

NEWSLETTER

*The Department of Art History
and Archaeology Columbia University*

New Series, Vol. 1, No. 2, February 1982

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



Alice M. Kaplan

cocktail buffet that she organized at the U.S. Custom's 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

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ALUMNI NOTES (cont.)

modulated earth colors. And speaking of the Parthenon, EVELYN B. HARRISON (PhD '52), professor of art history at NYU, has continued her brilliant series of studies of the Parthenon sculpture with an article, "Motifs of the City—Siege on the Shield of Athena Parthenos," in *AJA* (July 1981).

VIRGINIA BUSH (PhD '67) is working part-time at the New York office of the American Academy in Rome as coordinator of development projects and beginning a part-time MBA program at NYU.

HARRIET CAPLOW (PhD '70), professor of art history at the Indiana State University at Terre Haute has received the Caleb Mills Award for distinguished teaching at the university as well as an NEH grant for research in Italy last summer.

DAVID CAST (MA '68, PhD '70) has joined the Art Department of Bryn Mawr College as associate professor. His book *The Calumny of Apelles: A Study in the Humanist Tradition* has been published by Yale University Press. David has an article, "Good, Ordinary, Modern, Classical Architecture," in the October issue of *Progressive Architecture*, and an article, "Remembering Bellocchio," will appear in the upcoming issue of *Yale Italian Studies*.

Just as the exhibition high point of 1980 was the unforgettable Picasso show at the Museum of Modern Art, organized by WILLIAM RUBIN (PhD '59), this year's high point may well be the "Rodin Rediscovered" exhibition at the National Gallery in Washington, whose organization was led by ALBERT ELSEN (PhD '55). We didn't catch the Washington reviews, but Hilton Kramer, writing in *The New York Times*, said "that it is the great virtue of 'Rodin Rediscovered' that it manages to convey a very vivid sense of the artist's manifold accomplishments without beating us into submission."

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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 field.

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 in the department, will give a graduate 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 *success fou* 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 that "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

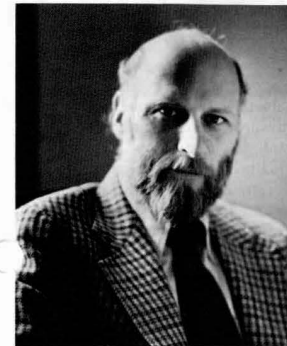
invented. Critic Kramer adopted a wait-and-see position; he concluded that "this is an exhibition that is going to be talked about for a long time."

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." And many will have an opportunity to see the exhibition as it will also be seen in Omaha, Los Angeles, and Chicago.

MOMA scored again this autumn with another exhibition mounted by the Department of Photography and again a recent Columbia alumnus was deeply involved in its success. The exhibition "The Work of Atget: Old France" was devoted to the work of the great French photographer Eugene Atget. Organized by John Szarkowski, he was aided by the close collaboration of MARIA MORRIS HAMBURG (PhD '75) who contributed much detailed research and analysis of the Atget material. She also coauthored the book *Old France* that accompanied the show, a show that the ubiquitous Hilton Kramer called "a model of what an exhibition 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 Hamburg 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. □

David Rosand Assumes Departmental Chairmanship

HOWARD HIBBARD completed his three year term as chairman of the Department at the end of July 1981. All Columbians 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.



David Rosand

The chairmanship has passed from Hibbard to DAVID ROSAND (PhD '65). Rosand is Old Columbia or, rather, Old Columbia and Old Venice, and he knows the University in all its ramifications as, perhaps, no chairman since Howard Davis. We all look forward to working under David's new and enthusiastic leadership. As his words are more eloquent than those of this editor, we allow him to speak for himself in this: LETTER FROM THE CHAIRMAN

It is with a definite sense of enthusiasm that I open this edition of the Newsletter. The Department is about to enter a most exciting period, one that will witness the transformation of our long-time "temporary" home, Schermerhorn Hall. Our ambition and confidence seem well founded.

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ALUMNI NOTES (cont.)

KATE GANZ (MA '69) has established Kate Ganz Ltd. Old Master Prints at 54 Holland Park Avenue, London W11 3QY (U.K.). Her most recent catalogue includes stunning prints by Barocci, Agostino Carracci, G. B. Castiglione, Luca Giordano, and Procaccini.

