ALUMNI NOTES
In April CAREY BARTRAM was appointed curator of the Manufacturers Hanover Trust art collection in New York.

SUSAN BRAUNSTEIN (MA '79), is a research assistant in the Department of Judaica at The Jewish Museum in New York. She is working intensively on a major permanent reinstallation of the biblical archaeological collection, which is to open in June 1982. The exhibition will concentrate on the first millennium, with special attention to material from Lachish and Jerusalem.

CHARLES E. BROWNELL (PhD '76) is a 1980/81 visiting scholar at the Winterthur Museum in Delaware. His book The Architectural Drawings of Benjamin Henry Latrobe is in press (Yale University Press), as are his contributions to a collaborative work, Latrobe's View of America, also being published by Yale University Press.

VINCENT BRUNO (PhD '69), professor of art history at the University of Texas at Arlington, has published an extremely interesting article in the American Journal of Archaeology (January 1981), "The Painted Metopes at Lefkadia and the Problems of Color in Doric Sculptured Metopes," in which he convincingly demonstrates that, contrary to the statements of nineteenth-century archaeologists, the sculptured metopes such as those of the Parthenon were not brilliantly color-washed but were left plain with only the figures tinted with softly

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Frieda Rosenthal Succeeds Alice Kaplan as Chairman of Advisory Council

Last spring ALICE KAPLAN (MA '66) resigned the chairmanship of our Department’s Advisory Council after nine years of indefatigable and enthusiastic leadership. Mrs. Kaplan's connections with Columbia are almost as numerous as her benefactions. During her sophomore year at Teacher's College she married Jacob Kaplan. After raising a family during which time she began collecting works of art, Mrs. Kaplan returned to Columbia and the Department of Art History and Archaeology to earn an MA in art history in 1966. Throughout this period, and later, she continued to work for the American Federation of the Arts and to expand her collection. Her tastes have always been catholic; her collection includes splendid works from the primitive to the most sophisticated. She has pioneered in the recognition and collection of American "Primitives." Early in 1981 the Columbia University Press published The Alice M. Kaplan Collection, a catalogue written by Linda Bantal.

During her tenure as Advisory Council chairman perhaps her most enduring accomplishment was the phenomenally successful auction that she organized in 1973 at Sotheby's Park-Bernet, the proceeds of which formed an endowment whose income funds the Rudolf Wittkower Dissertation Fellowships annually. But the editor of this Newsletter will recall what to him was her finest hour: the glorious cocktail buffet that she organized at the U.S. Customs House preceding the formal opening of the Advisory Council sponsored benefit exhibition of modern portraiture held at Wildenstein's in 1976—all Beaux Arts architecture, trumpets, gowns, and dancing.

At the Council dinner meeting at the Plaza in May 1981 outgoing departmental chairman HOWARD HIBBARD presented Mrs. Kaplan with the following Departmental Citation of Distinction:

Alice Kaplan, you are a loyal and enthusiastic daughter of Columbia, a distinguished graduate of the Department of Art History and Archaeology. Your own collection is eloquent testimony to the happy interaction of the serious study and personal appreciation of art. As chairman of the Advisory Council of the Department you have led us into

(continued on page 4)
SNAPSHOT: Columbia and the History of Photography

The Department, for over a decade, has maintained both graduate and undergraduate instruction in the history of photography at a modest level. The courses have attracted some of our best students and several have chosen to write their dissertations in this growing area of art historical interest. Given the demonstrated student interest and the excellent museum resources for the study of photography in New York—the Museum of Modern Art early made a commitment to collecting photographs; the Metropolitan Museum of Art a number of years ago expanded the scope of its Department of Prints to include photographs; and the International Center of Photography is now attracting a growing audience—the Department is making a greater commitment to their future.

In the spring term JOHN SZARKOWSKI, director of the Department of Photography at the Museum of Modern Art, and PETER GALASSI (MPhil ’79), associate curator at the department, will give a guest Columbia seminar at MOMA on the history of photography focusing on problems of the late nineteenth and the twentieth century. We expect this seminar under Mr. Szarkowski’s leadership will be a biannual offering in our curriculum.

