. 31, Andy Warhol Museum, 117 Sandusky St., North Side, 412-237-8300, www.warhol.org.

**Palm Springs Modern: Photographs by Julius Shulman; Digital to Daguerreotype: Photographs of People**, exhibitions, through Jan. 31; **Forum 64: Cecil Balmond**, exhibition, through May 30; **Gods, Love, and War: Tapestries at Carnegie Museum of Art**, exhibition, through June 13; **Past Meets Present: Decorative Arts and Design**, exhibition, ongoing, Carnegie Museum of Art, 4400 Forbes Ave., Oakland, 412-622-3131, www.cmoa.org.

**The City Within**, exhibition, through Feb. 28, Pittsburgh Filmmakers gallery, 477 Melwood Ave., Oakland, 412-682-4111, www.pghfilmmakers.org.

**Likeness**, art exhibition, through March 21, Mattress Factory, 500 Sampsonia Way, North Side, 412-231-3169, www.mattress.org.

**Whales|Tohor**, exhibition, through May 2, Carnegie Museum of Natural History, 4400 Forbes Ave., Oakland, 412-622-3131, www.carnegiemnh.org.

**Tropical Forest: Headwaters of the Amazon**, exhibition featuring Amazonian flowers and plant life, ongoing, Phipps Conservatory, 1 Schenley Park Dr., Oakland, 412-622-6914, www.phipps.conservatory.org.

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Raisin



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**Raisin**, musical based on Lorraine Hansberry's *A Raisin in the Sun*, through Feb. 6, Pitt's Kuntu Repertory Theater, Seventh-floor Auditorium, Alumni Hall, 412-624-7298, www.kuntu.org.

**A Midsummer Night's Dream**, theatrical performance, through Feb. 21, O'Reilly Theater, 621 Penn Ave., Downtown, Pittsburgh Public Theater, 412-316-1600, www.ppt.org.

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**Jim Brickman**, musical performance, 8 p.m., Benedum Center, 719 Liberty Ave., Downtown, Cohen & Grigsby Trust Presents Series, 412-456-6666, www.pgharts.org.

**Emperor Concerto**, Manfred Honeck, conductor; Emanuel Ax, piano; works by Beethoven and Bruckner, 8 p.m., also Jan. 23, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org.

**Room Service**, theatrical performance, through Jan. 31, Pittsburgh Playhouse, 222 Craft Ave., Oakland, Point Park University, 412-621-4445, www.pittsburghplayhouse.com.

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**Arcadia Revisited: A Garden of Earthly Delights**, musical performance by Newberry Consort, 8 p.m., Synod Hall, 125 N. Craig St., Oakland, Renaissance and Baroque Society of Pittsburgh, 412-361-2048, www.rbsp.org.

**The Clockmaker**, theatrical performance, through Feb. 14, City Theatre, 1300 Bingham St., South Side, 412-431-2489, www.citytheatrecompany.org.

**Population Impact**, exhibition, ongoing, Carnegie Museum of Natural History, 4400 Forbes Ave., Oakland, 412-622-3131, www.carnegiemnh.org.

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Mahler's Chamber Symphony



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Orchid Fever: The Exquisite Expedition of the Orchid

24

**Fun With PICT!**, reading of new play, *The Small of Her Back*, by Dana Lynn Formby, 7 p.m., Charity Randall Theatre inside the Stephen Foster Memorial, New Classics Series, Pittsburgh Irish & Classical Theatre, 412-561-6000, www.picttheatre.org.

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**Tribute Concert: A Symphonic Celebration of African American Culture**, featuring local jazz trumpeter Sean Jones, 7:30 p.m., Heinz Hall, 600 Penn Ave., Downtown, Pittsburgh Symphony Orchestra, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org.

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**Rent**, musical theater, through Feb. 7, Byham Theater, 101 Sixth St., Downtown, Pittsburgh Musical Theater, 412-539-0999, www.pittsburghmusicals.com.

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**Mahler's Chamber Symphony**, Manfred Honeck, conductor; Gil Shaham, violin; works by Mozart, Haydn, and Mahler, 8 p.m., also Jan. 31, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org.

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**The Rape of Lucretia**, by Benjamin Britten, opera performance, Jan. 30, Feb. 2, 5, 7, CAPA Theater, 111 Ninth St., Downtown, Pittsburgh Opera, 412-281-0912, www.pittsburghopera.org.

**Orchid Fever: The Exquisite Expedition of the Orchid**, flower exhibition, through Feb. 28, Phipps Conservatory, 1 Schenley Park Dr., Oakland, 412-622-6914, www.phipps.conservatory.org.

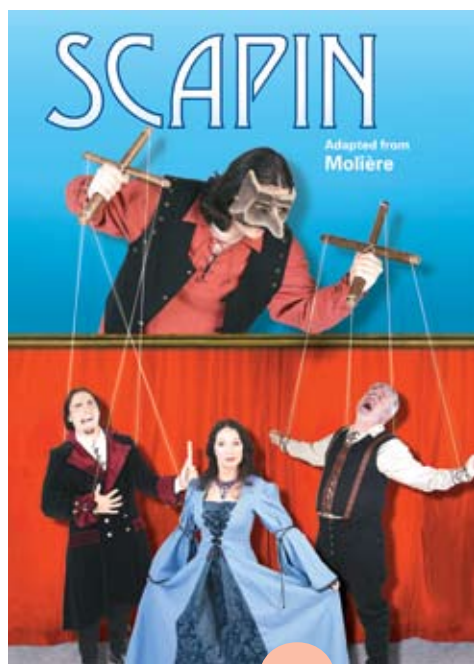
**1934: A New Deal for Artists**, art exhibition celebrating the 75th anniversary of the Public Works of Art Program, through April 25, Frick Art & Historical Center, 7227 Reynolds St., Point Breeze, 412-371-0600, www.frickart.org.

**The Artistic Furniture of Charles Rohlf**, art exhibition, ongoing, Carnegie Museum of Art, 4400 Forbes Ave., Oakland, 412-622-3131, www.cmoa.org.

**Lord of the Crane Flies**, exhibition, ongoing, Carnegie Museum of Natural History, 4400 Forbes Ave., Oakland, 412-622-3131, www.carnegiemnh.org.

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Jim Brickman

## FEBRUARY

3  
Scapin

**2**  
**In the Heights**, musical theater, **through Feb. 7**, Benedum Center, 719 Liberty Ave., Downtown, PNC Broadway Across America, 412-456-2697, [www.broadwayacrossamerica.com](http://www.broadwayacrossamerica.com).

**3**  
**Scapin**, adapted from Molière by Bill Irwin and Mark O'Donnell, **through Feb. 14**, Studio Theatre, Cathedral of Learning, Pitt Repertory Theater, [www.play.pitt.edu](http://www.play.pitt.edu).

**5**  
**La Danse: The Paris Opera Ballet** (Frederick Wiseman, 2009), documentary screening, **Feb. 5**, Harris Theater, 809 Liberty Ave., Downtown, Pittsburgh Filmmakers, 412-682-4111, [www.pghfilmmakers.org](http://www.pghfilmmakers.org).

**Honeck & Mutter**, Manfred Honeck, conductor, Anne-Sophie Mutter, violin, featuring works by Brahms and Beethoven, **also Feb. 6**, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, [www.pittsburghsymphony.org](http://www.pittsburghsymphony.org).

