

## COLUMBIA UNIVERSITY in the City of New York

# Art History and Archaeology

NEWSLETTER • SPRING 1980

### FROM THE CHAIRMAN

With this issue the *Newsletter* reappears after a two-year lapse, and it is our intention to assure its continuing publication as a means of maintaining more effective communication between the Department and its alumni, friends, and supporters. Much has happened in Schermerhorn and Avery in the past two years and some ambitious plans for the future are taking shape. Indeed, we are looking to the future with particular confidence. After a decade of fiscal retrenchment, the University has arrived at a balanced budget, and one senses a new spirit of dedication and support.

This spirit is reflected in the recently completed report of the President's Commission on Academic Priorities in the Arts and Sciences at Columbia. Noting that the Department of Art History and Archaeology "continues to enjoy a high national and international reputation," the report, in considering the Department's peer competition, emphasizes its "clearer position within the intellectual and curricular context of the University"—noting in particular the fact that Columbia graduates in art history and archaeology continue to be well represented in the upper curatorial ranks of major museums. The Commission supported the Department in its efforts to strengthen certain specific areas of its

curriculum which have suffered losses in the recent past through retirement and death. And it strongly urged the renovation of Schermerhorn Hall—about which more below.

Administrative responsibilities within the Department have rotated among the faculty. Professor Alfred Frazer's second three-year term as chairman ended in June 1978; as his successor, the faculty elected Professor Howard Hibbard, who is on sabbatical leave during the current academic year. Professor James Beck continues to serve as director of Graduate Studies, Professor Howard McP. Davis as departmental representative for Columbia College, and Professor Allen Staley for the School of General Studies. After many years in the office, Professor Barbara Novak has stepped down as chairman at Barnard; she is succeeded by Professor Anne Lowenthal.

The Department, however, is held together and kept running, as we all know, by its remarkable administrative assistant, Miss Helene Farrow.

Finally, I would like to thank Professor Miyeko Murase, who served as editor of this issue of the *Newsletter*.

David Rosand  
*Acting Chairman*

### IN MEMORIAM: MILTON J. LEWINE (1928-1979)

The death of Professor Milton J. Lewine (B.A., 1952; M.A., 1955; Ph.D., 1960), on July 31, 1979, was felt as a deeply personal loss by all who knew him. His colleagues and students recognized in Milton Lewine a voice of responsibility and authority, ethical as well as intellectual. True tribute was paid to his memory by the unanimity of special appreciation expressed independently in the many obituary notices. At the memorial service held at St. Paul's Chapel on September 20, 1979, two colleagues and a former student of Professor Lewine's spoke the thoughts that united all who assembled to remember this wonderful person. To share those memories with the larger circle of his friends and students, we are here publishing the words spoken on that occasion.

We are here this afternoon to remember Milton Lewine, who died July 31 at the age of fifty. Such a loss is unbearably sad and nothing we can say will do much good. But I would like to remember some of the things that made Milton so dear a friend of mine, and so beloved a teacher of many of you. I first met him at Columbia in 1952 when we were graduate students. He had been here all along and a few of you sitting here were surely his college teachers in the forties. My first memory is that of an animated twenty-four-year-old, slender, rather dapper young man in a crew cut to whom I was immediately attracted—despite the fact he sported a button that

read I Like Ike. I soon left New York and we next met for a much longer time in Rome, and indeed kept meeting there for the rest of our lives, for Rome was Milton's spiritual home, and his love affair with Rome continued to the end. He was a fellow of the American Academy in Rome, and later served there as Art Historian in Residence. And of course he went to Rome every summer without fail—after 1960 with his wife Carol, whom he married in Rome on the Campidoglio; and Milton with Carol was even better than Milton alone, which is how I first remember him.

I recall a few of his early academic interests, but it was Rudolf Wittkower who changed Milton's life, as he did so many, when he came to Columbia in 1955 as a visitor and stayed on as chairman. Milton quickly went into sixteenth-century Roman studies under Rudi's guidance. Eventually he wrote his thesis on Roman churches and their decoration in the years after the Sack; it is a mine of information that is constantly cited.

Rome was a revelation for Milton during those first months. He seemed to find himself there amid the ruins and churches and archives—"This is really it!" I seem to hear him say. He quickly became our favorite Roman companion to see the sights or to sit with in the *trattorie*, and very soon he was a true Roman expert. He would get up at ungodly hours to visit a church that was open for a single Mass on one morning a

year. Milton knew *all* the churches, and he loved them for themselves and for what they could tell him, and for the art that was in them; later he gave wonderful courses on Rome that will long be remembered. Milton even had a special love for the *names* of churches, churches like Santo Stefano del Cacco, or San Tomaso di Cantorbery. But we all especially loved the churches that he invented: San Giovanni Nessuno, or Santa Maria Anonima, and others that I mustn't mention here. One of Milton's great charms was his humor, and he thrived on shock. Shirley would say to Milton, "You're even more outrageous than Howard"; and that was a comfort to all of us.

Milton was a demon researcher and archivist; he could read Latin, and he even knew what the indiction numbers in those dates meant. It was his passion for getting at *all* the facts that kept him from publishing more than he did—there were always so many unanswered questions remaining. So, when he was working on the Madonna dei Monti, he ended up as an expert on medieval towers and on the firepower that regulated their positions. Still, he wrote classic articles, like the one he gave as a talk at the International Congress in Bonn, which will always be cited, as it constantly is now; it is a little masterpiece. His article on Sant'Anna dei Palafrenieri and the building program of Pius IV is a gem, full of insight.

Milton was also a great editor, as I quickly discovered. When he first arrived in Rome I was finishing my dissertation, and fancied that it had been written with considerable style and flair. Milton read it; and as I waited for the verdict over a *gelato* on the Viale dei Quattro Venti, smug and confident, he said a few kind words about the content and then, after a pause: "Howard, haven't you ever given *any* thought to your prose style?" That only relatively innocent remark, and others like it, condemned him to a fair amount of proofreading over the next ten or fifteen years as he became almost everybody's favorite editor, and eventually a fine and thoughtful book review editor of the *Art Bulletin*. Rudi Wittkower had already given Milton the proofs of his great Pelican History in 1957—we were all eager to read it before publication. Milton marked up the margins with relish, although Rudi was a correct and indeed powerful writer. At one point though, carried away, he had written that some artist had married an exuberant colorism and a sensuous touch to Roman form—or something like that. Milton's comment in the margin was: "Bigamy." It was Milton who was the real editor of the two volumes of essays presented to Wittkower in 1967: and there were moments when Milton must have resented all the time he had spent on other people's work. But his love of clear prose has saved a lot of us from being worse writers than we are. "Poor writing is poor thinking," he used to repeat to the Proseminar students, whom he alternately badgered and charmed into trying to write correct English. And he kept on finding us writing poorly, and therefore thinking poorly, almost to the end.

Milton was always a particularly fine teacher—his seminar on Raphael was almost legendary—and I suspect that he had never *taught* so well, or had so many admiring students, as in recent years. Always a brilliant speaker, he had really come into his own as an unforgettable—indeed inimitable—lecturer, bubbling over with the irrepressible jokes that we all loved, and with arcane information, but also full of thoughtful and original insights. And I do mean that he was a teacher and not just a talker. He was dedicated to teaching, believed in it as a calling, and was patient with promising students who needed patience. He was a thoughtful listener; he was above all warm and loving. He really liked people and was interested in them; and since he remembered his own youth and its troubles, he had real sympathy for others. He also loved children, and he meant more to our children than almost anybody else, because he so obviously cared about them. So it was lucky that Milton had a family of his own to be the bene-

ficiaries of all that thoughtful care and love. But Milton was also prodigal of his friendship and counsel. When they lived in our apartment in Rome many years ago, he spent hours with Gloria, the maid, helping her to understand her problems; and she never forgot him.

Images crowd in of Milton in characteristic places and postures. I think of him on the balcony overlooking Rome in his magenta Monsignor's socks, purchased in a shop for ecclesiastics near the Pantheon. Or after Vatican II, saying that he was running for Pope. Or Milton at Settieri's, peering myopically at some canvas or other. Despite his bantering, he was serious about art, a fine connoisseur and a discriminating collector, even as an undergraduate, often far ahead of his time. But much of the pleasure of knowing Milton was private in a sense that can't be profitably repeated. I think of Milton carefully instructing the waiter at Il Buco on just how to prepare his *insalata di pollo*, or telling any waiter under no circumstances to return with Acqua San Paolo. I remember too how, many years ago, we sought out a Roman tailor who was reputed to be both good and inexpensive, and ordered suits to measure. Now, normal Italian suits came with buttons on the trousers—I Italian men are leery of zippers for deep-seated psychological reasons—but we insisted on them. After several fittings we finally got our suits (mine was like armor) and soon we all set off for a festive dinner in Trastevere. At one point Milton excused himself and disappeared into the men's room, never to return—or so it seemed. Just as we were about to send for the rescue squad, he reappeared with an odd expression on his face. Questioned about his health, he mentioned a problem with the zipper. It seems that the little tab had simply run off at the bottom upon being unzipped; and after a long struggle Milton was reduced to taking the trousers off and holding them up to the 20-watt bulb in a vain effort to put the tiny metal thing onto those two tracks. Finally, despairing of being able to emerge decently clothed, he hit upon the happy idea of putting the blessed pants on backward, so that the gap would be at least partially hidden by his jacket. You can imagine the scene at the tailor's the next morning. Milton triumphantly demonstrating the zipper that had no end. I remember too, later on, Milton learning to drive in Rome, and describing his classes, which are held not only in the car but also in a tiny room where among other things one learns the mysteries of the internal combustion engine in Italian, naming all the parts and functions. On one occasion the instructor explained the meaning of an unbroken line down the center of the road: it meant that one must absolutely, and under no circumstances, cross that line. Milton raised his hand and inquired politely what, then, two unbroken lines might signify, since they are common around Rome. "*Lo siessissimo!*" the teacher retorted—the same thing only more so. Well, these memories go on and on, and they are wonderfully happy and funny ones to us who knew him. What is sad is that Milton himself is now a memory.