Galassi has achieved something of a nexus in the exhibition “Before Photography: Painting and the Invention of Photography” which he organized for MOMA and whose catalogue he wrote. The show ran from May 10 to July 5. Hilton Kramer, writing in The New York Times, said “it may turn out to be one of the most important exhibitions ever mounted at the Museum of Modern Art.” The thesis of the exhibition was that the main defining characteristics of photography were already present in a body of Western painting for a half-century before photography itself was invented. Critic Kramer adopted a wait-and-see position; he concluded that “this is an exhibition that is going to be talked about for a long time.”

Writing in The New York Review of Books, musician and musicologist Charles Rosen and Harvard art historian Henri Zerner accepted more wholeheartedly Galassi’s thesis, characterizing it as embodying “ideas [that] have been current for many years,” but ideas that “no one has stated . . . so brilliantly.” To Rosen and Zerner “Peter Galassi’s exhibition also shows that the origins of the modern tradition in painting are more complex than many have thought.”

In the past few years CHARLES E. ZIMMERMAN and other Columbia alumni have deepened their involvement in the success of the exhibition “The Work of Atget: Old France” devoted to great photography ought to be.” The exhibition will run through January 3 at MOMA and then travel to Washington, St. Louis, Chicago, Minneapolis, Detroit, and San Francisco. Maria Morris Hambourg has not by any means exhausted her interest in Atget with this show and its catalogue. She is engaged in a four-volume work, The Art of Atget, to be published by MOMA and sponsored, in part, by the National Endowment for the Arts. (continued on page 5)

David Rosand Assumes Department Chairmanship

HOWARD HIBBARD completed his three year term as chairman of the Department at the end of July 1981. All Colombians owe Howard a debt of gratitude for the vigor, responsibility and courage that he showed, in the face of considerable personal sacrifice, as chairman. These, of course, are the qualities that have marked his entire scholarly career and his long service to the Department.

The intellectual and academic health of the Department was officially certified by the Presidential Commission on Academic Priorities in the Arts and Sciences (the much publicized "Marshall Commission"); which released its report last year. In this survey of the state of arts and sciences at Columbia the Department of Art History and Archaeology was recognized as one of the truly outstanding departments of the University. Acknowledging the "high national and international reputation" of the Department, the report urged the further strengthening of certain areas. New faculty appointments have already added new life to our programs in architectural history and in medieval art, and plans are being prepared to seek the endowment of additional chairs in other fields.

Finally, the Marshall Commission report concluded, "special attention must be given to the renovation of the department's quarters in Schermerhorn..." Through the efforts of Howard Davis and his successor, the renovation of Schermerhorn is receiving the Department's quarters in Schermerhorn, where it is held in high esteem. With the completion of the renovation, the Department's quarters in Schermerhorn are expected to be ready for occupancy in the fall of 1982.

We have recently received a communication from one of our most distinguished alumni and we think his words are more appropriate for publication in our newsletter than ours; therefore, we will present his report verbatim: JACQUES GUILMANT (MA '52, PH'56), professor of art at the State U of New York at Stony Brook, and chairman of the Art Department from 1970 to 1977, now feels that he has completely escaped from the nightmare pile of paper clips with hairy legs and disintegrating memes in which he had been trapped, and is back in the world of reality. He will direct an NEH seminar at Stony Brook this summer on "The Abstraction of Nature: An Examination of Early Modern Art," from June 15 to August 3. His article "Northern Influences in the Initials and Ornaments of the Beatus Manuscripts" is now in the long-delayed second volume of the Acta del Simposio Para el Estudio del Libro Iluminado en el Mediodia Europeo" (Madrid, 1980), and his "On the Chronological Development and Classification of Decorated Initials in Latin Manuscripts of Tenth-Century Spain" will be out in the spring issue of the "atische Zeitschrift."