**Buried Child**, theatrical performance, **through Feb. 21**, Pittsburgh Playhouse, 222 Craft Ave., Oakland, Point Park University, 412-621-4445, [www.pittsburghplayhouse.com](http://www.pittsburghplayhouse.com).

**Behind the Lens**, photographs of Pittsburgh Glass Center by Nathan J. Shaulis, **through Feb. 28**, Pittsburgh Glass Center, 5472 Penn Ave., Garfield, 412-365-2145, [www.pittsburghglasscenter.org](http://www.pittsburghglasscenter.org).

**7**  
**Wind Quintet Program**, musical performance by the Renaissance City Winds, 3 p.m., Kresge Theater, Grace Library, Carlow University, 3333 Fifth Ave., Oakland, Renaissance City Wind Music Society, Carlow University, 412-681-7111, [www.renaissancecitywinds.org](http://www.renaissancecitywinds.org).

**8**  
**Barry Lopez**, author, 7:30 p.m., Carnegie Music Hall, 4400 Forbes Ave., Oakland, Drue Heinz Lecture Series, 412-622-8866, [www.pittsburghlectures.org](http://www.pittsburghlectures.org).

**9**  
**The St. Olaf Choir in Concert**, Anton Armstrong, conductor, 7:30 p.m., Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, [www.pittsburghsymphony.org](http://www.pittsburghsymphony.org).

**10**  
**Mia Farrow**, actress and humanitarian, 8 p.m., Heinz Hall, 600 Penn Ave., Downtown, Robert Morris University's 2009-10 Pittsburgh Speakers Series, 412-392-4900, [www.pittsburghspeakers-series.org](http://www.pittsburghspeakers-series.org).

**"The Future of the Book,"** a panel discussion featuring Sven Birkets, 2009-10 William Block Sr. Writer, and Maud Newton, literary reviewer and blogger, moderated by Pitt assistant professor of English Cathy Day, 8:30 p.m., Frick Fine Arts Auditorium, Pitt Contemporary Writers Series, 412-624-6506, [www.english.pitt.edu](http://www.english.pitt.edu).

**11**  
**Video Games Live: Bonus Round With the Pittsburgh Symphony Orchestra**, Jack Wall, conductor, and The Mendelssohn Choir of Pittsburgh, 8 p.m., **also Feb. 12**, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, [www.pittsburghsymphony.org](http://www.pittsburghsymphony.org).

**Point Park University's Conservatory Dance Company at the Byham**, dance performance, **through Feb. 13**, Byham Theater, 101 Sixth St., Downtown, Pittsburgh Playhouse, Point Park University, 412-621-4445, [www.pittsburghplayhouse.com](http://www.pittsburghplayhouse.com).

**12**  
**The Love Spell**, by Italo Montemezzi, opera performance, 8 p.m., **through Feb. 14**, Hall of Architecture, Carnegie Museum of Art, 4400 Forbes Ave., Oakland, Opera Theater of Pittsburgh, 412-621-1499, [www.operatheater-pittsburgh.org](http://www.operatheater-pittsburgh.org).

**Company B & In the Upper Room**, dance performance, **through Feb. 15**, Benedum Center, 719 Liberty Ave., Downtown, Pittsburgh Ballet Theatre, 412-281-0360, [www.pbt.org](http://www.pbt.org).

**13**  
**Ben Folds With the Pittsburgh Symphony Orchestra**, featuring solo artist and pianist, 8 p.m., Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, [www.pittsburghsymphony.org](http://www.pittsburghsymphony.org).

10  
"The Future of the Book"

**21**  
**Nickelodeon Presents STORYTIME LIVE!**, musical show featuring characters from top-rated Nickelodeon preschool shows, 5 p.m., **also Feb. 21**, Benedum Center, 719 Liberty Ave., Downtown, Cohen & Grigsby Trust Presents Series, 412-456-6666, [www.pgharts.org](http://www.pgharts.org).

**22**  
**Elizabeth Alexander**, poet and Yale University professor of African Studies, 7:30 p.m., Carnegie Music Hall, 4400 Forbes Ave., Oakland, Drue Heinz Lecture Series, 412-622-8866, [www.pittsburghlectures.org](http://www.pittsburghlectures.org).

**23**  
**Xanadu**, musical theater, 7:30 p.m., **through Feb. 28**, Benedum Center, 719 Liberty Ave., Downtown, PNC Broadway Across America, 412-456-2697, [www.broadwayacrossamerica.com](http://www.broadwayacrossamerica.com).

**25**  
**Broadway Rocks With Marvin!** Marvin Hamlisch, conductor, 7:30 p.m., **through Feb. 28**, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, [www.pittsburghsymphony.org](http://www.pittsburghsymphony.org).

**26**  
**Sue's Leg**, dance performance by Aspen/Santa Fe Ballet, 8 p.m., Byham Theater, 101 Sixth St., Downtown, Pittsburgh Dance Council, 412-456-6666, [www.pgharts.org](http://www.pgharts.org).

**Time After Time**, musical theater, **through Feb. 28 and March 11-14**, Pittsburgh Playhouse, 222 Craft Ave., Oakland, Pittsburgh Playhouse, Point Park University, 412-621-4445, [www.pittsburghplayhouse.com](http://www.pittsburghplayhouse.com).

**27**  
**Imagining Home: Selections From the Heinz Architectural Center**, art exhibition, **ongoing**, Carnegie Museum of Art, 4400 Forbes Ave., Oakland, 412-622-3131, [www.cmoa.org](http://www.cmoa.org).

**28**  
**Ladysmith Black Mambazo**, musical performance, 7 p.m., Byham Theater, 101 Sixth St., Downtown, Cohen & Grigsby Trust Presents Series, 412-456-6666, [www.pgharts.org](http://www.pgharts.org).

5  
Behind the Lens

**The Fugue in Haydn, Mozart, and Beethoven**, musical performance by The Axelrod Quartet, 8 p.m., Synod Hall, 125 N. Craig St., Oakland, Renaissance and Baroque Society of Pittsburgh, 412-361-2048, [www.rbsp.org](http://www.rbsp.org).

**Caricature, Satire, and Comedy of Manners: Works on Paper From the 18th Through 20th Centuries**, art exhibition, **ongoing**, Carnegie Museum of Art, 4400 Forbes Ave., Oakland, 412-622-3131, [www.cmoa.org](http://www.cmoa.org).

**19**  
**Attack Theatre: Some Assembly Required**, part of Attack Theatre's process/performance series, **Assemble This**, which combines dance, original music, and visual art, 7:30 p.m., Frick Art & Historical Center, 7227 Reynolds St., Point Breeze, [www.attacktheatre.com](http://www.attacktheatre.com).

**An American Voyage**, musical performance, Leonard Slatkin, conductor, 8 p.m., **also Feb. 21**, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, [www.pittsburghsymphony.org](http://www.pittsburghsymphony.org).

**Discover the Real George Washington: New Views from Mount Vernon**, exhibition, **through July 18**, Senator John Heinz History Center, 1212 Smallman St., Strip District, 412-454-6000, [www.heinzhistorycenter.org](http://www.heinzhistorycenter.org).



## MARCH

1

**Artemis Quartet**, performing works by Beethoven, 7:30 p.m., Carnegie Music Hall, 4400 Forbes Ave., Oakland, Pittsburgh Chamber Music Society, 412-624-4129, www.pittsburghchambermusic.org.