We have recently received a communication from one of our most distinguished and devoted alumni and we think his prose is more flavorful than ours, therefore we will present his report verbatim: JACQUES GUILLMAIN (MA '52, PhD '58), professor of art at the State University 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 nightmarish pile of paper clips with hairy legs and disintegrating memos in which he had been trapped, and is back in the world of reality. He will direct an NEH seminar at Stony Brook, "The Abstraction of Nature in Early Medieval Art," from June 15 to August 3. His article "Northern Influences in the Initials and Ornaments of the Beatus Manuscripts" is now out in the long-delayed second volume of the *Actas del Simposio Para el Estudio de los Codices del "Comentario al Apocalipsis" de Beato de Liebana* (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 *Bulletin of the John Rylands University Library of Manchester*.

Finally, the Marcus Commission report concluded, "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," the report 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."

Well, something is actually being done to correct this situation. With the leadership of the Department's Advisory Council and with the active cooperation of the University's Office of Development, the renovation of Schermerhorn is receiving top priority as projections are being made for Columbia's forthcoming major capital fund drive.

The Department will be expanding its holdings in Schermerhorn, where we will consolidate our activities. Our undergraduate classrooms will move from Hamilton Hall to Schermerhorn, and a new series of classrooms will be created, from seminar rooms to a full academic theater (remember 501?). The slide and photograph collections will be unified in a more efficiently designed

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

MEREDITH LILLICH (PhD '69), associate professor of fine arts at Syracuse University, received one of six summer fellowships awarded by the National Gallery of Arts Center

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ALUMNI NOTES (cont.)

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 annual award, has now been published by Noyes 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 always been an Americanist as well. It is the latter aspect of her interests that has perhaps predominated when, upon her formal retirement, she moved to her beloved Charleston, where she was named Woman of the Year in 1978. She has recently published both "Huguenots Adventuring in the Orient: Two Mini-guals in China" and "Our Huguenot Heritage: Homes, Houses of Worship and Public Buildings" in *Transactions of the Huguenot Society of North Carolina*. She often lectures on oriental art and colonial architecture both in South Carolina, and for a Charlestonian an act of *noblesse oblige*, in North Carolina. She is also active as a member of the Board of Visitors of Presbyterian College in Clinton, S.C. Professor Mahler now resides at 46 Church Street, Charleston, S.C. 29401.

JAMES MARROW (MA '66, PhD '75), associate professor at the University of California, Berkeley, has just published *Passion Iconography in Northern European Art of the Late Middle Ages and Early Renaissance: A*

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Donors to the Department

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Rosenthal Succeeds Kaplan (continued from page 1)

a new era of achievement and ambition. For your inspiring leadership you have earned the gratitude, respect, and affection of the faculty and students. On behalf of the members of the Department of 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 retains her active membership in the Council.

FRIEDA ROSENTHAL (MA '69) has taken up the reins of the chairmanship with her customary vigor and she 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 Primitive and Pre-Columbian 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. □

Lewine Traveling Fellowship Gifts

Morton Abramsom, Lucy A. Adams, Pauline Albenda, Lisa Andrus, Eloise M. Angiola, Lilian Armstrong, Etta M. Arntzen, James Beck, Bettina Bergmann, Judith Bernstock, Annette Blaugrund, Rosemarie H. Bletter, Larissa Bonfante, Lynne H. Bowenkamp, Charles E. Bronwell, Nancy A. H. Brown, Barbara C. Buenger, Beverly C. Bullock, Shirley S. Crossman, Jadwiga Daniec, George E. Doty, Sally S. Dunham, Sheila Edmunds, Lee McCormick Edwards, Nancy H. Ferguson, Mr. and Mrs. Joseph Forte, Ella Foshay, Suzanne S. Frank, James Goodfriend, Susan T. Goodman, Marion L. Grayson, Piri Lalasz, Maria Chamberlin-Hellman, Howard Hibbard, Frederick P. Hill, Irma L. Jaffe, Janet E. Kennedy, Michael Klein, Jane Kristof, Jack H. Kunin, Melinda Kay Leshner, Mrs. Milton J. Lewine, Claire Lindgren, Carla G. Lord, Paola A. Lucentini, Jane Mahler, Nina Mallory, John C. Markowitz, George L. Mauner, Michael J. McGinley, Mira P. Merriman, Maria Morris, Sheila Walsh Murdock, Victoria Newhouse, Howard Niebling, Ellen C. Oppler, Martha Page, Francesco A. Passanti, Doralynn Pines, Alexander Pogo, Edith Porada, Isabelle K. Raubitscheck, Virginia Pitts Rembert, Donald M. Reynolds, Jane E. Rosenthal, Alexander D. Ross, Lucy F. Sandler, Mever Schapiro, Janos Scholz, Leander Smith, Gerald Stiebel, Patricia D. Stirnemann, Judith L. Stronach, Maurits N. Van Loon, Barbara E. White, Alfred Willis, Gertrude De G. Wilmers, Enid S. Winslow, Josephine Withers, Susan Wood, Georgia S. Wright. □

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.