IRMA JAFFE (MA ’60, PH’66), professor of art history at Fordham University, has recently published The Sculpture of Leonard Baskin (Viking Press, 1980).

MEREDITH LILLICH (PH’69), associate professor of fine arts at Syracuse University, received one of six summer fellowships awarded by the National Gallery of Arts Center (continued on page 4)
for Advanced Study in the Visual Arts for the continuation of her work in iconographic problems of stained glass in Western French cathedrals from 1250 to 1325.

CLAIRE LINDGREN (MA '70, PhD '76), Claire's doctoral dissertation, the recipient of the Art Dealers of America's first award, has now been published by Noves Press as Classical Art Forms and Celtic Mutations: Figural Art in Roman Britain. She continues her teaching in Greek and Roman art at the State University of New York at Stony Brook and is now working on a textbook on Classical art. Neither of these activities detracts from her commitment to the art of sailing.

Professor Emerita JANE GASTON MAHLER (PhD '50) has seen no reason to retire. Although in her active years in the Department, she was our senior Orientalist she has now been published by John Walsh in Art History and Archaeology of Columbia University, and with the deepest personal satisfaction and pleasure, I am honored to present you with this Departmental Citation of Distinction.

Happily for us all, Alice Kaplan takes an active membership in the Council.

FRIEDA ROSENTHAL (MA '69) has taken up the reins of the chairmanship with her customary vigor and has great plans for its future. She and her husband, Milton Rosenthal, have long been active workers in the University's behalf. Mrs. Rosenthal is a specialist in African art of which she has a splendid collection. Her MA essay was in this field and on occasions when Professor DOUGLAS FRASER has been on leave she has contributed courses on African art in the School of General Studies. Mrs. Rosenthal has been a generous supporter in the past of our work in both Primitive and Pre-Colombian fields and now she begins a period of service of greater scope. We all wish her great success in her new responsibility and pledge to her our complete cooperation.

CORRECTION

In a photograph of members of the audience at the Lewine Symposium in our last issue a handsome woman, unfortunately seen only from the back, was erroneously identified as Shirley Prager Branner. The editor regrets this mistake.

Reid Replaces Sabensky as Curator of Artistic Properties

Jane Sabensky, Columbia's curator of artistic properties and secretary of the Department's Advisory Council has retired after ten years of distinguished service to the University and the Department. Her years at Columbia were marked by a continuing updating of the inventory and a judicious program of conservation and restoration both carried out on a shoestring budget; probably her most memorable contributions were the splendid show that she mounted in Low Library Rotunda and the Department of Art History and Archaeology. Among the most memorable were "Florine Stettheimer Paintings and Drawings"; "A Faculty Looks East," in which Far Eastern works of art in Columbia faculty collections were exhibited; "Astronomical Instruments from the Metropolitan Museum," a lavishly illustrated edition of his doctoral dissertation.

Reid was the director of the B.U. Art History Department at the University of Massachusetts Amherst and is a generous supporter of the B.U. Art History Department. His past six years have been Donahue Distinguished Professor of Art and Art History at the University of Arkansas at Little Rock, where he has taught painting.

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Jeffrey Chipps Smith (PhD '79, University of Texas at Austin, is curatorial muse of Flavius Collection, opens in Austin in January.

Kathleen Shelton (MA '71, Portfolio) is associate professor in the Art History Department at the University of Florida, where she will be teaching in the area of Roman art. For a title, how about From Michelangelo to Bernini?

The Consular Muse of Flavius opens in Austin in January. It includes works by Rembrandt, van Gogh, and Toulouse-Lautrec, in memory of Milton Levine. The exhibition will be specific for such summer travel grants; supported exclusively by the Milton J. Levine Fellowship Fund has already contributed importantly to maintaining the tradition and standards that Milton himself had stood for. In his letter of March 2, 1981, Howard Hibbard explained how he hoped to depend upon the annual contributions of our alumni to keep this fund alive and growing, and on behalf of the current and future generations of students in the Department, I can only echo that hope and repeat the sentiment.