Howard Hibbard

When I first came to Columbia as a graduate student in the late 1960s, I told a friend of mine that I was taking a course with an extraordinary teacher named Milton Lewine, and my friend, who had been here for several years, offered me some advice. "Sign up for his lecture courses," he said, "but don't write your dissertation for him." When I asked why, he replied, "There are little old men with long grey beards who are still in the stacks of the library trying to finish their dissertations for him."

In the next few years, I continued to study with Professor Lewine; I became his research assistant, taught the Renaissance Proseminar with him, and, finally, asked him to be my

thesis adviser. Ignoring my friend's advice resulted in the intellectually most stimulating years of my academic career. It was a decision that I never regretted.

One lecture course with Milton Lewine was the equivalent of a year or more of graduate study elsewhere. Week after week, he showed us with intelligence and marvelous wit how to use solid visual and documentary evidence to reach conclusions about major problems. Like Raphael, one of his favorite artists, he continued to ask questions and to probe for answers in a variety of ways. He never rested on his accomplishments.

And he made it all look so effortless. We left every class overawed by his performance and aroused by his remarkable enthusiasm, his sense of joy for everything he discussed. We also left somehow convinced that we, too, could be as sensible, as discerning, if not as clever, as he. It didn't take long to discover it wasn't that easy.

This is the Professor Lewine that many of us knew, the gifted teacher. He was, to quote a senior member of another department, "just so damn intelligent"; he had a sparkling sense of humor that never ceased to charm us all; he had a love for art that impressed everyone he met. Many of us have had the pleasure of driving around Rome with the Lewines after a late dinner, with Professor Lewine at the wheel, dodging traffic, giving a running commentary on how many times the directions of the one-way streets had been changed that month in whatever neighborhood we were in, and, simultaneously, pointing out of the window and saying "under that manhole cover over there" was such and such a fifteenth-century church. Only he could reconstruct Renaissance Rome at fifty miles an hour.

Professor Lewine, however, was not the only great lecturer here at Columbia, not the only scholar who brought passion to his subject. Such a teacher is rare, but he or she is not unique. Milton Lewine did have one special quality, nevertheless, that distinguished him from most of his colleagues, a quality that I'm not sure was recognized by those who saw him only in front of a lecture hall but that was apparent to anyone who worked with him over a length of time. This was his steadfast commitment to intellectual honesty. He applied his high standards with absolute consistency. He treated all of his students fairly and professionally; we always knew where we stood because he didn't vary the requirements; he didn't make allowances for his personal likes and dislikes; he wasn't fickle. He believed in the pursuit of knowledge and the development of the powers of logic and made no concessions for personal popularity.

This makes Professor Lewine sound like a stern, forbidding taskmaster, which he wasn't. Working for him was challenging, occasionally nerve-racking (one of the low points of my career here was the day he read a sentence or two of the first draft of my thesis back to me during a conference: with quick wit he could dispose of dangling participles, mixed metaphors, non-parallel construction, weak language, and flabby thought). Working for him was always exciting, and it was almost always fun. I considered him to be the perfect dissertation adviser because he allowed me complete freedom in choosing and defining my topic and in doing the research for it. He didn't impose his own ideas or organization on my work, and yet he was always available for help when I asked for it. His support, both intellectual and moral, was constant, but it was unobtrusive. This is another indication of his sense of fairness, of human decency. He respected us, believed in our ability to solve problems, and he nurtured that ability in every way possible. In return, he earned our respect, our admiration, and our love.

One of the topics of my last conversation with Professor Lewine in May was the decoration for a chapel in the Palazzo Vecchio in Florence. Part of the fresco cycle in that room consists of a group of classical and Christian inscriptions, one of

which reads *Mors laborum non voluptatum finis*, "Death is the end of work, not of pleasure." I'm not sure that many of us sitting here today would share that anonymous author's belief in an afterlife, but if it does exist, I think that we would agree on one point. With characteristic energy, Milton Lewine would have gotten himself organized there the very first day. We can rest assured that he has been holding lively conversations with Raphael and Bramante about their work in Rome, and he has taken over the editorship of St. Peter's *Book of Life*.

Melinda K. Leshner

Milton, I think, would have acknowledged two alma maters: Columbia and Rome itself. His *cursus honorum* began with a Columbia College B.A. in 1952, continued in the Department of Fine Arts and Archaeology (as we were then) with an M.A. in 1955 and appointment as instructor in fine arts; his promotion to assistant professor coincided with the awarding of his Ph.D., in 1960.

By then, following in his Columbia footsteps, I was a young graduate student in the Department, but our paths did not cross. For the next two years Milton was enjoying his Rome Prize at the American Academy, and when he returned to Morningside Heights, I was off in Venice working on my dissertation.

I first really met Milton in the margins of that dissertation. He was a reader of an early draft, and the encounter was, for me, devastating and—as I could admit more readily in retrospect—enlightening. I suspect that like so many other writers who have thanked him in prefaces to books and articles, not to mention dissertations, I owed to Milton some very fundamental lessons in the use of the English language. Milton's comments ranged from basic observations on grammar and syntax to the sequence of sentences, the order of paragraphs and entire sections and, of course, there was his personal response to a particularly unhappy choice of word, which he usually expressed in the margin with a small but exclamatory "ugh!" Almost invariably, he was right. Whatever the problems with the revised version of the thesis, it was clearer and more readable than the first. More important, its author had been taught a new responsibility to language—to scholarship and criticism.

Milton was an extraordinary teacher. Beyond my marginal dissertation experience, I had that further confirmed in another indirect way. As an instructor in the College I was confronted by one of those very special students, the kind whose intellectual engagement reminds you of what teaching is all about. "Who's Lewine?" he asked me. "Tell me about him." Why? Because "he's the best teacher I've ever had." This was before the institution of evaluation forms and course guides. But the opinions of students one admired commanded respect.

Since then I have heard the praise of Milton as a growing refrain in our Department, from both graduate and undergraduate students. Whether as departmental representative in the School of General Studies, director of graduate studies, or dissertation supervisor, Milton was the most responsible counselor, patient and sympathetic yet critical, personally responsive, yet always convincing in his allegiance to basic standards—of social comportment and ethical responsibility as well as intellectual honesty and expressive clarity.

Milton could indeed be marvelously official. One sensed that he enjoyed playing certain roles; putting it all into proper perspective was one of the functions of his still more marvelous sense of humor. He loved art and he loved Italy; taking both very seriously, he nonetheless found in those worlds endless sources of amusement. Those of us fortunate enough to

have shared it will long recall Milton's personal edition of the TCI, the guidebooks of the Touring Club Italiano. There one could find such monuments as Santa Maria sempre Chiusa—with a footnote to a colleague, since that one was borrowed—or Milton's own consecrations: San Giuseppe in Siesta, Santa Fregatura dei Napolitani, Santa Maria Maddalena in Flagrant Delictu. And, knowing how deep was Milton's dedication to Italian churches, how much they meant to him, one laughed with him all the harder.

In a way, that is how I finally came to know Milton. Not in Rome actually, but in Venice, where he and Carol and Edward would come for *ferragosto*. For us their visit became the highpoint of the summer. We watched the Roman Milton discover and savor the special tastes of Venice, from Palladio to *sardelle in saor*—especially fine at the Colomba. But, all of us being in *famiglia*, we had the unusual chance to get to know one another rather well; we observed one another as parents. And we will always treasure the genuine kindness of Milton, the way in which he saw us and, in loving openness, shared his perceptions of us as a family. I needn't go into detail here. But on that very special and emotionally vulnerable level, we came to know Milton and to love him. He profoundly touched our lives, and we miss him.

David Rosand

### The Milton J. Lewine Fund

As the most fitting memorial to a scholar who had so dedicated his life to teaching in all its manifestations, the Department is establishing a fund in Professor Lewine's memory, to be used for traveling scholarships. Those wishing to contribute to this fund may send their donations to the Department of Art History and Archaeology.

A group of Professor Lewine's students are now planning a symposium on Rome to honor his memory and his special relationship to that city and its art. The symposium will be held at Columbia on March 28 and 29; further information will be available from the Department.

## THE DEPARTMENT

**The Advisory Council** Ever since its foundation in 1961 during the reign of RUDOLF WITTKOWER, the Advisory Council of the Department of Art History and Archaeology has played an increasingly major role in the operation of the Department. Comprised of friends and alumni of the Department, the Council has encouraged and actively contributed to the endowment of the Department's essential activities. The Council was responsible for the establishment of the Rudolf Wittkower Fellowship Fund and contributed greatly to the endowment of the professorship in honor of MEYER SCHAPIRO. Above all, through the famous series of loan exhibitions, it has supported the Department's program of summer travel grants for its students, which is also supported by the Edwin C. and Florence C. Vogel Fund. More recently, the Council has begun to turn its attention to the problems of Schermerhorn Hall and its restoration; the leadership in this project has naturally been assumed by the Council's chairman, ALICE KAPLAN (M.A., '66), and by another most energetic alumna, VICTORIA NEWHOUSE (M.A., '77).

The way had been prepared by a subcommittee of the Council that met with the Department in 1977 to discuss and analyze the physical needs and prospects. Members of the study group included Mmes. Ruth Heyman and Alice Kaplan, Messrs. Philip Olivetti (B.A., '70), Joseph Solomon, and W. Clark Wescoe.