2

**Joshua Bell**, violinist, and Jeremy Denk, pianist, 7:30 p.m., Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org

4

**Once on This Island**, by Lynn Ahrens and Stephen Flaherty, musical theater, through Mar. 7, New Hazlett Theatre, 6 Allegheny Square East, North Side, Pittsburgh Musical Theater, 412-539-0999, www.pittsburghmusicals.com.

**The Price**, by Arthur Miller, theatrical performance, through April 4, O'Reilly Theater, 621 Penn Ave., Downtown, Pittsburgh Public Theater, 412-316-1600, www.ppt.org.

5

**Tour de Force**, Gianandrea Noseda, conductor, Jonathan Biss, piano, 8 p.m., also March 7, Heinz Hall, 600 Penn Ave., Downtown, Pittsburgh Symphony Orchestra, 412-392-4900, www.pittsburghsymphony.org.

**Cherish the Ladies**, Irish musical performance, 8 p.m., Byham Theater, 101 Sixth St., Downtown, Cohen & Grigsby Trust Presents Series, 412-456-6666, www.pgharts.org.

6

**King David**, by Arthur Honegger, musical performance, 8 p.m., Ingo-Mar United Methodist Church, 1501 W. Ingomar Rd., Franklin Park, Pittsburgh Concert Chorale, 412-635-7654, www.pghconcertchorale.org.

27

**The 30th Latin American & Caribbean Festival**



7

**King David**, by Arthur Honegger, musical performance, 4 p.m., Fox Chapel Presbyterian Church, 384 Fox Chapel Rd., Fox Chapel, Pittsburgh Concert Chorale, 412-635-7654, www.pghconcertchorale.org.

9

**Grease**, musical theater, 7:30 p.m., through March 14, Benedum Center, 719 Liberty Ave., Downtown, PNC Broadway Across America: Pittsburgh, 412-456-2697, www.broadway-acrossamerica.com.

11

**Appalachian Spring**, musical performance by the River City Brass Band, 8 p.m., Carnegie Music Hall, 4400 Forbes Ave., Oakland, 412-322-7222, www.rcbb.com.

**Classic Tales**, Gianandrea Noseda, conductor, Benjamin Hochman, piano, 8 p.m., through March 13, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org.

12

**My Deviant Muse: Photographic Imagery in Glass**, exhibition, through April 18, Pittsburgh Filmmakers gallery, 477 Melwood Ave., Oakland, 412-682-4111, www.pghfilmmakers.org.

13

**Golden Dragon Acrobats**, acrobatic performance, 2 and 8 p.m., Byham Theater, 101 Sixth St., Downtown, Cohen & Grigsby Trust Presents Series, 412-456-6666, www.pgharts.org.

**From the Earth to the Fire and Back**, art exhibition, through June 13, Pittsburgh Glass Center, 5472 Penn Ave., Garfield, 412-365-2145, www.pittsburghglasscenter.org.

18

**Joseph and the Amazing Technicolor Dreamcoat**, musical theater, 7:30 p.m., through March 28, Byham Theater, 101 Sixth St., Downtown, Pittsburgh Musical Theater, 412-539-0999, www.pittsburghmusicals.com.

19

**The Planets**, Yan Pascal Tortelier, conductor; Randolph Kelly, viola; and Women of the Mendelssohn Choir of Pittsburgh, 8 p.m., through March 21, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org.

20

**Dancing in the Isles**, musical performance by Musica Pacifica, 8 p.m., Synod Hall, 125 N. Craig St., Oakland, Renaissance and Baroque Society of Pittsburgh, 412-361-2048, www.rbsp.org.

**Carmen**, by Bizet, opera performance, 8 p.m., also March 23, 26, 28, Benedum Center, 719 Liberty Ave., Downtown, Pittsburgh Opera, 412-281-0912, www.pittsburghopera.org.

**When January Feels Like Summer**, theatrical performance, 5:30 p.m., through April 11, City Theatre, 1300 Bingham St., South Side, City Theatre Company, 412-431-2489, www.citytheatrecompany.org.

22

**Audrey Niffenegger**, author, 7:30 p.m., Carnegie Music Hall, 4400 Forbes Ave., Oakland, Drue Heinz Lecture Series, 412-622-8866, www.pittsburghlectures.org.

11

**Appalachian Spring**

24

**Alice**, adapted from Lewis Carroll by Emilia Anderson and Tamara Goldbogen, through April 3, Studio Theatre, Cathedral of Learning, Pitt Repertory Theater, www.play.pitt.edu.

25

**"The Future of Poetry II: Interview With Ben Lerner,"** Nathaniel Mackey, professor of literature, University of California, Santa Cruz, 8:30 p.m., Frick Fine Arts Auditorium, Pitt Contemporary Writers Series, 412-624-6506, www.english.pitt.edu.

26

**The Light in the Piazza**, musical theater, through April 3, Pittsburgh Playhouse, 222 Craft Ave., Oakland, Point Park University, 412-621-4445, www.pittsburghplayhouse.com.

27

**The 30th Latin American & Caribbean Festival**, featuring Mexican artist Armando Jimenez Aragon, noon to midnight, William Pitt Union, sponsored by The Pitt Center for Latin American Studies, Latin American Cultural Union, 412-648-7392, lavst12@pitt.edu.

30

**The Wizard of Oz**, musical, music by Harold Arlen, in celebration of the 1939 MGM film, 7:30 p.m., through April 4, Heinz Hall, 600 Penn Ave., Downtown, Pittsburgh Symphony Orchestra's PNC Broadway Across America, 412-392-4900, www.pittsburghsymphony.org.

30  
Wizard of Oz

## APRIL

**1**  
**"Japanese Woodblock Prints and the Popularization of the Noh Theatre in Japan and Abroad, 1869-1927,"** Dick Smethurst, Pitt professor of Japanese History, 4 p.m., Room 202, Frick Fine Arts Building, Pitt Department of the History of Art and Architecture, www.haa.pitt.edu.

**The Electronic Negro**, by Edward Bullins, and **Sister Son/ji** by Sonia Sanchez, theatrical performance, **through April 17**, Pitt's Kuntu Repertory Theater, Seventh-floor Auditorium, Alumni Hall, 412-624-7298, www.kuntu.org.

**America's Best Weekly: 100 Years of the Pittsburgh Courier**, exhibition, **ongoing**, Senator John Heinz History Center, 1212 Smallman St., Strip District, 412-454-6000, www.heinzhistorycenter.org.

**3**  
**Complexions**, dance performance, 8 p.m., Byham Theater, 101 Sixth St., Downtown, Pittsburgh Dance Council, 412-456-6666, www.pgharts.org.

**5**  
**Gregory Maguire**, author, 7:30 p.m., Carnegie Music Hall, 4400 Forbes Ave., Oakland, Drue Heinz Lecture Series, 412-622-8866, www.pittsburghlectures.org.

**6**  
**August: Osage County**, by Tracy Letts, theatrical performance, **through April 11**, Benedum Center, 719 Liberty Ave., Downtown, PNC Broadway Across America: Pittsburgh, 412-456-2697, www.broadwayacrossamerica.com.

**7**  
**David Brooks**, political commentator, author, *New York Times* columnist, 8 p.m., Heinz Hall, 600 Penn Ave., Downtown, Robert Morris University's 2009-10 Pittsburgh Speakers Series, 412-392-4900, www.pittsburghspeakers-series.org.