In that same letter Professor Hibbard also declared our pride in our record in the current year. You are the ultimate measure of our success, the students we have served and will serve. We are proud of the grand double staircase that McKim, Mead, and White designed for us in 1896.

In a general financial report upon and within the world of higher education throughout the United States in the first quarter of 1983, we will report on it in detail in a later issue of the Newsletter.

Patricia Rose (PhD '73), whose article, "The Identity of Donatello's Zaccorelli" appeared in The Art Bulletin, LXIII (March 1981), is now serving as assistant professor in the Department of Art History at the University of Illinois at Urbana-Champaign.

Robert Myron Tichane (MA '73) is practicing as an inde- (continued on page 7)
Perhaps it was the lure of San Francisco, perhaps it was intellectual ferment, perhaps it was both, but the program of the last annual meeting of the College Art Association was peppered and salted with a great number of papers presented by Columbia faculty, alumni, and graduate students. The speakers were, in no particular order: Suzanne Blener (PhD 81), Vassar College; Adjunct Professor Jane Hayward, Columbia; Michael Cothern (PhD 80), Swarthmore College; J. Chip (PhD '75), University of California, Berkeley; Albert Elsen (PhD '55) Stanford University; John Scott (PhD '71), Rice University; James Marrow (PhD '75), University of California, Berkeley; David Smith (PhD '79), University of New Hampshire; Assistant Professor Gerald Skir, Columbia; Jacob Rothenberg (PhD '55), University of Chicago. Delmore Schwartz's eccentric millionaire, Hy Schloss. "Delmore had forgotten that Mr. Schwartz didn't drink or serve alcoholic beverages, while he and Hy Schloss, besides being depressed, were heavy drinkers. The tension at the table was like that silent scream in the Edward Munch painting. Their host must have sensed something for he left the room and returned with a slender bottle of Liebfraumilch. As he uncorked it, the label caught his eye, and before filling his guests' glasses, he discarded for some minutes on the etymology of the name. According to Delmore, it was the most edifying drink he ever had."

Also at the meeting the CAA made the first Alfred Barr Award for the best museum catalogue publication of the previous year to The Age of Spirituality, a Metropolitan Museum of Art exhibition of Late Roman and Early Christian art organized by Professor Kurt Weitzmann of Princeton University. A large part of the prize-winning work was the work of Columbia faculty and alumni produced under Professor Weitzmann's leadership. Entries and general coordination were supplied by Adjunct Professor Margaret Frazer; all of the architectural essays and some of the catalogue entries were written by Professor Richard Brilliant; and catalogue entries were contributed by Columbia alumnus Claire Lindgren (PhD '80), now at SUNY Stony Brook, and Kathleen Shelton (PhD '80), now at the University of Chicago.

FACULTY NOTES
Professor JAMES BECK (PhD '64) has an NEH grant for the calendar year 1982 to complete a book on the early Renaissance sculptor Jacopo della Quercia, for whom he has long had a particular affection. He has recently published a general study of Italian painting from Fra Angelico and Masaccio through the career of Titian and his contemporaries under the title Italian Renaissance Painting (Flarper & Rowe), in celebration of which we are publishing his picture.

Assistant Professor ROSEMARIE BLETTNER (PhD '73) returns to active service after a year's leave sponsored by the Graham Foundation for the Arts through which she worked on a book on Bruno Taut. Blettner's articles, "Paul Scheerbart's Architekturnphantasien," appeared in an exhibition catalogue published by the Akademie der Künste in Berlin last year, and this year in the JSAH as "The Interpretation of the Glass Dream-Expressionist Architecture and the Crystal Metaphor." She has spoken at Vassar College and the University of Kentucky on "The Architectural Drawing versus the Architectural Photograph." Assistant Professor JUDITH BERNSTOCK (PhD '79), the Bar... (continued on page 9)
BARBARA NOVAK shows Her Flower Paintings

We normally associate Professor BARBARA NOVAK with her work at Columbia and Barnard in nineteen-eleven, but she has rescued from Anti-nationalism for serious art historians. As this accomplishment was not enough, in the spring of this year she came out of the painterly clover to reveal herself as a mean artist in a show of her fluid and lyric paintings of flowers, a theme with a long and lovely history in Western and Oriental art.