During the past year, we were all saddened by the deaths of devoted Council members JOHN BASS, ANDRE MEYER, FRANK MICHAELIAN, and Mrs. DAVID HEYMAN, to whose memory a room is being dedicated in Schermerhorn Hall.

**Schermerhorn Hall** The President's Commission on Academic Priorities in the Arts and Sciences stated that "special attention must be given to the renovation of the Department's quarters in Schermerhorn Hall." "We too often make a virtue of our seediness," it continued, "but in an intensely competitive field like art history . . . Columbia must make a clearer commitment to the proper housing of one of its most distinguished departments."

In fact, the renovation of Schermerhorn Hall has already started. New seminar rooms and faculty offices have thus far received priority, and thanks to generous gifts from the Olivetti Foundation, many members of the faculty are now working in new, spacious, and comfortable studies. In addition, the Heyman Family Fund has made possible the renovation of University Professor Emeritus MEYER SCHAPIRO's former office; the room, combining office with conference space, will be dedicated to the memory of RUTH HEYMAN, a most active and devoted member of the Department's Advisory Council.

Beyond individual offices and studies, however, the Department is currently investigating the possibility of a more thorough and total restoration of Schermerhorn Hall. Designed by Charles McKim at the end of the nineteenth century, Schermerhorn is part of the original plan for Columbia's Morningside Heights campus. Properly restored and renovated, Schermerhorn Hall could indeed offer the Department a proper home, one consonant with its academic standing and reputation. Ideally, Schermerhorn could house not only adequate lecture halls, seminar rooms, studies, and offices, but also the kind of larger, public spaces that would serve the social as well as intellectual needs of students and faculty—common rooms and halls for didactic exhibitions, and a gallery for the temporary exhibition of works of art borrowed from collectors or from the University's own scattered collections. Needless to say, a motivating and sustaining force behind these plans is the Advisory Council of the Department.

**Avery Library** The unification of the Avery Architectural Library and the Fine Arts Library in newly expanded facilities was announced in the *Newsletter* of January 1978. Although we are continuing to iron out some of the unforeseen problems, the new Avery Library complex is an impressive center for research and study.

Changes in staff during the current year have been announced. CHRISTINA HUEMER will be the new Fine Arts reference librarian and bibliographer; she joins us at the beginning of 1980, coming from the Oberlin College Library.

ADOLF K. PLACZEK has announced his retirement as Avery librarian at the end of this academic year. A committee, with representatives from the Department of Art History and Archaeology, the Graduate School of Architecture and Planning, and the University Libraries, has begun the search for his successor. At this point, all of us in the Department—faculty, students, alumni—join to express our gratitude to Dolf for his stewardship of a grand institution over the past decades.

**Gifts to the Department** We are, as usual, extremely grateful to the friends of the Department whose continued interest and commitment support a range of activities. We would like to thank them publicly for their generosity.

The Heyman Family Fund and the Olivetti Foundation have contributed toward the renovation of the Department's offices and studies in Schermerhorn Hall. Funds for student travel grants were established by the Wallach (Miriam and Ira D.) Foundation and by a generous donor who wishes to remain anonymous. Carla Lord (M.A., '61; Ph.D., '68) and Melinda K. Lesher (M.A., '70; Ph.D., '79) have contributed to the Rudolf Wittkower Fellowship Fund.

Mr. and Mrs. Henry Luce III and Mrs. Marcel Palmero have donated special funds for the study of Far Eastern art history. The Rockefeller Foundation has established much needed grants specifically for the study of American art. The excavations directed by Professor Edith Porada at Vounari Hill have been

supported by Mrs. Charles B. Scully, and Norbert Schimmel has contributed further funds for the study of Near Eastern art history. The study of Primitive art has been supported by funds from Milton F. Rosenthal, Schering-Plough, and Anne W. Attridge. Sterling Drug, Milton F. Rosenthal, and Schering-Plough have made generous donations to the general purpose fund of the Department.

Mr. and Mrs. James Melcher have donated twenty-three photographs and the publication, *A Day Book* by Robert Creeley, to the Rare Book and Manuscript Library and the Collection of the History of Photography. A group of Mexican figurines were given to the University collections by Mr. and Mrs. Ezekiel Schloss.

**Continuing Education** The Department has been actively involved in Columbia's rapidly developing Program in Continuing Education. In the fall term of 1978, in conjunction with the exhibition of the *Treasures of Tutankhamun* at the Metropolitan Museum, the Department sponsored a series of lectures on Egyptian history and culture. The guest lecturers included Cyril Aldred, curator emeritus of the Royal Scottish Museum, Edinburgh; Steffan Wenig, Humboldt University, Berlin; and T. G. H. James, keeper of Egyptian antiquities at the British Museum. Also included in the program were special guided tours to the exhibition.

In conjunction with the forthcoming exhibition *Pablo Picasso: A Retrospective*, which is being organized by former Schapiro student WILLIAM RUBIN (B.A., '49; Ph.D., '59) at the Museum of Modern Art, University Professor Emeritus MEYER SCHAPIRO will deliver a series of lectures on the great master of the twentieth century.

Other members of the faculty will participate in a series on erotic themes and representations in the art of the ancient world; the lectures will be given at the Metropolitan Museum by RICHARD BRILLIANT, ESTHER PASZTORY, and RICHARD VINOGRAD.

Also under the auspices of the Continuing Education Program, a series of four lectures was given in October 1979 by Dr. Vassos Karageorghis, director of antiquities, Republic of Cyprus. The topics of his lectures were "Cyprus in Prehistory," "Cyprus in the Late Bronze Age," "The End of the Bronze Age and the Greek Colonization of Cyprus," and "The Phoenicians and the Greeks in Cyprus in the Iron Age."

In November of 1980 Professor RICHARD VINOGRAD will lead a tour to the People's Republic of China, sponsored by the Continuing Education Program.

**Special Lectures** In October 1979 Professor Terukazu Akiyama, formerly of the Tokyo University and now of the Gakushuin University in Tokyo, spoke on "Problems of Dating the Wall Paintings at Tun-huang."

During the past two years the series of guest lectures in Near Eastern art and archaeology included the following: Philip Kohl, Wellesley College, "Excavations in Central Asia (Soviet Union)"; Geoffrey Martin, University College, London, "Tombs of Horemhab"; Louis Van den Bergh, University of Ghent, "Dating of Luristan Bronzes"; Kassim Tuweir, director of excavations, Republic of Syria, "A Survey of Excavations in Syria"; Christos Doumas, director of excavations of the Directorate of Antiquities of Greece, "Excavations in Thera"; Lily Kahil, University of Freiburg and the Sorbonne, "Excavations in Eretsia: The Geometric Period."

**The Friday Afternoon Lecture Series** Scholars from different parts of the world gave lectures on varied subjects in the year 1978-79. The guest lecturers and their topics were: Rosalind Krauss, C.U.N.Y., "Alfred Steglitz: Equivalents"; Jane Hayward, The Cloisters, "The Glazing Program at St. Urban, Troyes"; David Alan Brown, National Gallery of Art, "Berenion and Connoisseurship"; Elizabeth Pemberton (M.A., '64; Ph.D.,

'68), University of Maryland, "Fools and Foolishness in the Age of Bosch and Breughel"; Joshua Taylor, National Collection of Fine Arts, "Digressions on Vedder"; William Gerdts, Graduate School, C.U.N.Y., "Attitudes Toward Portraiture in Romantic America"; Eva Strommenger-Nagel, Museum für Vor und Frühgeschichte, Berlin, "An Uruk Period Site in Syria: Excavations at Habuba-Kobira"; Arthur Wheelock, Jr., National Gallery of Art, "The 100 Guilder Print and Rembrandt's Concept of the Narrative"; Albert Châtelet, University of Strasbourg, "Grünwald and the Isenheim Altarpiece"; Seymour Howard, University of California at Davis, "Mutations and Retrieval of Types: The Dresden Venus and Its Kin."

The list of guest lecturers for the fall term of 1979-80 included the following: James Morrow (M.A., '66; Ph.D., '75), Yale University, "Metaphor and Reality in Northern European Art of the Late Middle Ages and Early Renaissance"; Eva Keuls, University of Minnesota, "Aeschylus *Niobe*: A Lost Tragedy Reconstructed and Its Relationship to the Eleusinian Mysteries"; Harry Rand, National Fine Arts Collection, "Representational Relationships in Arshile Gorky's Paintings"; Francis Woodman, University College of London, "John Lee and the Dawn of the English Renaissance"; and Christos Doumas.

## NEWS OF THE FACULTY

**NEH Seminars** The Department continued to host NEH Summer Seminars for College Teachers. In 1978 Professor GEORGE COLLINS directed a seminar "Innovative Architecture and Planning in the Twentieth Century" and Professor HOWARD HIBBARD conducted another on sculpture, "From Michelangelo to Bernini." In 1979 two members of the faculty directed NEH Summer Seminars abroad: Professor THEODORE REFF in Paris, "The Image of Paris in Modern Art," and Professor DAVID ROSAND, "Painting in Renaissance Venice," which met in Venice. This was Professor Reff's third NEH seminar. His first was given in the summer of 1976 on French art of the late nineteenth century; this was followed by a year-long seminar on the same subject, which was held at Columbia in 1977-78.

**Meyer Schapiro** The first three volumes of the selected papers of University Professor Emeritus MEYER SCHAPIRO (B.A., '24; M.A., '26; Ph.D., '36) have been published by George Braziller. Volume one, *Romanesque Art*, appeared in 1977; volume two, *Modern Art: 19th and 20th Centuries*, was issued in 1978, and most recently, volume three, *Late Antique, Early Christian and Medieval Art*. The fourth volume will be devoted to papers on the theory and philosophy of art. Needless to say, the appearance of these long-wished-for volumes has been greeted with critical enthusiasm by a large public. For the volume *Modern Art*, winner of the 1978 National Book Critics Circle Award for Criticism, Professor Schapiro was also awarded the Mitchell Prize for the History of Art; the presentation was made at the Metropolitan Museum, before the Temple of Dendur, on November 7, 1979.