Matthaeus Stomer (c. 1600–1650), *Saints John and Matthew*, oil on canvas, gift of Mr. John Del Drago, 1954.

Beginning with this issue we will publish a work of art from the Columbia Art Properties Collection. This handsome, strikingly illuminated painting of the two Evangelists was recognized by JOHN WALSH (PhD '71) while he was curator of European paintings at the Metropolitan Museum. It was cleaned to great reward by the Conservation Department of the Met. Walsh also found its pendant with *Saints Luke and John* in the collection of a London dealer. Mr. John Del Drago, who presented the work to Columbia, acquired it in England. Both paintings were published by John Walsh in *The Burlington Magazine* (July 1976).

Reid Replaces Sabersky as Curator of Artistic Properties

Jane Sabersky, 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 shows that she mounted in Low Library Rotunda or the Faculty Room. 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 Smith Collection"; "The Frank Michaelian Collection of Asiatic

Art"; "Korean Pottery from Columbia"; "Inducements of the 1920s and 1930s"—Art Deco posters in the Columbia collection; "Magnificent Quartz," an exhibition of Columbia's spectacular mineral connection; "Alma Mater" held in connection with the restoration of the bronze lady with the same name; and "Treasures from Columbia," an exhibition coinciding with the inauguration of President Michael Sovern.

Sabersky was replaced last September by Joan Elizabeth Reid who comes to us after three years as curator of the Vassar College Art Gallery. Reid holds an art history MA from Smith College and an MA from the University of Florence. Before going to Vassar she was a fellow at the Toledo Museum of Art, a docent

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ALUMNI NOTES (cont.)

Study of the Sacred Metaphor into Descriptive Narrative (AD Neerlandica, 1). The publication is a lavishly illustrated edition of his doctoral dissertation.

ROBERT MELZAK (MA '76, MPhil '77) has joined the staff of the Index of Christian Art at Princeton.

JUDITH OLIVER (PhD '76) and KENNETH BENDINER (PhD '78), she a medievalist and he a modernist and both assistant professors, have moved to the Art History Department of Boston University. They join ALICE BINION (PhD '71) and FRED KLEINER (PhD '73), already stalwarts of the B.U. Art History faculty. How nice it is to have so many Columbia Lions roaring along Commonwealth Avenue.

PAM JEFFCOAT PARRY (MA '71) and her husband Lee announce the birth of a daughter, Laura Jeffcoat Parry. The Parrys now reside at 3775 Bear Creek Circle in Tucson, Arizona.

VIRGINIA REMBERT (PhD '70), who for the past six years has been Donaghey Distinguished Professor of Art and Art History at the University of Arkansas at Little Rock, has accepted a professorship in and the chairmanship of the Art Department at the University of Alabama at Tuscaloosa. Ginny will find already there Associate Professor ELOISE ANGIOLA (PhD '75). Roll, Tide, Roll; Roar, Lions, Roar.

The Rodees are alive and very active at 2824 Utah N.E., Albuquerque, New Mexico 87110. MARIAN BAIR RODEE (MA '65) is the curator of collections at the Maxwell Museum of Anthropology at the University of New Mexico and is a lecturer in its Art Department. With two successive Smithsonian National Museum Act grants she has studied at the Textile Conservation Centre at Hampton Court Palace near London and the U.N.M., where she is investigating the sources

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ALUMNI NOTES (cont.)

of dyes in Navajo weaving. A second book on Southwestern textiles has recently been published by the University of New Mexico Press. HOWARD D. RODEE (PhD '75) is associate professor in the Art Department at the University of New Mexico. His book on Victorian military painting will appear next year. For a title, how about *From Abusir to Albuquerque?*

JEAN ANN SCHULTE (MA '80) has left her post as curator in the New York office of the National Park Service to work as an editor at *Portfolio*.

KATHLEEN SHELTON (MA '71, PhD '78) has seen her doctoral dissertation on the Esquiline Treasure, a collection of Late Roman Silver, published in a handsome volume by the British Museum this year. Shelton, who is an assistant professor in the Art History Department at the University of Chicago, read a paper, "The Consular Muse of Flavius Constantius," at the Seventh Byzantine Studies Conference held in November at Boston University.