Her work was splendidly displayed in an exhibition held from April 7 to April 25 at the Berry-Hill Galleries in New York, of which FRED HILL (MA '69) is a copartner.

Research Leaves: Anderson to the National Gallery and Silk to the American Academy in Rome

Research leaves are essential to a vigorous and creative faculty. This year two members of our Department’s junior faculty are away from the campus pursuing important research. Assistant Professor CHRISTIANNE ANDERSON is a senior fellow at the National Gallery’s new Center for Advanced Study in the Visual Arts. While in Washington Professor Anderson will be completing her cataloguing of the graphic work of Urs Graf. Her exhibition “From a Mighty Fortress: Prints, Drawings and Books from the University of Pennsylvania,” has been received with high praise in the TLS (April 3, 1981) in which reviewer Bruce Boucher concluded his enthusiastic account as follows: “With this study, Professor Connors has vaulted into the forefront of authorities on Roman baroque architecture.” Ready words for an American scholar from a British reviewer; indeed, Boucher concludes that “one awaits impatiently further installments of his [Connors’s] studies in the architecture of Borromini.” We hear that the next installment will be on San Carlo alle Quattro Fontane.

Connors has spent a lot of time at the airport since the last issue of the Newsletter, as he has been lecturing on what is called “the usual baroque topic” at Rutgers, M.I.T., NYU, Northwestern, the Graham Foundation in Chicago, and at the U.S. Naval Academy’s meetings in Victoria, B.C. Then in a virtual display of versatility he spoke in late October on Frank Lloyd Wright’s Robie House in Chicago in the Columbia School of Architecture’s series of Centennial Lectures. In early November Connors spent a lightning long weekend in Britain speaking in London and Oxford. When not on the speaker’s platform he was eating well, attending exhibitions, and leading the life of a clubman.

On July 1, 1980, HOWARD DAVIS was appointed Moore Collegiate Professor of Art History.

Assistant Professor JЕRILYN DODDS has been named codirector of excavations at Pishmodi beginning with the Sicilian Summer 1981. She is the author of an article which she has contributed to a paper, “Two Campaigns in Suger’s Western Façade” which, along with the symposium’s other papers, will be published. Gardner also spoke on “The Monastic History of Durang in 12th-Century France” at the I.C.M.A.’s special sessions on British art at the 18th International Congress on Medieval Studies at Kalamazoo last May. This too will appear in print. This autumn and next spring he will be presenting lectures of a popular nature on French and English Gothic architecture at the Cooper-Hewitt Museum in New York. His paper, “Notes on a View of St. Lucian at Beavoir” appeared last year in the Gazette des Beaux-Arts, Vol. 122. Although on leave in the spring term of 1982 when he will be completing a work on the vanished monastery of St. Lucian at Beavoir, Stephen will return to harness in the summer term when he will offer two courses at Columbia’s Reid Hall in Paris on French Gothic architecture and sculpture.

Professor HOWARD HIBBARD, after contemplating the allurements of academic sloth following his relinquishing the department’s chairmanship last June, has, as far as we know, not yet departed, like Hercules, for the via straitus. He conducted his second NEH-sponsored exhibition at Buffalo early in November; on both occasions his were Roman topics.

Assistant Professor STEPHEN GARDNER along with PAULA GERSON (PhD ’70) played a leading role in organizing the symposium on “Suger and Saint Denis” held at Columbia last spring under the sponsorship of the Medieval Academy, the International Center of Medieval Art, and Columbia’s Inter-departmental Committee for Medieval Art. In company with Margot Winkler and THOMAS MARTIN (MA ’80) he has prepared a new, revised edition of the late R. C. Bell’s “Bloodied Rapiers in the History of Art.” Bell died in 1959.