The Mitchell Prize follows the many honors that have been bestowed upon Professor Schapiro, including the Mayor's Award of Honor for Arts and Culture. At a reception held in the Faculty Room of Low Memorial Library, President William McGill announced the establishment of a professorship in his name. Among the guests were members of the University and the Advisory Council of the Department, the fund-raising committee and its chairman, George M. Jaffin, a Columbia College classmate of Professor Schapiro, and many of the leading figures of the art world. Indeed, one of the most remarkable features of the funding of the Schapiro chair was the contribution of many artists to a portfolio of prints that was sold for the benefit of the



project. Contributing artists included Stanley William Hayter, Jasper Johns, Ellsworth Kelly, Alexander Liberman, Roy Lichtenstein, Andre Masson, Robert Motherwell, Claes Oldenburg, Robert Rauschenberg, Saul Steinberg, Frank Stella, and Andy Warhol.

Professor Schapiro has himself now become an object of study and discussion. "On the work of Meyer Schapiro" was the theme in an issue of the quarterly *Social Research* (spring 1978); it included essays by Thomas B. Hess, Hubert Damisch, David Rosand, Moshe Barasch, Wayne Andersen (M.A., '61; Ph.D., '66), Donald Kuspit, David H. Wright, James S. Ackerman, and John Plummer (Ph.D., '53). More recently, in November 1979, the Conference on Methods in Philosophy and the Sciences held a symposium at the New School, "Meyer Schapiro and His Work"; the speakers were Wayne Dynes and Joseph Margolis, with a response from Professor Schapiro.

**Studies by Julius Held** Professor Emeritus JULIUS S. HELD's monumental, critical catalogue *The Oil Sketches of Peter Paul Rubens* has recently been published by the Princeton University Press (National Gallery of Art/Kress Foundation Studies in the History of European Art, 7). In addition, a selection of Professor Held's articles on Rubens, Van Dyck, Jordaens, and other aspects of the Northern Baroque is scheduled to be published by Princeton this year. *Rubens and His Circle: Selected Studies by Julius S. Held* was edited by three of his former students, Professor ANNE LOWENTHAL (M.A., '69; Ph.D., '75), Professor DAVID ROSAND, and JOHN WALSH, Baker Curator of Paintings at the Boston Museum of Fine Arts, who intended it as a tribute to a great teacher.

## Further Faculty Notes

CHRISTIANE ANDERSSON was visiting assistant professor of art history at Berkeley during the fall term of 1979. Her book *Dürren, Krieger, Narren: Ausgewählte Zeichnungen vor Urs Graf* was published by Birkhäuser of Basel in 1979. Currently in press and scheduled for publication in 1980 are two further studies: "Cranachs Bilder von Ehe und Familienloben in Dienste der Reformation," in *Humanismus und Reformation als kulturelle Kräfte in der deutschen Geschichte* (Berlin, Historische Kommission), and "Künstlerische Beziehungen zwischen Niklaus Manuel und Urs Graf," in *Zeitschrift für schweizerische Archäologie und Kunstgeschichte*. She is currently at work on the catalogue of *Prints and Drawings of the Reformation Era from the Veste Coburg Collection*, an exhibition that will be shown in 1981 at the Detroit Institute of Art, the National Gallery of Canada, and the Victoria and Albert Museum.

JAMES BECK (Ph.D., '63) published *Masaccio: The Documents*, in collaboration with Gino Corti, as a part of the Villa I Tatti Series (J.J. Augustin Press, Locust Valley, N.Y., 1978). He also published *Leonardo's Rules of Painting: An Unconventional Approach to Modern Art* (Phaidon Press was its English publisher, and the Viking Press in New York, 1979).

JUDITH BERNSTOCK (M.A., '66; M.F.A., '70; Ph.D., '79) had her paintings accepted by the Allied Artists of America and at the juried exhibition at the National Academy of Design in 1978. Her article "Bernini's Memorial to Suor Maria Baggi" has been accepted for publication in the *Art Bulletin*.

ROSEMARIE BLETTER (B.S., '62; M.A., '67; Ph.D., '73) gave many talks at various institutions in the city and outside, including the following: Carleton College, Northfield, Minn., "The Tradition of the New, Contemporary Architecture," February 28, 1978. Institute for Architecture and Urban Studies,

"Frank Lloyd Wright—the Villa and the Usonian House," April 18, 1978. Parsons School of Design, New York, "Skyscraper Style," May 1, 1978. Architectural League of New York, "Nature in Contemporary Architecture," May 2, 1978. Graham Foundation, Chicago, "The Role of Drawings in Contemporary Architecture," May 6, 1978. Syracuse University, School of Architecture, "Manhattan's New Skyscrapers," March 8, 1979. New York Institute for the Humanities, New York University, "Corporate Architecture," March 22, 1979. Institute for Architecture and Urban Studies, "The Metropolis in German Films," March 25, 1979. Society of Architectural Historians, Savannah, "Bruno Taut: A Reassessment of Expressionism," April 5, 1979. University of Pennsylvania, Graduate School of Fine Arts, "Expressionism and the New Objectivity," October 24, 1979.

She also published: "Rite of Passage and Place," *Architecture and Urbanism*, special issue on Charles Moore, May 1978. "On Graves," (review of an exhibition of Michael Graves's drawings), *Skyline*, Summer 1979. "Five Architects and 'Five on Five,'" *Journal of the Society of Architectural Historians*, May 1979. "Opaque Transparency" (article review of Colin Rowe's and Robert Slutzky's "Transparency..."), *Opposition 13*, Summer 1978. "Conformity in Modern Architecture" (review of Transformations in Modern Architecture at MOMA), *Werk Architekt*, Fall 1979. Walter Gropius and Hermann Finsterlin entries in *Visionary Drawings and Planning* (ed. George Collins, MIT Press, 1979).

PAMELA Z. BLUM published "An Archaeological Analysis of the Statue-Column from Saint-Maur-des-Fossés at Dumbarton Oaks" in *Gesta* (1978). She will be delivering a paper, "The St. Benedict Cycle in the Crypt at Saint-Denis," at the Symposium on Monasticism and the Arts, which will be held at Yale University and St. Anselm's Abbey, Washington, D.C., in February and March of 1980. She is on the planning committee for the international symposium on Abbot Suger and Saint-Denis which is being sponsored by the Medieval Academy of America and the International Center of Medieval Art. It will be held at Columbia in the spring of 1981.

LOUISE ALPERS BORDAZ spoke on "Archaeology in the Present: Excavations at Erbaba, a Neolithic Site near Beyşehir seen through Contemporary Village Life," at the New York chapter of the American Turkish Society, April 1979. The reports on the excavations she has been conducting at Erbaba, with her husband, Jacques Bordaz of the University of Pennsylvania, have been published in *Anatolian Studies*, and in the *American Journal of Archaeology* (1977, 1978). Soon to appear is her review in *Computers and the Humanities* of J.-C. Gardin et al., *Code pour l'analyse des formes de poteries*. Along with her husband, she is currently engaged in a project commissioned by *Scientific American*, an ethnoarchaeological investigation of the uses of reeds and grasses in traditional Near Eastern societies, with special reference to Turkey.

RICHARD BRILLIANT's article "Africa in the Arts of Greece and Rome" appeared in *Meritica* (1979). His book *Pompeii, A.D. 79: Treasure of Rediscovery* was published by the Museum of Natural History in conjunction with the Pompeii exhibition. Among his current projects are a book of essays titled (provisionally) *Artes Rhetoricae*, to be published by the Princeton University Press, and the volume on Roman art commissioned for *Propyläen Kunstgeschichte*.

CORNELIUS CHANG (M.A., '65; Ph.D., '71) and MIYOKO MURASE (Ph.D., '62), along with eleven graduate students in the Department, assisted Jane Sabersky, curator of art properties, in the preparation of the exhibit, *A Faculty Looks East II*. The exhibition of objects belonging to the Columbia faculty included Chinese jades and bronzes, scroll paintings, ceramics and porcelains, Japanese prints, and ancient Korean stoneware.

BETH COHEN's dissertation *Attic Bilingual Vases and Their Painters* (NYU) has been published by Garland (1978). Her article "An Early Attic Red-figure Vase-fragment at the J. Paul Getty Museum" will appear in a forthcoming number of *The J. Paul Getty Museum Journal*. "Attic Vase-Painters" was the topic of her most recent public lecture at the Metropolitan Museum of Art, January 27, 1980.

GEORGE R. COLLINS, a member of the Landmarks Commission, has been instrumental in having the Casa Italiana designated a New York Historical Landmark in time for its fiftieth anniversary.

He organized the widely acclaimed exhibition, *Drawings of Visionary Architecture and Planning*, at the Drawing Center, Soho; the catalogue was produced by the Architectural History Foundation and published by the MIT Press. Current Columbia faculty, students, and associates who aided him with the catalogue included Mario Salvadori, Tom Anderson, Janet White, Rosemarie Bletter, Eugene Santomaso (M.A., '65; Ph.D., '73), Richard Cleary (M.Phil., '79), Mary Edwards (B.S., '66; M.A., '69; M.Phil., '75), Janet Kaplan (M.A., '68; M.Phil., '79), and Carol Willis (M.A., '76; M.Phil., '79), as well as Victoria Newhouse. His introductory text was reprinted as cover and lead article in the *Art Journal*, Summer, 1979. The exhibition will travel internationally for several years under the auspices of the Smithsonian Institution Traveling Exhibition Service.

He gave a paper, "Antonio Gaudi's Interior Spaces," at the annual meeting of the American Psychological Society in New York City in September, 1979; he also delivered the Columbia University Mathews Lectures for 1979, "The Medieval Revival in Spain."