**16**  
**Bronfman Plays Beethoven**

**8**  
**Nonsense**, musical theater, **through June 27**, CLO Cabaret Theater, 655 Penn Ave., Downtown, Pittsburgh CLO Cabaret, 412-281-3973, www.pittsburghclo.org.

**9**  
**Ahmad Jamal and The MCG Jazz Orchestra**, musical performance, 8 p.m., Byham Theater, 101 Sixth St., Downtown, Cohen & Grigsby Trust Presents Series, 412-456-6666, www.pgharts.org.

**The Human Spirit**, Yan Pascal Tortelier, conductor, Stephen Hough, piano, works by Tchaikovsky and Prokofiev, 8 p.m., **also April 11**, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org.

**Dance With Me**, dance performance, 8 p.m., **through April 11**, Rockwell Theatre, Pittsburgh Playhouse, 222 Craft Ave., Oakland, Pittsburgh Playhouse, Point Park University, 412-621-4445, www.pittsburghplayhouse.com.

**10**  
**Shooting Star**, theatrical performance, 5:30 p.m., **through May 16**, City Theatre, 1300 Bingham St., South Side, City Theatre Company, 412-431-2489, www.citytheatrecompany.org.

**11**  
**Baroque and Beyond**, musical performance featuring harpsichordist Beth Etter, 3 p.m., Kresge Theater, Grace Library, Carlow University, 3333 Fifth Ave., Oakland, Renaissance City Wind Music Society, 412-681-7111, www.renaissancecitywinds.org.

**12**  
**Alex Klein, Richard Young, and Ricardo Castro**, oboe, viola, and piano, 7:30 p.m., Carnegie Music Hall, 4400 Forbes Ave., Oakland, Pittsburgh Chamber Music Society, 412-624-4129, www.pittsburghchambermusic.org.

**14**  
**Ben Franklin: In Search of a Better World**, exhibition, **ongoing**, Senator John Heinz History Center, 1212 Smallman St., Strip District, 412-454-6000, www.heinzhistorycenter.org.

**15**  
**Close Enough for Jazz**, musical performance by River City Brass Band, 8 p.m., Carnegie Music Hall, 4400 Forbes Ave., Oakland, 412-322-7222, www.rcbb.com.

**Fame**, musical theater, **through April 18**, Massey Hall, Robert Morris University, 6001 University Blvd., Moon Township, Pittsburgh Musical Theater, 412-539-0999, www.pittsburghmusicals.com.

**Time of My Life**, by Alan Ayckbourn, theatrical performance, 8 p.m., **through May 16**, O'Reilly Theater, 621 Penn Ave., Downtown, Pittsburgh Public Theater, 412-316-1600, www.ppt.org.

**16**  
**Swan Lake**, music by Tchaikovsky, classical ballet, 8 p.m., **through April 18**, Benedum Center, 719 Liberty Ave., Downtown, Pittsburgh Ballet Theatre, 412-281-0360, www.pbt.org.

**Bronfman Plays Beethoven**, Juraj Valčuha, conductor, Yefim Bronfman, piano, 8 p.m., **also April 17**, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org.

**17**  
**Jack in a Box**, dance performance by BJM Danse, 8 p.m., Byham Theater, 101 Sixth St., Downtown, Pittsburgh Dance Council, 412-456-6666, www.pgharts.org.

**Roland Dyens**, musical performance, 8 p.m., PNC Recital Hall, Duquesne University, 600 Forbes Ave., Uptown, Guitar Society of Fine Art, 412-396-5486, www.gsfapittsburgh.org.

**A Musical Fencing School**, musical performance by Ensemble Masques, 8 p.m., Synod Hall, 125 N. Craig St., Oakland, Renaissance and Baroque Society of Pittsburgh, 412-361-2048, www.rbsp.org.

**Beautiful Dreamers**, music by Stephen Foster, opera performance, 8 p.m., **also April 18, 23, 25, 30, and May 1**, Charity Randall Theatre within Stephen Foster Memorial, Pittsburgh Irish & Classical Theatre and Opera Theater of Pittsburgh, 412-621-1499, www.operatheater-pittsburgh.org.

**18**  
**The Temptations and The Four Tops**, legendary bands, 7:30 p.m., Heinz Hall, 600 Penn Ave., Downtown, 412-392-4900, www.pittsburghsymphony.org.



**22**  
**Cirque de la Symphonie with Jack Everly**, acrobats, contortionists, and jugglers perform to music of the Pittsburgh Symphony Orchestra, 7:30 p.m., **through April 25**, Heinz Hall, 600 Penn Ave., Downtown, PNC Pops! 2009-10 Season, Pittsburgh Symphony Orchestra, 412-392-4900, www.pittsburghsymphony.org.

**24**  
**The Marriage of Figaro**, music by Mozart, opera performance, 8 p.m., **also April 27, 30, and May 2**, Benedum Center, 719 Liberty Ave., Downtown, Pittsburgh Opera, 412-281-0912, www.pittsburghopera.org.

**26**  
**Hagen Quartet**, works by Beethoven, Webern, Grieg, 7:30 p.m., Carnegie Music Hall, 4400 Forbes Ave., Oakland, Pittsburgh Chamber Music Society, 412-624-4129, www.pittsburghchambermusic.org.

**28**  
**Greg Mortenson**, author and humanitarian, 8 p.m., Heinz Hall, 600 Penn Ave., Downtown, Robert Morris University's 2009-10 Pittsburgh Speakers Series, 412-392-4900, www.pittsburghspeakersseries.org.

**29**  
**Rite of Spring**, Manfred Honeck, conductor; Horacio Gutierrez, piano; works by Stravinsky, Rachmaninoff, and Danielpour, 1:30 p.m., **through May 1**, Heinz Hall, 600 Penn Ave., Downtown, BNY Mellon Grand Classics, 412-392-4900, www.pittsburghsymphony.org.

## MAY

**1**  
**Jazz It Up!**, musical performance, 8 p.m., Fox Chapel Presbyterian Church, 384 Fox Chapel Rd., Fox Chapel, Pittsburgh Concert Chorale, 412-635-7654, www.pghconcertchorale.org.

**Broken Chords**, dance performance by Vincent Dance Theatre, 8 p.m., Byham Theater, 101 Sixth St., Downtown, Pittsburgh Dance Council, 412-456-6666, www.pgharts.org.

**2**  
**Jazz it Up!**, musical performance, 4 p.m., Ingomar United Methodist Church, 1501 W. Ingomar Rd., Franklin Park, Pittsburgh Concert Chorale, 412-635-7654, www.pghconcertchorale.org.

**1**  
**Jazz It Up!**



# Franklin Toker on the Science of Art His-

Continued from page 3

house, which I could see had been changed, while a computer would have gone crazy trying to reconcile a roof of the 1860s with a house from the 1820s.

If it is a science, why did art history not become one of the “ologies,” like psychology or sociology? One reason is that “artology” is so clunky sounding, but another is that we existed so much earlier than those other disciplines. The first prominent art historian was Pliny the Elder, who composed his vast *Natural History* in the first century CE (CE being the neutral-based term for what we used to call AD). Pliny’s discussion of Greek sculpture and painting acknowledges as one of his sources a study written four centuries earlier by Xenokrates of Sicyon, so Xenokrates was the first real art historian, at least in the West.