JEFFREY CHIPPS SMITH (PhD '79), assistant professor at the University of Texas at Austin, is currently organizing two exhibitions: one, "Dutch and Flemish Landscape Drawings of the 16th and 17th Centuries from an English Private Collection," opens in Austin in January. It includes works by Rembrandt, van Goyen, Bloemaert, and de Vlieger among others. As the other and larger show will not open until September 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 *Zuccone*" appeared in *The Art Bulletin*, LXIII¹ (March 1981), is now serving as chairman of the Art Department of the Florida State University at Tallahassee.

ROBERT MYRON TICHANE (MA '73) is practicing as an inde-

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Rosand Assumes Chair

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single working area with sufficient space to serve the study needs of students and faculty. New exhibition areas will be prepared for the Humanities program. Faculty on all levels will enjoy new private offices. Best of all, perhaps, the plans call for the renovation of 801 (which many of you will remember fondly as the old Fine Arts Library) into a small gallery. This will permit us, finally, to build more seminars around projects involving the direct study of objects in Columbia's own collections as well as works on loan; these seminars, in turn, should yield a series of exhibitions on our own premises.

A preliminary report on the Department, its space requirements, and the structure of Schermerhorn Hall has been prepared by the firm of Peat, Marwick, Mitchell & Co. Giving us a clear calculation of the Department's space needs and capital estimate, this report will serve as the basis for the next stages of our campaign: the selection of an architect and, needless to add, the drive for funds. We set out on this venture with obvious excitement and optimism—even if New York City fire laws may prevent the restoration of the grand double staircase that McKim, Mead, and White designed for the lobby in 1896.

In a time of general financial restraint upon and within the world of higher education throughout the country as well as at home on Morningside Heights, the Department is learning to expand the scope of its search for support. Sustained in so many ways by our Advisory Council and its individual members, we have begun to explore new possibilities. Going beyond traditional sources, such as foundations, we are taking our campaign for support of basic research in the humanities to the corporate realm—which has in the past not always looked behind the blockbuster shows like King Tut to the fundamental scholarship that made such exhibitions possible. Although we have only recently initiated our

campaign, the response has already been encouraging.

Our main goal has been to find additional support for students; in particular, we are seeking to establish funds to maintain our tradition of summer travel grants. As you of course know, such scholarships have been crucial to the success of our graduate program. Last year we established a special fund in memory of Milton Lewine to be used specifically for such summer travel grants; supported exclusively by the generosity of alumni and friends of the Department, the Milton J. Lewine 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 we hope 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 appeal.

In that same letter Professor Hibbard also declared our pride in our students, present and former. You are the ultimate measure of and, we think, tribute to Columbia's Department of Art History and Archaeology. And we want to hear from you and about you. If this Newsletter is to be a true means of communication, of exchange, then we must have more from you. We, your colleagues at Columbia and elsewhere, are anxious to know what you have been up to; keep us informed about your achievements and activities, projects and careers, and, indeed, exactly where you are—our records are hardly up to date, and an alarming percentage of last year's mailing was returned to us. Keep in touch.

We look forward to welcoming you back to Morningside Heights and to seeing you at our reunion during the College Art Association meeting in February.

—David Rosand

Columbia and the NEH Summer Seminars

From our point of view, as an outstanding department in a national university, one of the most rewarding elements in the National Endowment for the Humanities work has been its sponsorship of summer seminars at major research universities for humanists—PhDs and others—who normally work in places remote from adequate sources of research. In the history of art no major department had been awarded more of those seminars than Columbia. In the past five years we have hosted the following NEH summer seminars: 1976, Theodore Reff, "Art and Life in Paris, 1850-1900"; 1977, George Collins, "Innovative Architecture and Planning in the 20th Century"; Howard Hibbard, "From Michelangelo to Bernini"; 1979, Theodore Reff, "The Image of Paris in Modern Art, 1840-1920"; David Rosand, "Painting in Venice"; 1980, visiting professor Leo Steinberg, "Art Literature in Perception: Michelangelo and Picasso"; 1981, Howard Hibbard, "From Michelangelo to Bernini." Next summer Rosand will join Robert Hanning of the Department of English and Comparative Literature in giving a seminar on "Myths of Love in Renaissance Art and Literature."