CARL C. DAUTERMAN (M.A., '60) lectured on various aspects of European and American decorative arts throughout the country during 1979. His recent publications include: "Distinguished Porcelains of a Distinguished Collector: Collection of Nelson Aldrich Rockefeller," *Connoisseur* (September 1978). *The William A. Clark Collection: Ceramics*, Corcoran Gallery of Art Catalogue (1978). "A Bowl for Toasting and a Toast for a Bowl," *Bulletin of the Krannert Art Museum, University of Illinois* (1978). *Selections from the Campbell Museum Collection*, Introduction to the catalogue and descriptions of recent acquisitions (fourth edition, 1978).

HOWARD McP. DAVIS chaired the session "Visual Illiteracy and the College Curriculum" at the commemoration of the sixtieth anniversary of Columbia College General Education, March 24, 1979. Participants on the panel included Professors Richard Brilliant, David Rosand, and Leo Steinberg, of the University of Pennsylvania.

STEPHEN GARDNER delivered a paper entitled "New Light on St. Lucien in Beauvais" at the Fourteenth International Congress on Medieval Studies, held at Kalamazoo, Michigan, in 1979. For the Fifteenth International Congress, to be held in May 1980, he will chair the session "Structural/Spatial Dynamics of Twelfth-Century Architecture."

HOWARD HIBBARD is currently on sabbatical leave as chairman of the Department and is devoting his time to the completion of two projects: a book on the Metropolitan Museum of Art and its collections and a monograph on Caravaggio, which was the subject of the Slade Lectures he gave at Oxford in 1978.

LIFFORD JONES is preparing a documentary film "Temple ritual and Art" under a Research Development Grant from the Smithsonian Institution. He gave a talk, "Image Making Among the Newar Craftsmen of Nepal," at the Freer Gallery,

Smithsonian Institution, and also lectured at New York University, "Canonical Architecture of the Temple Theatre and the Natyassaya." In the spring term of 1980 he will be a visiting professor at the University of Hawaii at Manoa, department of drama and theatre.

SEYMOUR KOENIG (B.S., '49; M.S., '51; Ph.D., '52), lectured at the New York Academy of Sciences on evidence of astronomical observation by American Indians before the time of Columbus.

MIYOKO MURASE (Ph.D., '62) participated in the International Workshop-Conference *Nara Ehon—Illuminated Manuscripts of Medieval Japan*, which met in London, Dublin, and New York in 1978; again in Tokyo and Kyoto in 1979. She organized an exhibition of the same title for the Japan Society in 1978 and is also organizing an exhibition for the Loch Haven Art Center in Orlando, Florida, *Ukiyo-e and Nanga: Urban Beauties and Rustic Charms*. Along with graduate student Sarah Thompson, she is preparing an English translation of the catalogue for the large traveling exhibition of the Maruyama-Shijo school paintings, which is coming from Japan to the St. Louis Art Museum and the Seattle Art Museum in 1980. Her publications for 1978 and 1979 include "A Newly-discovered Tenjin Engei Emaki," for the *Kokka* (in Japanese, 1978). She also gave a lecture, "The Tales of Ise in the Art of Rimpa," at the Los Angeles County Museum of Art in May 1979.

BARBARA NOVAK will appear on WGBH, Boston TV, with Lee Krasner in the pilot program of an archival series on living artists. She was also the keynote speaker for the Pennsylvania Program of the University of Pennsylvania; the topic of her address was "American Landscape: Silence and Self." Her article "The Meteorological Vision: Clouds" will appear in *Art in America* in January 1980. Her book *Nature and Culture: American Landscape and Painting 1825-75* (Oxford University Press) is scheduled for publication soon.

ESTHER PASZTORY (M.A., '67; Ph.D., '71) has been a consultant to San Francisco's De Young Museum of Teotihuacan Murals since 1978. She presented a paper, "Three Aztec Masks of the God Xipe," at the Dumbarton Oaks Conference on Falsifications in Pre-Columbian Art (October 14, 1978), which was also the topic of her lecture at the University of Texas, Austin, on November 9, 1979. She was the chairman and organizer of a two-day symposium at the XLIII International Congress of Americanists, *Problems in the Iconography of Postclassic Mesoamerican Art* (August 11-17, 1979), where she presented a paper entitled "The Aztec Tlaloc: God of Water and Antiquity." At the Round Table Conference, *Center and Periphery: The Temple Mayor and the Aztec Empire*, held at the University of Colorado, Boulder, on November 7-8, 1979, she spoke on "Order and Transcendence in Aztec Religious and Artistic Structures." Her book on Aztec art is scheduled to be published by Abrams in the fall of 1980.

EDITH PORADA, Arthur Lehman Professor of Art History and Archaeology, received the 1977 Award for Distinguished Archaeological Achievement from the Archaeological Institute of America. She was elected a member of the American Philosophical Society and also president of the American Oriental Society. Among her publications are "Remarks on Mittanian (Hurrian) and Middle Assyrian Glyptic Art," *Akkadica* 13 (1979); "Some Thoughts on the Audience Reliefs of Persepolis," *Studies in Classical Art and Archaeology*; "Die Siegelzylinder-Abrollung auf der Amrnat-Tafel BM 298414 im Britischen Museum," in *Archiv für Orientforschung* (1976-77). On January 30, 1980, she delivered a University lecture in the rotunda of Low Memorial Library, "Of Goats, Stags, and Serpents: Reflections on Meanings of Animal Representations in the Art of the Ancient Near East."

THEODORE REFF (B.A., '52) has continued to be most active on the lecture circuit: "Courbet and Manet," symposium on Courbet und Deutschland, Städtisches Kunstinstitut, Frankfurt am Main, March 1979. "Cézanne and Modern American Art," University of Oklahoma, April 1979. "Degas and the Dance," Smith College Museum of Art, April 1979. "Impressionism: A World of Water and Mirrors," Trinity University, San Antonio, April 1979, and Lowe Art Museum, Coral Gables, May 1979. "Toulouse-Lautrec and Tradition," Art Institute of Chicago, October 1979. "Cézanne and Chardin," Haverford College, October 1979, and Museum of Fine Arts, Boston, symposium on Chardin in Perspective, November 1979. "The Reaction against Impressionism in the 1880s," symposium on Impressionism about 1880, University of Michigan Museum of Art, November 1979. "Matisse and the Meaning of Still Life," Wayne State University, Detroit, November 1979.

His recent publications include "The Pictures within Cézanne's Pictures," *Arts Magazine* (June 1979) and a review of Lionello Venturi's, *Cézanne*, in *Art News* (June 1979).

DAVID ROSAND (B.A., '59; M.A., '62; Ph.D., '65) has finally seen the publication of his book *Titian*, which appeared in the *Library of Great Painters* series, published by Harry N. Abrams, in 1978. His other recent publications include the following: "Semiotics and the Critical Sensibility: Observations on the Lessons of Meyer Schapiro," *Social Research* (Spring 1978); "The Elusive Michelangelo" (original title: "The Limits of Connoisseurship: Reflections on an Exhibition of Michelangelo Drawings"), *Art News* (Summer 1979); "Giorgione e il concetto della creazione artistica," in *Giorgione Atti del Convegno Internazionale per il 5° Centenario della Nascita*, (Castelfranco Veneto, 1979); "A Response to Wolf Kahn," exhibition catalogue, Grace Borgenicht Gallery (New York, 1979); reviews of E. H. Gombrich's *The Sense of Order*, and Paul Barolsky's *Infinite Jest*, in *Art News* (November 1979).

On October 11, 1979, he was discussing, with Henri Zerner, to E. H. Gombrich's paper, "Style, Skill and Function in Image Making," at the Lionel Trilling Seminar, held at Columbia. He has also lectured widely in the U.S. and Israel: "The Portrait, the Courtier, and Death," Renaissance Studies Program, Brown University, April 26, 1979; the Hebrew University, Jerusalem, June 13, 1979. "Troies Painted Woes: Shakespeare and the Pictorial Imagination," Special Session on Shakespeare and Renaissance Painting, Meetings of the Modern Language Association, New York, December 28, 1978, The Hebrew University, June 10, 1979. "Art More Powerful than Nature: Titian and the Critical Tradition," Los Angeles County Museum of Art, November 11, 1979. "Action and Piety in the Religious Pictures of Tintoretto," J. Paul Getty Museum, November 13, 1979. "Natura Potentior Art: Observations on Titian and the Art of Portraiture," University of California, Berkeley, November 14, 1979.

JANE ROSENTHAL (Ph.D., '74) has received a Barnard Research and Travel grant and an Edward King Travel grant to prepare a book on the Arenberg Gospels.

JANOS SCHOLZ gave a course, "Connoisseurship in Master Drawings," at the Institute of Fine Arts, fall term, 1979. He also spoke on "Art and Mind" at the Museum of Technology, Smithsonian Institution, and on "Collecting Master Drawings" at Indiana University.

GERALD SILK will speak on the "Automobile in Modern Art" at San Diego Museum as part of its "Meet the Masters" series, and at the FIT symposium on the Art of the 1970s, where his topic will be "The Status of Formalist Criticism." His paper on Francis Picabia's "Object Portraits" appeared in *Arts Magazine* in January 1980; another, "Early Twentieth-Century American and British Drawings," will be included in the

Sherwood Press publication, *Great Drawings of the Twentieth Century*.

KIRK VARNEDOE participated with THEODORE REFF in a symposium "The Crisis of Impressionism," in conjunction with an exhibition at the University of Michigan, Ann Arbor. In addition, he is publishing an article, "Impressionism and Photography," to appear in the January 1980 number of *Art in America*. He also gave a paper, "The Tuileries Museum and the Uses of Art History in the Early Third Republic," at the International Congress of Art and History in Bologna.