I do not normally use the term “science of art history” because it is too late for it to be adopted now, and I try to keep my claims for the discipline modest. Medicine, after all, saves lives, while Rembrandt drawings do not. I do not even argue that art history is central to the humanities, as other disciplines claim for themselves. Nevertheless, in the four volumes I am currently publishing on Florence Cathedral, who but an art historian could work in all the disciplines I bring to bear, from liturgy, economics (13th-century economics, but economics all the same), and church politics, to archaeology and social and cultural history?

The geopolitics were very different but my method was the same in my first book, *The Church of Notre-Dame in Montreal*, set in the context of French Canada in the 1820s, and in my *Fallingwater Rising*, set in the context of the Great Depression of the 1930s.

Still, you are free to challenge me: Is art history truly important? I’d answer, “Yes,” because we now see the world of visual images as ever more complex. Howard Gardner’s 1983 book *Frames of Mind: The Theory of Multiple Intelligences* listed not just traditional intelligence (which Gardner simply calls “logical-mathematical ability”), but seven additional variations that also qualify as “intelligence.” One of these is the visual-spatial analysis that my colleagues and I practice. Years before Howard Gardner recognized visual-spatial ability as a valid measurement of intelligence, Rudolf Arnheim had already made the case for it in his 1969 book, *Visual Thinking*.

Howard Gardner may be right in individuating eight different kinds of intelligence, or he may be in error, but there is no question how powerful images are. I refer occasionally in my classes to the iconoclastic controversy of the eighth and ninth centuries, when suddenly, in Constantinople, certain Byzantine emperors attempted to ban and destroy all the venerated images of Christ and the saints, and thousands of monks were put to death defending the holy icons. For years we could say, “How barbaric those people were back in the eighth and ninth centuries, to cause bloodshed merely over some images.” But our self-congratulations of

living in an enlightened century evaporated in September 2005, when the Muslim world erupted in fury after a Danish newspaper published 12 cartoons depicting Mohammed. A minimum of 100 people died in various Muslim countries in protests, and the Danish embassies in Syria, Lebanon, and Iran were set ablaze. This controversy also involved the United States, since Yale University Press deleted those cartoons from a recent book it published, in fear of Muslim backlash.

Visual-spatial analysis is no less important in our daily lives. A famous photograph that was published around the world in February 1968 showed South Vietnam’s police chief shooting a Vietcong insurgent at point-blank range on a Saigon street. That one photograph by Eddie Adams did more to make Americans question their involvement in

Vietnam than did any single battle, won or lost. Or conversely, think of what more than anything else healed the rage lasting from that war: Maya Lin’s Vietnam Memorial on the National Mall in Washington, D.C. We now have millions of walkabout photographers in the United States, since cell-phone photographs are now routinely taken in situations like the 1991 videotaped beating of Rodney King that inflamed Los Angeles. The whole question of the propriety of taking and disseminating images is now a flourishing subset of the legal profession.

Art history is a science not only because it is the discipline that analyzes everything visual, but also because visual production is a uniquely valuable way of advancing information. It is commonplace to call Leonardo da Vinci a scientist as well as an artist, but we now realize that his anatomical drawings not only recorded the body, but also actually assisted in the advancement of medicine by capturing in line and wash what textual descriptions could not. Andreas Vesalius was indebted to Leonardo when he published *On the Fabric of the Human Body*, his pathbreaking 1543 volume on anatomy. Tellingly, the illustrations were entrusted to a student of the Venetian painter Titian.

And a related point: When researching the past, the visual arts have a huge documentary value when no other kinds of documents have survived. In the fourth of my volumes on the Florence Cathedral, I am revising or even rewriting centuries of Florentine history through visual evidence, since the textual record is so poor. Or take a parallel case in the history of medieval Bohemia, today the Czech Republic. In 1382, Princess Anne of Bohemia married Richard II, King of England. The childless marriage lasted just a dozen years, so it did not change English history. But it profoundly affected Czech history, since the religious reform ideas being propagated in England by John Wycliffe percolated back to Bohemia and were picked up by the Czech priest Jan Hus, who was put to death for heresy in 1415.

Being a secret transfer of heretical ideas, it is a matter of some conjecture exactly how Wycliffe in England influenced Hus in Bohemia. But while we learn little from the paper trail, we still have paintings that

visually demonstrate that there were indeed tight links between the two countries in those dozen years, and later. What England notably exported to Bohemia was heresy, but what Bohemia notably exported to England was what we call the International Gothic style of painting. In fact, I regard the masterpiece of International Gothic to be the *Wilton Diptych*, most likely a portrait of Anne of Bohemia’s husband, Richard II, and quite possibly by a Bohemian artist that Anne brought with her to England. So images can bear witness when other witnesses remain silent.

Art historians also make themselves useful in judging images that have been manipulated for propagandistic objectives. David King’s 1997 book *The Commisar Vanishes* documents how Joseph Stalin had his early collaborators cropped out of official photographs after he purged them. (Stalin’s underlings probably labored weeks to excise those non-persons from the negatives; today we can do it in five minutes with Photoshop.) Elsewhere in the 1930s, Robert Capa fed American and European outrage at the suppression of the Loyalists by the Fascists in the Spanish Civil War with a photograph of the death of a Republican soldier. But this photograph, too, has been shown to have been faked.

Every political power has manipulated visual imagery, from Hitler back to Napoleon and Emperor Augustus. I personally have an investment in two manipulated images that form the core of two books I am working on as future projects. One is the bronze statue of St. Peter in St. Peter’s Basilica in Rome: There Peter sits enthroned and stiff, with one extended foot worn smooth by pilgrims who have kissed it for half a millennium. Scholars always regarded the *St. Peter* as a rare survivor of Early Christian art from the fourth century, until the restorer Bruno Bearzi analyzed the bronze and found it contained alloys only used in the 13th century. Now I and other specialists are convinced that *St. Peter* was cast by a certain Arnolfo di Cambio, about whom I recently published a long paper in Italy. Now my task is to figure out how Arnolfo so cunningly fashioned his statue so that a work of around the year 1290 came out in the style of around 390—and why. The answer presumably lies in what propaganda value the Pope of the time was trying to achieve with this exceptional commission.

Another image I am working on is *Las Meninas*, the masterpiece of the 17th-century Spanish master Diego Velázquez and one of the half-dozen great paintings on earth. In this huge painting, the princess Margarita, about 6 years old, stands at the center, with courtiers left and right. Velázquez himself paints at an enormous easel in the corner, recording the scene. This is not a manipulated image, exactly, but it is certainly a *manufactured*

image, since no such gathering ever took place. My task here is to prove my theory of why the queen of Spain—not the king, contrary to usual custom—got Velázquez to paint it. (My theory involves incest and a bastard half-brother who sought to marry the princess and grab the Spanish crown; it’s not for the faint-hearted.)

All the images I have discussed above—Pittsburgh, the house in New York, Florence Cathedral, the *Wilton Diptych*, the St. Peter statue, and *Las Meninas*—all these subjects of past or future research involve the biggest change to come over art history in recent years, which is technology. In interviews, I am always asked what is the biggest difference I see in Pittsburgh between the book I published in 1986 and today, but the real difference between 1986 and 2009 is not in what I see but in how I work, with computer applications. Around 1995, I urged the Digital Research Library at Hillman Library to digitize all the street atlases of Pittsburgh, from the 1870s until the 1940s. Digitally speaking, Pittsburgh is now the best-recorded city in the United States, so that (as I say in my book) my students and I can get answers in minutes to questions that took me a whole day to resolve in 1986. My research has been profoundly changed through computer applications: textual, visual, and graphics elements; computer-aided-drawings for my illustrations; dictating directly to my computer (since 1995); and digitizing thousands of photographs. In terms not just of speed or work capacity, but also in the quality and depth of the answers I can now get, the cybernetics revolution has far exceeded any science fiction I might once have dreamed of.

