

In Memoriam
Phoebe Lloyd

Associate Professor Phoebe Lloyd passed away unexpectedly in November 2005 during her twelfth year of service in the School of Art at Texas Tech University. She joined the faculty there in 1993, having previously taught art history at Randolph-Macon Woman's College, Moore College of Art, The University of Pennsylvania, Parsons School of Design, and Temple University. Dr. Lloyd conducted her undergraduate studies at Smith College and at Columbia University; in 1973, she wrote her master's thesis in art history, "The Wounds of Christ," under the direction of Leo Steinberg at Hunter College of the City University of New York; and, advised by Milton Brown, she completed her doctoral dissertation "Death and American Painting: Charles Willson Peale to Albert Pinkham Ryder" in 1980 at the Graduate Center of the City University of New York. During her career, Dr. Lloyd held several fellowships, including positions as Mellon Resident Research Fellow at the American Philosophical Society, as Virginia Steel Scott Foundation Fellow at The Huntington, as Resident Fellow at the National Humanities Center, and as member there of the MacArthur Foundation-funded Patronage Seminar. Her memberships in professional societies hint at the breadth of her interests: College Art Association, the Association of Historians of American Art, the American Culture Association, the Texas Association of Schools of Art, and, most revealing, the Historic Foodways Society of the Delaware Valley.

Having recently taken joy in providing an encyclopedia entry on "Food in Art," Dr. Lloyd had nearly completed her magnum opus *Raphaelle Peale Because of Himself* for the University of California Press (Berkeley) at the time of her death. Her students and colleagues recognize many of her scholarly interests in such typical publications as "Posthumous Mourning Portraiture," in *A Time to Mourn, Expressions of Grief in Nineteenth Century America*, edited by Martha V. Pike and Janice Gray Armstrong (The Museums at Stony Brook, 1980, pp. 70-89); "Posthumous Portraits of Children in Nineteenth Century America," in *Social Science* (Vol. 71, No. 1, Spring, 1986, p. 32-28); "Arsenic, An Old Case: The Chronic Heavy Metal Poisoning of Raphaelle Peale (1774-1825)," co-authored with Gordon Bendersky, M.D., in *Perspectives in Biology and Medicine* (Vol. 36, No. 4, 1993, pp. 654-65); and "Invisible Killers: Heavy Metals, Saturnine Envy, and the Tragic Death of Raphaelle Peale," in *Transactions & Studies of the College of Physicians of Philadelphia* (December, 1994). An evocation of Phoebe's revisionist scholarship on the Peale family is revealed in a presentation at Independence National Historical Park: "Charles Willson Peale's Philadelphia Museum: How Scientific was it?" and in "Charles Willson Peale's severed head: An American Family's Saga of Fantasized Patricide," presented to the American Psychoanalytic Association.

More broadly, both public and professional audiences remember Dr. Lloyd's enthusiasm, wit, and humor in such discussions as "Raphaelle: The Peales' Prodigal Son" presented at the Whitney Museum of American Art in Fairfield County; "The Unpeeling of Raphaelle Peale" at the Marlborough Friends Meeting in Marlborough Village, PA; "Raphaelle Peale: A Stilled Life" at the Institute of Fine Arts, New York, for the Daniel H. Silberberg Lecture Series; and "Food as Symbol in the Still Lives of Raphaelle Peale" at

the Balch Institute for Ethnic Studies, in the course of the Eighth International Conference on Ethnological Food Research. Another great American artist stimulated her interests in “*Et in Arcadia Winslow Homer: The Artist’s Shepherdess Idyll Unriddled*” at the Hermitage Foundation of the Chrysler Museum in Norfolk; “When the Game of Croquet is Not a Game” in A Symposium, Winslow Homer: *The Croquet Game*, at Yale University; and “Nature Red in Tooth and Claw: Winslow Homer’s Drowned Women” at the Biennial Meeting of the American Studies Association. Finally, “Men and Melons are Hard to Know,” presented at the American Association of University Women in Lynchburg, VA, indexes Dr. Lloyd’s abiding interest in feminist and gender studies.

Her students recall memories of Phoebe Lloyd as a rigorous instructor who demanded their best and who, in return, rewarded them generously with support and advocacy of various types. Her friends and colleagues remember not only her scholarly accomplishments but also (and more typically) her passions for gardening, good food, and a growing family of students, children, and grandchildren.