RICHARD VINOGRAD has an article "Some Landscapes Related to the Blue-and-Green Manner from the Early Yuan Period" appearing in *Artibus Asiae*. As reported elsewhere in this *Newsletter*, he will be leading a tour to mainland China under the auspices of Columbia's Program of Continuing Education.

## Posthumous Publications

ROBERT BRANNER's *Manuscript Painting in Paris during the Reign of Saint Louis* was published by the University of California Press in 1977, three years after his premature death. This final work by Professor Branner promises to provide the new foundations for the study of Gothic manuscripts, just as his earlier pioneering work had recast the study of Gothic architecture. Those of us who knew him will recognize the special accuracy of the tribute paid to him by Jean Bony: "He worked always with such intensity and at such a pace that he accomplished in twenty years what could be claimed with pride as the sum of a long life's work."

OTTO J. BRENDL's long-awaited volume, *Etruscan Art*, in the Pelican History of Art series, appeared in 1978; the book was prepared for the press by Emeline Richardson. In 1979 the Yale University Press published *Prolegomena to the Study of Roman Art*, which includes Professor Brendl's classic study, first published in 1953, as well as an unpublished text, "Roman Art in Modern Perspective"; the volume is introduced by JEROME J. POLLITT (Ph.D., '63). A bronze portrait of Professor Brendl, executed in Rome by Henry Varnum Poor, was presented to the Department by Mrs. Maria Brendl; we hope to place it eventually in the faculty lounge and conference room that is part of the projected Schermerhorn renovations.

The collected essays of RUDOLF WITTKOWER have continued to be published by Thames and Hudson. The latest volume, *Idea and Image: Studies in the Italian Renaissance*, appeared in 1978. Previous titles include *Palladio and English Palladianism*, *Studies in the Italian Baroque*, and *Allegory and the Migration of Symbols*.

**Obituaries** We are saddened to report the deaths of our long-time colleagues and devoted friends in the past two years.

Professor MARGARETE BIEBER, 99, February 25, 1978. The memorial service was held at St. Paul's Chapel on April 18, 1978.

Professor MARION LAWRENCE, 76, in Rome, May 15, 1978.

Professor EVERARD M. UPJOHN, 74, November 3, 1978.

## NEWS OF THE ALUMNI

We are hoping to reaffirm our continuing relationship with all the alumni of the Department. The news we have gathered on their activities is unfortunately quite incomplete, but our information gathering, to say the least, has been casual and inefficient. We hope to remedy this situation in a number of ways, above all, by urging alumni to make a point of keeping us informed about themselves.

**The Alumni Advisory Committee** The Department is announcing the establishment of an Alumni Advisory Committee. We are hoping that such a group will give a clearer public identity to the generations of Columbia-educated art historians and archaeologists working throughout this country and abroad. The Department will look to the Committee for guidance and support in a range of activities, from program and curricular planning to recruitment and placement. JOHN WALSH (M.A., '65; Ph.D., '71), Baker Curator of Paintings at the Boston Museum of Fine Arts, has agreed to serve as inaugural chairman of the group. The full membership of the Alumni Advisory Committee will be announced at a future date.

**The Architectural History Foundation** was founded by VICTORIA NEWHOUSE, alumna (M.A., '77) and member of the Department's Advisory Council, for the publication of important works in the field that would not otherwise be available to scholars. She is director and president of the foundation's governing board; also serving as an adviser on the board is Professor GEORGE COLLINS. The Architectural History Foundation's publications are published by the MIT Press. The first volume in the series was Sebastiano Serlio's *On Domestic Architecture*, a facsimile of the original manuscript in the Avery Library, which was acquired in 1924 by WILLIAM BELL DINSMOOR, who identified it as Serlio's missing Book Six. The publication includes prefaces by Avery Librarian ADOLF K. PLACZEK and James S. Ackerman of Harvard, as well as an introduction and analysis by Myra Nan Rosenfeld. With its first volume the Architectural History Foundation found immediate success: the book was awarded the 1978 Art Publication Award of the Art Libraries Society of North America and the 1978 Alice Davis Hitchcock Award.

The second volume in the series, *Space into Light: The Churches of Balthasar Neumann*, is by Columbia alumnus CHRISTIAN F. OTTO (Ph.D., '71); the third, scheduled for publication in June 1980, is Joseph J. Connors' *Borromini's Roman Oratory: Style and Society*.

## Further Alumni Notes

Columbia alumni have continued to be quite active in the other editorial and publishing enterprises as well. JOSEPH MASHECK (B.A., '63; M.A., '65; Ph.D., '73) has recently completed a three-year term as editor of *Artforum*; he will be returning to the art history faculty at Barnard. AMY NEWMAN (M.A., '71) is now managing editor of *Art News*, and RICHARD MARTIN (M.A., '69; M.Phil., '73) is editor of *Arts Magazine*. MARTIN and JEFFREY HOFFELD (M.A., '67; M.Phil., '73), director of the Pace Gallery, will be co-editing a new journal, *Essays in Art*, featuring articles of a speculative nature bearing on all periods and cultures of art. It is to be published quarterly, with the first issue scheduled to appear in January 1980.

ELOISE ANGIOLA (M.A., '68; Ph.D., '75), currently an assistant professor at the University of Alabama, delivered a lecture, "Gates of Paradise" and the Florentine Baptistery," at the

New York chapter of the Society of Architectural Historians in February 1978.

HERBERT BRODERICK (B.A., '67; M.A., '78; Ph.D., '79) gave lectures as part of the Sunday at the Metropolitan Programs, Broderick on "Manuscript Art in Anglo-Saxon England," and Freyberger on "Highlights of Eighteenth-century French Decorative Arts in the Metropolitan Museum of Art."

VINCENT BRUNO (M.A., '62; Ph.D., '69) received a Guggenheim Grant for 1978-1979; he has been working on further studies on ancient Greek paintings.

MAGALI CARRERA (M.A., '74; Ph.D., '79) was awarded an NEH grant for 1979-1980 to participate in a seminar, "Primitive" and "Civilized" in the History of Religions, at the University of North Carolina, Chapel Hill.

CHRISTIANE COLLINS (M.A., '54; M.S., '68) prepared for Gustavo Gili in Barcelona, a Spanish re-edition of her book *Camillo Sitte and the Birth of Modern City Planning*, written in collaboration with her husband, George Collins.

JACQUELYN COLLINS CLINTON (M.A., '64; Ph.D., '70) has had her book *A Late Antique Shrine of Liber Pater at Cosa* published by Brill.

WILLIAM DENDY (M.A., '79) published *Lost Toronto* (Oxford University Press, 1978).

MARY D. EDWARDS and INGE A. M. JACKSON (M.A., '75; M.Phil., '76) both taught in the Continuing Education Program at Columbia. Ms. Edwards taught the course "Key Monuments in Western Art: the Parthenon to Picasso," and Ms. Jackson the course "Italian Renaissance and Baroque Masterpieces in New York."

JEROME ALLEN FELDMAN (Ph.D., '77) was a lecturer for the Institute for Shipboard Education, sponsored by the University of Chicago.

LINDA FERBER (M.A., '68; M.Phil., '78) was an adjunct assistant professor in the Department in 1978-1979. As curator of painting and sculpture at the Brooklyn Museum, she organized the Elihu Vedder exhibition.

NATALIE FIELDING (M.A., '68) was selected Outstanding Woman Volunteer of New Jersey in 1978. As chairman of Tenafly's environmental commission, she has been active in the cause for environmental protection.

ELLA FOSHAY (M.A., '71; Ph.D., '79) presented a paper, "American Painting and Science in the Nineteenth Century," at a symposium held at the University of Delaware in April 1979. She combines several careers: as an assistant at the Whitney Museum, she is involved in the preparation of exhibitions commemorating the museum's fiftieth anniversary; she has also been teaching at C.W. Post College as an adjunct professor, and tap dancing in her role as a French nun for a new Woody Allen film to be released in March 1980.

GLORIA GILMORE (M.A., '74; M.Phil., '77) is secretary of the International Committee on Medieval Art.

MATTIEBELLE GITTINGER (M.A., '68; Ph.D., '72) was the guest curator for the Indonesian textiles show, "Splendid Symbols: Textiles and Tradition in Indonesia," held at the Textile Museum in Washington and Asia House gallery in New York.

RONA GOFFEN (M.A., '68; Ph.D., '74), on the faculty of Duke University, recently had published "A 'Madonna' by Lorenzo Lotto" in the *Bulletin of the Museum of Fine Arts*, Boston, and in the June 1979 *Art Bulletin*, "Nostra Conversatio in Caelis Est: Observations on the *Sacra Conversazione* in the Trecento."

MARION GRAYSON (B.S., '68; M.A., '70; Ph.D., '79) has been appointed curator at the Museum of Fine Arts, St. Petersburg, Florida.

GAIL HARRISON (M.A., '73; M.Phil., '75) was a guest curator of the Russian Avant-Garde exhibition that will be shown at the Los Angeles County Museum in September 1980 and at the Hirshhorn Museum in Washington, D.C., in late 1980-early 1981. She delivered a paper, "Tatlin's Monument to the Third International," at Princeton University in late November, and another on Russian revolutionary art and culture at Cornell in January 1980.

IRMA JAFFE (B.S., '58; M.A., '60; Ph.D., '66) has had her book *John Trumbull: Patriot Artist of the American Revolution* published with the support of an NEH grant, by the New York Graphic Society in 1975. Her *Trumbull: The Declaration of Independence* appeared in 1976 in the Art in Context series published by Allen Lane and Viking Penguin. Currently, she is finishing a book, *The Sculpture of Leonard Baskin*, which will be published by Viking Press. The Jewish Museum has invited her to be the guest curator of a Baskin retrospective exhibit planned for 1980.