This means I have great responsibilities, too. I am obliged to keep exploiting technology, and, in everything I do, I am obliged to move to a deeper, more essential level of work, going from mere facts to insight, which I think is the true distinction between my 1986 and 2009 books on Pittsburgh. Not only can you not go home again (as Tom Wolfe tells us in his novel), you cannot stand still, either.

*The New York Times* recently carried an absorbing interview with Sir Tim Berners-Lee, the MIT professor who assembled the core software that drives the World Wide Web. Berners-Lee believes that making information and online tools freely available has to free innovation. “If you liberate the data,” Berners-Lee says, “who knows what applications people will create” That is exactly how I, working in Allegheny County, can make research progress on *Las Meninas* ahead of my colleagues in Spain.

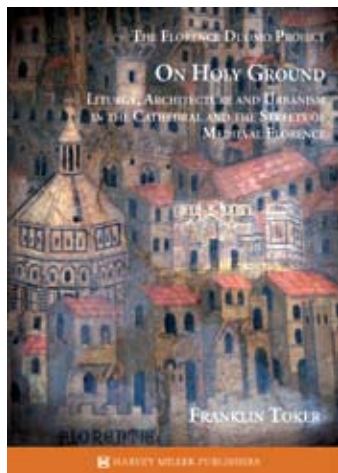
Research and teaching have never been more exciting or challenging, and the science of art history plays an important part in it—not least at the University of Pittsburgh.



House at 2 Oliver Street, New York, 1821. Connoisseurship methodology allowed Toker to attribute this modest house to the obscure architect James O’Donnell.



Arnolfo di Cambio, *St. Peter*, around 1290, St. Peter’s Basilica, Rome. Toker believes that di Cambio deliberately cast the famous bronze statue to look nine centuries earlier than it was.



Franklin Toker’s *On Holy Ground: Liturgy, Architecture, and Urbanism in the Cathedral and the Streets of Medieval Florence* (2009) is the first of four volumes in his Florence Duomo Project, to be published through 2012.



Diego Velázquez, *Las Meninas*, around 1656. Prado Museum, Madrid. Scholars have never determined what patron commissioned Velázquez to paint *Las Meninas*. Toker promises to reveal both who and why in an upcoming book.

# Awards & More



**Jeanne Stoner** (LAW '86), assistant vice chancellor for federal relations in the University of Pittsburgh's Office of Governmental Relations, was awarded the Carolyn Cross Distinguished Service Award from the Council on Government Affairs (CGA) of the Association of Public and Land-grant Universities. Stoner has served as CGA's secretary, cochair, and a member of its executive committee. The award, which was given during the organization's annual meeting in Washington, D.C., recognizes outstanding service and contributions to CGA through continued service to the higher education community.

**Elizabeth Skidmore**, an assistant professor in Pitt's Department of Occupational Therapy, received the 2009 Pennsylvania Occupational Therapy Association Academic Educator Award. The honor recognized her skills in teaching and mentoring occupational therapy students and practitioners in neurobehavioral science and the treatment of neurological disorders.

**Joanne Baird**, an assistant professor in Pitt's Department of Occupational Therapy, received the 2009 Pennsylvania Occupational Therapy Association Fieldwork Educator Award. Baird, who has been a fieldwork educator for 18 years, holds a joint position with the Department

of Occupational Therapy and the UPMC-based Centers for Rehab Services (CRS). CRS provides occupational therapy services to 30 different venues in the Pittsburgh area, and Baird coordinates the placement of occupational therapy students in those venues.



Jeanne Stoner



Conrad Dan Volz



Yuting Zhang

**Conrad Dan Volz**, a professor in the Department of Environmental and Occupational Health, was named an Environmental Hero by the Group Against Smog and Pollution. Volz was recognized for his research related to improving the environment in Southwestern Pennsylvania.

**Merrill Egorin**, a professor of medicine and pharmacology in the University of Pittsburgh Cancer Institute, has received the 2009 American Society of Clinical Oncology Translational Research Professorship for his work in improving cancer treatments and supporting the next generation of researchers. The award provides \$100,000 annually for five years to further the training and career development of clinical oncologists whose primary professional focus is translational research.

**Yuting Zhang**, an assistant professor of health economics in Pitt's Graduate School of Public Health, was awarded a \$1 million challenge grant from the National Institutes of Health to evaluate the most cost-effective methods to pay for psychotropic medications among Medicare beneficiaries.

## Newspaper of Record: The Pittsburgh Courier, 1907-1965



The Pittsburgh Courier plant and offices were on Centre Avenue in the Hill District.

Continued from page 2

A number of other people interviewed or discussed in the film have ties to Pitt, including:

- **Frank Bolden**, whose assignments for *The Courier* ranged from covering Wylie Avenue jazz clubs to becoming one of the first accredited Black war correspondents during World War II. Bolden received an education degree from Pitt in 1934 but was turned down for a teaching job in Pittsburgh because of his race. He died in 2003 at the age of 90;

- **Edna Chappell McKenzie**, a *Courier* reporter in the 1940s who won praise and made history for exposing racial discrimination in restaurants, employment, and housing throughout Western Pennsylvania. The first Black woman to earn a PhD degree in history at Pitt, in 1973, she went on to teach Black history and serve as a Pitt trustee. She died in 2005 at the age of 81;

- **Earl F. Hord**, a Pitt trustee who received a master's degree from Pitt's Joseph M. Katz Graduate School of Business in 1977 and had worked as a pressman apprentice at *The Courier* just after graduating from high school. Hord's father worked as a linotype operator, eventually became advertising manager and general manager for *The Courier*, and successfully worked to provide the business with its own printing plant;

- **George E. Barbour**, whose award-winning 1962 series for *The Courier* on the lack of diversity among workers on the City of Pittsburgh payroll eventually changed policy and made it easier for Blacks to seek employment at City Hall. Barbour received the Bachelor of Arts degree from Pitt in 1951;

- **Robert Lavelle**, Pittsburgh realtor and banker who had a 21-year career at *The Courier*, working in the mailroom, office, and, eventually, the accounting department. Lavelle earned his bachelor's and master's degrees at Pitt's Katz School in 1951 and 1954, respectively. The school's Robert Lavelle Scholarship is named in his honor;

- **Eric Springer**, retired Pittsburgh attorney and founding partner of Horty, Springer & Mattern, P.C., who wrote columns for *The Courier*. He is a former Pitt School of Law and Graduate School of Public Health faculty member; and

- **Vernell Lillie**, narrator for the film,

who is the founder and artistic director of Pitt's Kuntu Repertory Theatre and associate professor emeritus of Africana Studies at Pitt.