The Columbia instructors are uniformly enthusiastic about the success of the seminars, which may well be a thing of the past in view of sharp reductions in federal support of intellectual activity. They liked especially the geographical and vocational mix of the seminars' participants, who ranged from coast to coast and border to border and included not only main-line art historians but also other academics in literature, history, and philosophy and studio artists and art teachers. The groups were all lively, bright, and marked by an intense *esprit de corps*. Since we think that the friends of the Department will be interested, we are listing the institutions represented by the seminars' students:

ALABAMA: J. C. Calhoun Community College, University of Alabama at Birmingham; ARIZONA: Arizona

State; CALIFORNIA: California State at Sacramento, Humboldt State, Cypress Community College, Biola College, Los Angeles South West, Santa Monica College, California State at Fullerton, Santa Rosa Junior College; CONNECTICUT: University of Bridgeport, Central Connecticut State, Southern Connecticut State, University of New Haven; GEORGIA: Brewton-Parker, LLLINOIS: Columbia College, MacMurray College, John Logan College, Millikin College, Southern Illinois University, Truman College/C.C. of Chicago; MAINE: University of Southern Maine; MASSACHUSETTS: Holy Cross, Assumption, Lowell; MICHIGAN: Michigan Tech. University, Lawrence Institute of Technology; MINNESOTA: Carleton College, Gustavus Adolphus, Winona State; MISSOURI: Stephens; NEW HAMPSHIRE: Plymouth State College; NEW JERSEY: Montclair State, Salem Community College; NEW MEXICO: University of New Mexico; NEW YORK: SUNY Albany, Plattsburg and Potsdam; U.S.M.A., Baruch College, Fashion Institute of Technology, Eisenhower College, Monroe Community College, St. John Fisher, St. Lawrence University; NORTH CAROLINA: Wake Forest; OHIO: Miami University, OSU at Marion; OKLAHOMA: University of Oklahoma, Oklahoma State at Stillwater; OREGON: Portland State University; PENNSYLVANIA: Albright College, Bucknell, Clarion State, King's College, Penn State; PUERTO RICO: U.P.R. at Mayaguez; RHODE ISLAND: Rhode Island College; TENNESSEE: Lane College, East Tennessee State; Middle Tennessee State, Memphis Academy of Art, Volunteer State Community College; TEXAS: Lubbock Christian, Stephen Austin State, University of Texas at Arlington; VIRGINIA: Longwood College, George Mason, Thomas Nelson, North Virginia Community College, Washington and Lee; WASHINGTON: Evergreen State, Whitman College; WISCONSIN: University of Wisconsin at Stevens Point. □

Reid Replaces Sabersky

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at the Uffizi, and a curator of The Cloisters Children's Museum at Baltimore. Among exhibitions at Vassar in whose organization she was active were a Daumier show, Italian Drawings and Prints from the Vassar Collection, Contemporary Photographs from the Vassar Collection, and "Why Paint America? Artists Probe a Nation's Identity," for which she wrote the catalogue under the same title. Although Columbia does not maintain a museum the University has considerable holdings in all artistic media ranging over most of the world's historic cultures. Exhibitions from the University's collections are periodically mounted in Low Library Rotunda. A new direction in the use of the collection has been signaled by the moving of the curator's office from Avery Library to the Department's offices in Schermerhorn Hall, the first step in a closer involvement of our students with the collection. Under Joan Elizabeth Reid's leadership we look for an increasing involvement of graduate students with the activities of the curatorial office.

ALUMNI NOTES (cont.)

pendent art conservator in San Francisco where he specializes in the treatment of paintings. Tichane's studio is at 4220 Army Street, Suite 5, San Francisco, California 94131.

CAROLINE BOYLE TURNER (PhD '80) and her husband Hank announce the birth of a daughter, India Ross Boyle Turner, on July 18. The Turners are at home at 17, Rue Dagrangre, 75005 Paris, France.

WHITNEY CANFIELD WING (MA '65), who teaches art at the Riley School in Glen Cove, Maryland, was married last August to Anthony Opperdorff (BA '71), who teaches photography at the same school.

NANCY WOLFERS (MA '61) has recently published *La Firenze di Giuseppe Martinelli, 1792-1876*.

SUSAN WOOD (PHD '79) has moved from Case Western Reserve to Harvard, where as an assistant professor she will be teaching in the area of Roman art. Her essay "Subject and Artist: Studies in Roman Portraiture of the Third Century" appeared in the *American Journal of Archaeology* (85¹, January 1981). □

Annual Alumni Reunion at CAA Meetings

This year the College Art Association will meet in New York at the Hilton Hotel from February 24 to 27. So intense is the program that, much to our regret, we will be unable to schedule a social event for alumni and friends at the University. The Department, however, will host a reunion luncheon on Friday, February 25, in the Hilton Hotel, 12:00-1:45 p.m.