DOROTHY KOSTUCH (B.A., '71; M.A., '73; M.Phil., '78) is working on her dissertation on the Cathedral of Barcelona. She ascended eight stories to take photographs of the keystone on the 600th anniversary of the church.

CLAIRE LINDGREN (M.A., '70; Ph.D., '76) assistant professor of art at SUNY, Stony Brook, has won an international C.I.N.O.A. award. Her manuscript, "Classical Forms and Barbarian Mutations," describing the stylistic changes in the depiction of the human form that took place between the first and third centuries A.D., won the five-thousand-dollar prize, which is to be used to assist in its publication.

ANNE MESERVEY (M.Phil., '76), translated the soundtrack and subtitles of a TV documentary on the current political situation in Italy, which was filmed in Rome last summer and shown in May in the U.S., Belgium, Sweden, Germany, France, and other countries.

JOAN B. MIRVISS (M.A., '76) is now an independent dealer specializing in Japanese fine art.

DEBORAH NEVINS (M.A., '69; M.Phil., '76) and Robert A.M. Stern co-authored *The Architect's Eye: American Architectural Drawings from 1777-1978*, a portfolio of 80 drawings, published by Pantheon Books.

JOAN L. NISSMAN (M.A., '66; Ph.D., '79) prepared part of the catalogue for the exhibition *Disegni dei Toscani a Roma (1580-1620)*, which was held at the Gabinetto Disegni e Stampe degli Uffizi in the summer of 1979.

LUCILLE ROUSSIN (B.A., '69; M.A., '71; M.Phil., '73) was awarded an NEH grant to participate in a program, sponsored by the New York State Department of Education, to retrain Ph.D.'s for careers in corporate business.

KAREN RUBINSON (M.A., '68; Ph.D., '76) is assistant director of data processing education at Merrill Lynch.

ANNE SHAVER-CRANDALL (Ph.D., '74), PAULA GERSON (Ph.D., '70), and Alison Stones (Courtauld Institute) were awarded an NEH grant of \$25,000 for a translation and critical edition of a twelfth-century pilgrims guide to Santiago de Compostella, with photographs of twelfth-century sculpture. The project will be published by Harvey Miller Press, London.

KATHLEEN SHELTON's dissertation "The Esquiline Treasure: Its Art Historical Position" (M.A., '71; Ph.D., '78) is to be published by the British Museum.

ALISON STEWART (M. Phil., '79) has published her master's thesis (from Queens College, 1976) *Unequal Lovers in Northern Art from about 1470 to 1535, Studies of Love in the Graphic Arts and Literature*, with Arabis Books, New York.

DEBORAH STOTT (M.A., '66; Ph.D., '75), department chairman at the Richardson campus of the University of Texas at Dallas, participated in David Rosand's NEH seminar in Venice this past summer. Part of the results of her research will be presented as a paper at the annual meeting of the CAA, "Fatte a sembianza di pittura": Jacopo Sansovino's Bronze Reliefs."

THEODORE DE LA TORRE-BUENO (M.A., '52) is retiring after seven years on the art faculty of Ladycliff College to devote himself entirely to painting. He recently exhibited a watercolor series of New York City and Hudson River views.

LISA VERGARA's dissertation "Rubens and the Poetics of Landscape" (Ph.D., '78) has been accepted for publication by the Yale University Press.

JOHN WALSH (M.A., '65; Ph.D., '71) is Baker Curator of Paintings at the Museum of Fine Arts, Boston, and has—so to say the least—been making news: e.g., *The Wall Street Journal*, July 29, 1979, featured an enthusiastic profile of the man being credited with helping the MFA "regain its stature as a major cultural institution."

JUDITH WECHSLER (M.A., '67) has made a film, *Daumier, Paris and the Spectator*, in collaboration with Charles Eames, and edited *On Aesthetics in Science* (MIT Press, 1978). She is currently a fellow at the Center for Advanced Visual Studies at MIT.

## THE STUDENTS

**FELLOWSHIPS** In 1978 the Samuel H. Kress Foundation renewed its grant for five years to Columbia for its Kress Foundation Graduate Art History Program. With this grant the Department names one student annually as the Samuel H. Kress Foundation Fellow and is able to make a number of additional awards for tuition aid and travel grants, as well as for the purchase of photographs. Although still hoping to increase the number of fellowship awards to incoming and continuing students in residence, the Department is pleased to report the success of advanced students in winning grants in support of dissertation research.

In the 1978-79 academic year we were able to award Rudolf Wittkower Fellowships to four students: RONNIE SCHERER, GAIL HARRISON, EMILY UMBERGER, and GAIL ARRONOW. Departmental Kress Fellowships went to MARY EDWARDS, INGE JACKSON, and ELIZABETH MOORE, and Rockefeller Foundation Fellowships for the study of American art to FRED ADELSON and MARIA CHAMBERLAIN-HELLMAN. These were in addition to regular Columbia University fellowships for dissertation research and travel.

Also in 1978-79, the following students won fellowships from outside the University: SUSAN BRISTOL, Kress Foundation Dissertation Research Grant; PERRY BROOKS, Chester Dale Fellowship, National Gallery of Art; DAVID CASTRIOTA, Junior Fellowship at Dumbarton Oaks; DAVID COHEN, Chester Dale Fellowship, Metropolitan Museum of Art; JENNIS DOORDAN, Fulbright-Hays Fellowship to Italy; INGE JACKSON, Gladys Krieble Delmas Foundation grant for research in Venice; DOROTHY KOSTUCH, renewal of Advanced Academic Degree Program, Smithsonian Institution; ROBERT MELZAK, Kress Foundation Art History Fellowship to the Zentralinstitut für Kunstgeschichte, Munich; MARY E.A. SMITH, Kress Fellowship in Residence, National Gallery of Art; CHRISTOPHER WILK, Attingham Scholarship.

For the 1979-80 academic year, the following students were awarded Rudolf Wittkower Fellowships: DAVID CASTRIOTA, BARBARA COFFEY, and AMY GOLAHNY. BETTINA BERGMANN was named the Departmental Kress Fellow, and another Kress grant went to ARLINE MEYER. Rockefeller Foundation Fellowships were awarded to ELIZABETH GARRITY ELLIS and MARTHA LUFT. Fellowships for work at the Vounari Hill excavation went to DAPHNE ACHILLES and DALIA TAWIL. Whiting Fellowships for dissertation research were awarded by the University to PERRY BROOKS, LAWRENCE GOEDDE, JUDITH HULL, INGE JACKSON, and MANUEL LEMAKIS. Columbia Traveling Fellowships were won by RICHARD CLEARY and NANDA KIRPEKAR, and BABETTE BURKA was awarded a Lane Cooper Fellowship.

Our students did especially well in winning outside grants this year. PAULA SPILNER won a Kress Foundation Dissertation Fellowship and the following year will have a fellowship from the International Doctoral Research Program for Western Europe of the Social Science Research Council and American Council of Learned Societies. Five students have grants from the Metropolitan Museum of Art: DAVID COHEN, whose Chester Dale Fellowship was renewed; PETER GALASSI, J. Clawson Mills Fellowship; KATHLEEN NOLAN and ROBIN SAND, Andrew W. Mellon Fellowship; EMILY UMBERGER, Chester Dale Fellowship.

ROBERT MELZAK's Kress grant to the Zentralinstitut für Kunstgeschichte, Munich, was renewed, and ALISON STEWART is also in Munich, on a Fulbright-Hays Fellowship. CAROL LORENZ has a Fulbright grant to Nigeria. KRISTEN KELLY was awarded a fellowship by the American Association of University Women; ELOISE KEBER's Ford Foundation Fellowship was renewed for 1979-80; CHRISTINE YELAVICH was the recipient of a Morgan Edwards Fellowship, awarded through Brown University.

JONATHAN K. CRARY won a National Endowment for the Arts fellowship for art criticism.

LAWRENCE NICHOLS is currently serving an internship at the Museum of Fine Arts, Boston, and MARIE BUSCO is an intern at the Minneapolis Institute of Arts.

Summer internships at the Metropolitan Museum of Art were held by PAUL LIBASSI, in twentieth-century art, and MINA ROUSTAYI, in Ancient Near Eastern art. ELIZABETH CHILDS was a graduate curatorial assistant at the Guggenheim Museum. RICHARD CLEARY was a fellow at the Aston Academy of Baroque Music and Art this past summer, and CAROLINE MACK received a scholarship from the Victorian Society to attend its summer school in London.

With funds raised by the Advisory Council and supplemented by an anonymous gift, the Department was able to award summer travel grants to sixteen graduate students in 1978 and twenty-four in 1979 to support their research in the United States and abroad.

## Degrees Awarded

### M.A.'s Awarded, 1977-1978

Award dates: October 1977; January 1978; May 1978  
Total awards: 28  
(M.A. essay noted where applicable)

Barnes, Elma R.  
Blaugrund, Annette  
Bronson, Cynthia M., "Stylistic consideration of a six panel screen, 'Old Pine and Rushing Water' and examination of its attribution to Kano Motonobu (about 1476-1559)"

Crary, Jonathan K.  
De Rosa, Elizabeth  
Flack, Michael  
Frankel, Caryn J.  
Frankel, Marjorie J.  
Galassi, Peter J.  
Garner, Nancy E., "ASE: The Dahomean portable altar"  
Goucher, Candice L., "Technical studies of Nigerian metalwork: the interaction of art and science"

Hamburg, Doris A.  
Heifetz, Janne  
Kay, Sylvia E.  
Licht, Jennifer  
Lublin, Mary A.  
Markowitz, John C.  
Moore, Elizabeth V.  
Ohanian, Gabriele R.  
Paschke, Ann J.  
Preston, Frances L.  
Scott, Patricia  
Sparling, Tobin A.  
Spilner, Paula L.  
Sund, Judy E.  
Van de Grift, Jon H.  
Whitehill, Rose F.  
Wisoff, Irene L.