Kenneth Love has worked as a documentary filmmaker since 1972. His films include *Saving Fallingwater*; *Leon Katz: My Life With and Without Gertrude Stein*; *One Shot: The Life and Work of Teenie Harris*; and *Fallingwater: A Conversation with Edgar Kaufmann, Jr.* A recipient of two Emmy Awards in sound recording for *Serengeti Diary* and *Realm of the Alligator*, Love has contributed to more than 30 *National Geographic* television specials. After he earned his Pitt Bachelor of Arts degree in 1971, he went on to receive the MFA degree in film from Carnegie Mellon University.

Pitt began its annual Black History Month Program in 2004 with the world premiere of the documentary *K. Leroy Irvis: The Lion of Pennsylvania* and renamed it in 2008 the K. Leroy Irvis Black History Month Program to honor the memory of the legendary Pennsylvania legislative leader and Pitt alumnus and former trustee. Irvis, who in 1977 became the first African American speaker of the House of Representatives in Pennsylvania and the first Black speaker of any

state house since Reconstruction, sponsored in 1966 the bill that made Pitt a state-related institution of higher education.

Carter G. Woodson (1875-1950)—who earned a Harvard University PhD and was a celebrated African American author, educator, and historian—initiated what he called "Negro History Week" in 1926. At the heart of the annual February observance, which in 1976 became Black History Month, is honoring African Americans who have struggled and achieved in their efforts to advance the mission of social equity.

*Newspaper of Record* was made possible through funding from the University of Pittsburgh, The Buhl Foundation, the Multicultural Arts Initiative, The Heinz Endowments, the Pennsylvania Council for the Humanities, the Falk Foundation, the Heinz Company Foundation, the Pittsburgh Foundation, and the Pennsylvania Council for the Arts.



Staffer Patricia Prattis



Switchboard operator Ida Grant

# Happenings

## Pitt to Host Jan. 19 Lecture by Mae Jemison, First African American Woman Astronaut to Travel in Space

By Anthony M. Moore

American astronaut and physician Mae Jemison, most notably known as the first African American woman to travel in space, will be the featured speaker during a University of Pittsburgh Black Action Society (BAS) event titled "Dr. King's Legacy: A Call to Action." The presentation—at 8:45 p.m. Jan. 19 in Room 120 of David Lawrence Hall—will be part of a series of free public events through Jan. 21 honoring the life and legacy of Martin Luther King Jr. A meet-and-greet and question-and-answer session will be part of the evening's activities.

Becoming the first Black woman in space, aboard the shuttle *Endeavor* in 1992, was just one of Jemison's many accomplishments. Prior to joining NASA in 1987, she worked in Los Angeles as a general practitioner with the INA/Ross Loos Medical Group. She then spent more than two years as an Area Peace Corps medical officer in Sierra Leone and Liberia. On her return to Los Angeles, she worked as a general practitioner with CIGNA Health Plans of California.

Jemison was a NASA astronaut for six years. As the science mission specialist on the *Endeavor* flight, she conducted experiments in life and material sciences and was a coinvestigator on the bone cell research experiment flown on the mission.



Mae Jemison

After leaving NASA in 1993, Jemison founded The Jemison Group, Inc., a technology design and consulting firm, and the Bio-Sentient Corporation, a medical technology firm. She also established and currently chairs The Dorothy Jemison Foundation for Excellence and has directed the Jemison Institute for Advancing Technology in Developing Countries. She is an A.D. White Professor-at-Large at Cornell University and was a professor of environmental studies at Dartmouth College.

A Chicago native, Jemison entered Stanford University at the

age of 16 and earned a BS degree in chemical engineering and fulfilled the requirements for a BA degree in African and Afro-American Studies; she went on to earn her MD at Cornell University Medical College. Among her awards and honors are election to the National Academy of Sciences' Institute of Medicine and induction into the National Medical Association Hall of Fame. She has been awarded a number of honorary doctorates, including Doctor of Humanities from Princeton University. Her book *Find Where the Wind Goes: Moments From My Life* (Scholastic Press, 2001), written for teenagers, features autobiographical anecdotes about growing up.

Among the other events in BAS' weeklong series are a Jan. 20 evening, "Honoring Women Heroes of the Civil Rights Movement," and a Jan. 21 oratory contest. For more information, visit [www.news.pitt.edu/m/FMPro?db=ma&-lay=a&-format=d.html&id=3939&-Find](http://www.news.pitt.edu/m/FMPro?db=ma&-lay=a&-format=d.html&id=3939&-Find).

In addition to BAS, other Pitt sponsors are the Pitt Chapter of the National Society of Black Engineers, the Cross Cultural and Leadership Development Office (CCLD), Dean of Students Kathy Humphrey and the Division of Student Affairs, and the University of Pittsburgh Chaplaincies.

For more information, contact Jacquett C. Wade, CCLD coordina-



Honoring Women Heroes of the Civil Rights Movement, William Pitt Union, Room 630, January 20

### Lectures/Seminars/Readings

**"Sellarsian Metaphilosophy and Its Intricacies,"** Tadeusz Szubka, visiting fellow in Pitt's Center for Philosophy of Science, and a professor and head of the Institute of Philosophy at Szczecin University, Poland, 12:05 p.m. Jan. 19, 817R Cathedral of Learning, Lunchtime Talk Series, Pitt Center for Philosophy of Science, 412-624-1052, [pittctr@pitt.edu](mailto:pittctr@pitt.edu).

**"Dr. King's Legacy: A Call to Action,"** Mae Jemison, physician and first African American astronaut to fly into space, 8:45 p.m. Jan. 19, 120 David Lawrence Hall, Pitt Black Action Society, Pitt Chapter of the National Society of Black Engineers, 412-648-9523.

**"EU Military Intervention in Africa,"** Bjoern Seibert, author, 10:30 a.m. Jan. 20, 3610 Posvar Hall, Pitt European Studies Center, European Union Center of Excellence, Ford Institute for Human Security, 412-648-7405.

**"Screening the Stage, Staging the Screen,"** Cathedral of Learning, January 21

[euuce@pitt.edu](mailto:euuce@pitt.edu).

**"Conscience, Constituents, and Culture Wars: The Partisan Face of Political Representation,"** David C. Barker, professor in Pitt's Department of Political Science, noon Jan. 20, 2628 Cathedral of Learning, Pitt Department of Religious Studies, 412-624-5990, [relgst@pitt.edu](mailto:relgst@pitt.edu).

**"Diversity and Its Discontents: Lessons From Higher Education,"** Marta Tienda, professor of sociology and public affairs, Princeton University, noon Jan. 21, 2017 Cathedral of Learning, Reed Smith LLC Speakers Series, Pitt Center on Race and Social Problems, [www.crsp.pitt.edu](http://www.crsp.pitt.edu).

**"Screening the Stage, Staging the Screen,"** colloquium featuring presentations by Neepa Majumdar, professor of film studies in Pitt's English department, and Usha Iyer, graduate student in Pitt's English department, 5:30 p.m. Jan. 21, 1228 Cathedral of Learning, Pitt Film Studies Program, [padunov@pitt.edu](mailto:padunov@pitt.edu).

**Roscoe Robinson Jr. Memorial Lecture Series on Diversity and Public Service,** Jake Wheatley Jr., Pennsylvania State Representative (D-Allegheny), 11 a.m. Jan. 22, 2501 Posvar Hall, Pitt Graduate School for Public and International Affairs, 412-648-7608, [elm70@pitt.edu](mailto:elm70@pitt.edu).