In the British Arts Council catalogue, W.I.S. Pennington, an authority on Caravaggio’s Michelangelo, is in press, as is a volume on Seán Scully’s work in London. She will appear in print. This autumn and next spring he will be presenting lectures of a popular nature on French and English Gothic architecture at the Cooper-Hewitt Museum in New York. His paper, “Notes on a View of St. Lucien at Beavoir” appeared last year in the Gazette des Beaux-Arts, Vol. 122. Although on leave in the spring term of 1982 when he will be completing a work on the vanished monastery of St. Lucien at Beavoir, Stephen will return to harness in the summer term when he will offer two courses at Columbia’s Reid Hall in Paris on French Gothic architecture and sculpture.

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FACULTY NOTES (cont.)
tured last spring at Northwestern University in conjunction with the exhibition of a collection of American art that had previously been shown at the Vatican in Rome, a show in whose selection she had participated along with those other "pioneers" in the serious study of American art, John Bauer and Lloyd Goodrich. Her essay on American Impressionism in the Smithsonian Institution's catalogue of an exhibition on that subject to open in Paris in April 1982 and thence to travel in Eastern Europe is in press.

Professor EDITH PORADA, one of our Department's most illustrious and best-loved teachers, officially retired in June last year. Happily, she continues giving instruction in Ancient Near Eastern art history on half-time. Porada also continues her active research on a number of projects as well as her chairmanship of one of Columbia's most successful faculty seminars. Professor Porada will be the subject of a special feature article in the next Newsletter.


Reff is on leave this year and is working on the organization and the catalogue of an exhibition of the paintings of Edouard Manet at The National Gallery of Art in Washington, opening in December 1982. The show's theme will be "Manet and Modern Paris," the Paris of the theatre, cafés, and boulevards.


Associate Professor JANE ROSENTHAL (PhD '74) is now chairman of the Barnard College Art Department. She organized and wrote the catalogue of an exhibition, "A Selection of Medieval and Renaissance Manuscripts at Columbia University," in the rotunda of Low Memorial Library held in conjunction with the annual meeting of the Medieval Academy of America at Columbia late last spring. In November she read a paper, "Pictorial Invention in Medieval Representations of the Trinity," at Boston University, and in December she is presenting a paper, "Systems of Monastic Manuscript Production," at a special symposium at the Center for Advanced Study in the Visual Arts at the National Gallery in Washington on the subject of "The Circumstances of Manuscript Production."

Assistant Professor GERALD SILK (see p. 00) has published this year on the early and late Milton Avery, the current state of Formalism, and Balla and Balla Futurist in Arts Magazine, Art Criticism, and the Art Journal. His book on the collection of the Wadsworth Athenaeum in the "Museums Discovered" series will appear in the winter of 1981/82. Silk is involved in three upcoming exhibitions to be reported on in a future issue of this Newsletter.

Professor ALLEN ST ALEY has replaced James Beck as director of graduate studies. When not advising, admonishing, and preparing catalogue copy, Staley continues his work on a catalogue of the paintings of Benjamin West, which should or may appear in 1984. He has recently published an article on West, "West's Death on a Pale Horse," in the Bulletin of the Detroit Institute of Arts, 58 (1980), in which graduate student JUDY SUND also contributed an article, "Benjamin West: A Scene from King Lear."

Assistant Professor RICHARD VINOGRAD is chairman of the Columbia Faculty Seminar on Traditional China, one of the youngest persons to chair this old and distinguished seminar. Vinograd was a panelist at the International Symposium on Chinese Painting held at the Cleveland Museum of Art in March 1981. This past autumn he lectured at the University of Texas (Austin), "The Anhui School in the History of Chinese Painting"; the Metropolitan Museum, "Theme and Variations: Masterpieces of Chinese Album Painting in the Metropolitan Museum"; the China Institute, "The Modern Chinese Artist-Scholar's Dialogue with the Past: Fu Pao-shih"; and the Institute for Asian Studies, "Scholars, Sages and Spirits: Some Themes in Later Chinese Figure Paintings."