### M. Phil.'s Awarded, 1977-1978

Award dates: October 1977; January 1978; May 1978  
Total awards: 29

Achilles, Daphne Field  
Brown, Nancy Houghton  
Burka, Babette  
Carlvant, Kerstin B.E.  
Coffey, Barbara A.  
Daftari, Fereshet  
Ellias, Juanita M.  
Ferber, Linda S.  
Gilmore, Gloria  
Goedde, Lawrence  
Golahny, Amy  
Goldstein, Marilyn  
Halasz, Piri  
Hersh, Theresa  
Hoekama, James A.  
Kelly, Kristin  
Lipfert, David  
Luft, Martha Levy  
Melzak, Robert  
Murray, Gale B.  
Passanti, Francesco  
Sherman, Jay Susan  
Smith, David Ross  
Streicher, Elizabeth



Trebilcock, Deborah D.  
Walsh, Amy L.  
Williams, Elizabeth  
Woods, Mary Norman  
Yener, Aslihan

#### Ph.D.'s Awarded, 1977-1978

Total: 11

**Broderick, Herbert**—January 24, 1978 (Rosenthal)  
"The iconographic and compositional sources of the drawings in Oxford, Bodleian Library, MS Junius II"

**Brown, Nancy A. Houghton**—May 3, 1978 (Hibbard)  
"The Milanese architecture of Galeazzo Alessi"

**Buerger, Janet**—May 10, 1978 (Brilliant)  
"Late Medieval glazed pottery in Italy and surrounding areas: with specific detail from the excavations in the Cathedral in Florence and in Diocletian's Palace in Split"

**Feldman, Jerome**—September 1, 1977 (Fraser)  
"The architecture of Nias, Indonesia, with special reference to Bawomataluo village"

**Imai, Ayako**—July 18, 1977 (Porada)  
"Some aspects of 'Phoenician Bowls' with special reference to the Proto-Cypriote class and Cypro-Phoenician class"

**Leshko, Jaroslaw**—September 19, 1977 (Reff)  
"Oskar Kokoschka: Paintings, 1907-1915"

**Murray, Gale B.**—May 15, 1978 (Reff)  
"Problems in the chronology of style and subject matter in the art of Henri de Toulouse-Lautrec, 1878-1891"

**Shelton, Kathleen**—April 18, 1978 (Frazer)  
"The Esquiline Treasure: its art and historical position"

**Simon-Cahn, Annabelle**—January 26, 1978 (Davis)  
"Some cosmological imagery on the ceiling of the Palatine Chapel in Palermo"

**Smith, David Ross**—May 1, 1978 (Rosand/Walsh)  
"The Dutch double and pair portrait: studies in imagery of marriage in the seventeenth century"

**Zemel, Carol**—November 11, 1977 (Varnedoe)  
"The formation of a legend: Van Gogh criticism, 1890-1920"

#### M.A.'s Awarded, 1978-1979

Award dates: October 1978; January 1979; May 1979  
Total awards: 63  
(M.A. essay noted where applicable)

Adams, Lucy A.  
Appelbaum, Richard E.  
Avery, Kevin  
Baltz, Gertrude M.  
Barrow, Frances J., "The spectacle of arriving barbarians: two pairs of Numbian screens in American collections" (Murase)

Bartman, Elizabeth  
Bedford, Steven  
Binder, Laurie  
Buffa, Sebastian J.  
Busco, Marie  
Cafritz, Robert C.

Carson, Elizabeth  
Cats, Diane, "The emergence of the pictorial style in K'ang Hsi porcelain decoration" (Chang/Murase)  
Dirks, Sara Schum, "Kokopelli: the humpbacked Katcina of the Hopi Indians" (Fraser/Koenig)

Edwards, Lee MacCormick  
Ellis, Elizabeth Garrity  
Ferguson, Nancy H.  
Fikar, Oscar C.  
Fitzgerald, Michael C.  
Flint, Lucy  
Fogelin, Claudia  
Gilbert, Laura B.  
Hakim, Mona N.  
Haley, Christine  
Hayward, Judith  
Imbrey, Jai A.  
Kachur, Lewis C.  
Keber, Eloise Q.  
Kramer, Alice B.  
Krane, Susan  
Kutzen, Peggy D.  
Lemont, Margaret  
Levesque, Catherine  
Licciardello, Gertrude  
Lyon, Mary K.  
McGinley, Michael  
Manthorne, Kathie E.  
Means, Marcia M.  
Montague, Margaret S., "Magical and medical practice of the Aztecs and its modern survivals" (Pasztory)

Murdock, Sheila Walsh  
Nichols, Lawrence  
Nygard, Theresa  
O'Leary, Jean E.  
Parkes, Nancy A.  
Pearlstein, Ellen J., "Technique and style. Polychrome pottery in the late classic period" (Pasztory)  
Prevo, Mary  
Quinlan, Nora J.  
Roustayi, Mina M.  
Sanders, Donald H.  
Schonfeld, W.L., "Benin ivory anthropomorphic masks" (Fraser)  
Schuler, Carol  
Sheeder, Bonnie L.  
Sheldon, Kathleen A., "Bini-Portuguese ivories" (Fraser)  
Shumaker, Charles  
Silverstein, Joel D.  
Strehlke, Carl  
Tuthill, Winifred  
Von Mattyasovszky-Lates, Adrienne  
Watson, Katharine A.  
Wilk, Christopher  
Williams, Karla B.  
Willis, Alfred  
Wurmfeld, Hope Herman, "Images of Death: an investigation of meaning in American photography, 1840-1860" (Novak)

#### M.Phil.'s Awarded, 1978-1979

Award dates: October 1978; January 1979; May 1979  
Total awards: 24

Bernstock, Judith  
Brooks, Perry  
Claiffa, Patricia  
Cleary, Richard  
DeMott, Barbara  
Doordan, Dennis

Even-Stein, Yael  
Fletcher, Valerie  
Foshay, Ella  
Freyberger, Ronald  
Grayson, Marion  
Grocki, Barbara  
Josephson, Iris  
Kaplan, Janet  
Kostuch, Dorothy  
Leshner, Melinda  
Lublin, Mary  
Maddox, Kenneth  
Miller, Julia  
Myers, Marshall  
Nissman, Joan  
Shaw, Thomas  
Stewart, Alison  
Tawil, Dalia

#### Ph.D.'s Awarded, 1978-1979

Total: 20

**Bendiner, Kenneth Paul**—November 13, 1978 (Staley/Reff)  
"The portrayal of the Middle East in British painting, 1835-1860"

**Bernstock, Judith Elanor**—May 15, 1979 (Hibbard)  
"Five sepulchral monuments by Gian Lorenzo Bernini"

**Buenger, Barbara Copeland**—May 24, 1979 (Reff)  
"Max Beckmann's artistic sources. The artist's relation to older and modern traditions"

**Carlvan, Kerstin Birgitta Elisabet**—October 20, 1979 (Plummer)  
"Thirteenth-century illumination in Bruges and Ghent"

**Carrera, Magali Marie**—March 23, 1979 (Pasztory)  
"The representation of women in Aztec-Mexican sculpture"

**Corrigan, Eileen Hurley**—March 12, 1979 (Brilliant)  
"Lucanian tomb paintings excavated at Paestum, 1969-1972: an iconographic study"

**Courtin, Dorothy Chen**—May 15, 1979 (Chang)  
"The literary theme of the *Peach Blossom Spring* in Pre-Ming and Ming painting"

**DeMott, Barbara Lois**—April 30, 1979 (Fraser)  
"Dogon masks: a structural study of form and meaning"

**Fields, Barbara Schinman**—January 23, 1979 (Reff)  
"Jean-Francois Raffaelli (1850-1924): the naturalist artist"

**Foshay, Ella Milbank**—May 14, 1979 (Novak)  
"Nineteenth century flower painting and the botanical sciences"

**Goldstein, Marilyn M.**—May 9, 1979 (Pasztory)  
"Maya figurines from Campache, Mexico: classification on the basis of clay chemistry, style and iconography"

**Grayson, Marion Lou**—May 9, 1979 (Davis)  
"The documentary history of Nicholas Froment, French artist of the fifteenth century"

**Hennessey, William J.**—January 29, 1979 (Bletter/Staley)  
"The architectural works of Henry Van Brunt"

**Hilton, Alison L.**—March 1, 1979 (Reff)  
"The art of Ilia Repin: tradition and innovation in Russian realism"

**Leshner, Melinda Kay**—May 11, 1979 (Lewine)  
"The vision of Saint Bernard and the Chapel of the Priors: private and public images of Bernard of Clairvaux in Renaissance Florence"

**Myers, Marshall Neal**—September 21, 1978 (Davis)  
"Observations on the origins of Renaissance Perspective: Brunelleschi, Masaccio, Petrus Christus"

**Nissman, Joan Lee**—May 16, 1979 (Hibbard)  
"Domenico Cresti (Il Passignano), 1559-1638. A Tuscan painter in Florence and Rome"

**Rosenthal, Donald Andrew**—August 28, 1978 (Staley)  
"Jules-Robert Auguste and the early Romantic circle"

**Smith, Jeffrey Chipps**—July 18, 1979 (Davis)  
"The artistic patronage of Phillip the Good, Duke of Burgundy (1419-1467)"

**Vergara, Lisa P.**—July 24, 1978 (Rosand)  
"Rubens and the poetics of landscape"

**Wood, Susan Elliott**—April 24, 1979 (Brilliant)  
"Portrait sculpture and sculptors of Rome, A.D. 218-260"

**COLUMBIA UNIVERSITY**  
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