**"Explaining Dynamically Complex Behavior,"** Meinard Kuhlmann, visiting fellow in Pitt's Center for Philosophy of Science and a professor at the University of Bremen, Germany, 12:05 p.m. Jan. 22, 817R Cathedral of Learning, Lunchtime Talk Series, Pitt Center for

Philosophy of Science, 412-624-1052, [pittctr@pitt.edu](mailto:pittctr@pitt.edu).

**"Performing National Virtues and Regional Rivalries in a Theatre of Sport in Japanese,"** William Kelly, professor of anthropology, Yale University, 1 p.m. Jan. 22, 3106 Posvar Hall, Pitt Asian Studies Center, 412-648-7426, [ebenvin@pitt.edu](mailto:ebenvin@pitt.edu).

### Miscellaneous

**"Honoring Women Heroes of the Civil Rights Movement,"** part of Pitt's week-long celebration of the life and legacy of Martin Luther King Jr., 8:45 p.m. Jan. 20, 630 William Pitt Union, Campus Women's Organization, Pitt's Black Action Society, National Society of Black Engineers at Pitt, Cross Cultural and Leadership Development Office, 412-648-9523.

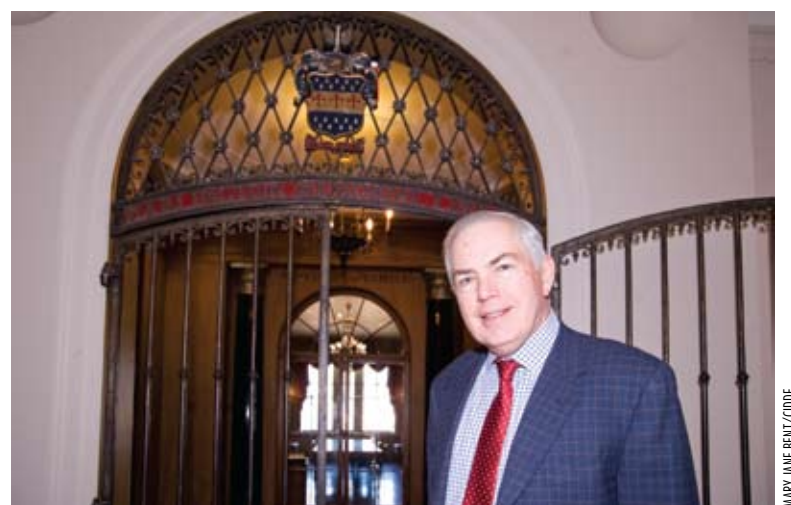
**Dr. Martin Luther King Jr. Oratory Contest,** students will showcase their oratory skills through personal, original writings, 8:45 p.m. Jan. 21, Nordy's Place, William Pitt Union, Pitt's Black Action Society, National Society of Black Engineers at Pitt, Pitt Cross Cultural and Leadership Development Office, 412-648-9523.

### Pitt PhD Dissertation Defenses

**Patrick Rodgers,** School of Arts and Sciences' Department of Chemistry, "Electrochemical Recognition and Transport of Ions at Liquid/Liquid Interfaces as a Principle for Biomedical and Environmental Analysis and Beyond," 10 a.m. Jan. 22, 307 Eberly Hall.

**Nora Watson,** Graduate School of Public Health's Department of Epidemiology, "Arterial Stiffness, Functional Decline, and Mortality Risk in Older Adults," 2 p.m. Jan. 22, 5th-floor conference room, Bellefield Professional Building, 130 N. Bellefield Ave.,

## Pitt's New Humanities Center To Foster Collaborative Work



Jonathan Arac, the Andrew W. Mellon Professor of English and director of the new Humanities Center

Continued from page 4

ship. Her book, *On The Wings of Time: Rome, the Incas, Spain, and Peru* (Princeton University Press, 2006), was discussed during a colloquium. MacCormack also presented a lecture, "The Poetics of Representation in Viceregal Peru: A Walk Round the Cloister of San Agustín in Lima."

In addition to collaboration between faculty and graduate students, the center also fosters interaction between programs, departments, and schools. Research can be shared, and undergrad and graduate students have opportunities to work with distinguished scholars.

Another of the center's programs will occur annually during the week following Pitt's commencement. A visiting scholar participating in a short-term fellowship will lead a cross-disciplinary seminar for Pitt faculty. Graduate students and faculty members from other local institutions may also participate, depending on space availability.

Bruce Robbins, the Old Dominion Foundation Professor in the Humanities at Columbia University, will lead the first seminar, titled "Rethinking Cosmopolitanism," May 3-7.



# University Sets Pitt Bucket Brigade for Haiti Cam-

by Amanda Leff Ritchie

In an effort to help bring some long-term relief to the victims of the Jan. 12 earthquake in Haiti, the University of Pittsburgh is organizing Pitt's Bucket Brigade for Haiti campaign. During the course of the next few weeks, 500 five-gallon buckets will be distributed throughout the University's Oakland campus in offices and residence halls to collect hygiene products for the victims.

Pitt is working with the North Side-headquartered Brother's Brother Foundation, which promotes international health and education through the distribution of donated medical, educational, agricultural, and other supplies.

"News of the devastating earthquake in Haiti has caused much concern throughout our University community," said G. Reynolds Clark, Pitt's vice chancellor for community initiatives and chief of staff to Pitt Chancellor Mark A. Nordenberg. "With our wide range of international programs and many students from around the world, it is only natural that we have chosen to respond in a practical and immediate way. We are proud to work with the trusted and experienced Pittsburgh-based international aid organization, Brother's Brother Foundation, as our University community unites in delivering Pitt's Bucket Brigade for Haiti.

Items needed include baby or wet wipes, nonliquid soap, wash cloths, hand towels, toothpaste, toothbrushes, combs, and brushes. No donations of shampoos or any materials that may leak will be accepted. The filled buckets should be ready for pickup by Feb. 8 and will be sent to Haiti via Brother's Brother Foundation.

Monetary donations to the Brother's Brother Foundation may be made at [www.brothersbrother.org/donateform.htm](http://www.brothersbrother.org/donateform.htm).

The epicenter of the 7.0 magnitude quake was 10 miles west of Haiti's capital, Port-au-Prince, and its depth was just 5 miles beneath the Earth's surface, the U.S. Geological Survey (USGS) reported. The quake has caused massive destruction of buildings as well as death and injury to many residents



of Port-au-Prince. International relief agencies are struggling to get aid supplies into the Caribbean nation—the airport and the country's main port were heavily damaged by the earthquake.

The quake was felt in the Dominican

in either place.

For more information about Pitt's Bucket Brigade for Haiti campaign, contact Steve Zupcic, assistant director of Pitt's Office of Community Relations, at 412-624-7709 or [stz@pitt.edu](mailto:stz@pitt.edu).

Republic, which shares the island of Hispaniola with Haiti, and in eastern Cuba, but no major damage was reported

**PUBLICATION NOTICE** The next edition of *Pitt Chronicle* will be published Jan. 25. Items for publication in the newspaper's *Happenings* calendar (see page 11) should be received at least two weeks before the event date. *Happenings* items should include the following information: title of the event, name and title of speaker(s), date, time, location, sponsor(s), and a phone number and Web site for additional information. Items may be e-mailed to [chron@pitt.edu](mailto:chron@pitt.edu), faxed to 412-624-4895, or sent by campus mail to 422 Craig Hall. For more information, call 412-624-1033 or e-mail [robinet@pitt.edu](mailto:robinet@pitt.edu).