If you plan to attend please fill in the coupon below and mail it to us.

_____ (name/names) will attend the Columbia Reunion Luncheon on Friday, February 25, at the Hilton Hotel.

Please return to Department of Art History and Archaeology, 815 Schermerhorn Hall, Columbia University, New York, N.Y. 10027.

Columbia at the CAA Meetings in San Francisco, January 1981

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 Blier (PhD '81), Vassar College; Adjunct Professor Jane Hayward, Columbia; Michael Cothren (PhD '80), Swarthmore College; Herschel Chip (PhD '55), 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 '78), University of New Hampshire; Assistant Professor Gerald Silk, Columbia; Jacob Rothenberg (PhD '67), CCNY; George Corbin (PhD '76), Lehmann College and CUNY; Carol Zemel (PhD '78), SUNY Buffalo; Judith Oliver (PhD '76), Boston University; Mary Edwards (MPhil '75), Columbia graduate student; Dawn Glanz (MA '68), Bowling Green State University; Katherine Crum (MPhil candidate), The Institute for Research in Art History; Jane Mayo Roos (PhD '81); Richard Cleary (MPhil '79), Columbia graduate student; Wayne Anderson (PhD '66), M.I.T.; Professor David Rosand, (PhD '65), Columbia; Richard Martin (MPhil '73), *Arts Magazine* and the Fashion Institute of Technology; and Professor James Beck (PhD '64), Columbia.

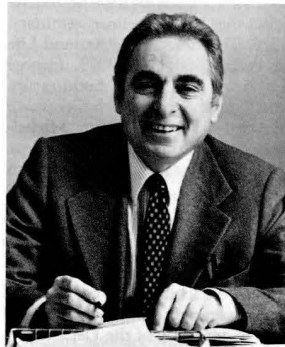
At the meeting, moreover, Professor Emeritus Meyer Schapiro (PhD '35) received the Association's Great Teacher Award. Readers of this Newsletter need no explanation for this award to America's most distinguished art historian. In a parallel testimonial Anatole Broyard, a fellow Greenwich Villager, published a fond memoir of his experience of Professor Schapiro as a teacher in the

Book Section of the Sunday *New York Times* which he concluded with an account of hospitality to the late poet Delmore Schwartz and an eccentric millionaire, Hy Sobilloff: "Delmore had forgotten that Mr. Schapiro did not drink or serve alcoholic beverages, while he and Hy Sobilloff, besides being depressed, were heavy drinkers. The tension at the table was like that silent scream in the Edvard 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 discoursed 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 book 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 Alfred Frazer; an essay and catalogue entries were written by Professor Richard Brilliant; and catalogue entries were contributed by Columbia alumnae Claire Lindgren (PhD '76), now at SUNY Stony Brook, and Kathleen Shelton (PhD '78), 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* (Harper & Row), in celebration of which we are publishing his picture.



James Beck

Assistant Professor ROSEMARIE BLETTER (PhD '73) returns to active service after a year's leave sponsored by the Graham Foundation for Advanced Study in the Fine Arts during which she worked on a book on Bruno Taut. Bletter's articles, "Paul Scheerbarts Architekturfantasien," 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), of the Bar-

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FACULTY NOTES (cont.)

nard College Art Department, has recently published a paper, "Bernini's Memorials to Ippolito Merenda and Alessandro Valtrini," in *Art Bulletin*, LXIII (1981). It follows her essay, "Bernini's Memorial to Maria Raggi," in the same journal last year. Judy also presented a paper at the Bernini colloquium held at the Institute for Advanced Study in Princeton in April 1981.

Assistant Professor BETH COHEN's paper read at an international symposium on Greek iconography held at Madison, Wisconsin, last spring will appear, in expanded form, as "Paragone: Sculpture versus Painting, Kaineus and the Kleophrades Painter," in the volume *Ancient Greek Painting and Iconography* to be published in 1982 by the University of Wisconsin Press. She will also contribute a paper in a special session on inscriptions on Greek vases at the Archaeological Institute of America's annual meeting in San Francisco in December, "HIERON EPOIESEN and the Potter—Signatures on Archaic Attic Vases—A Special Tradition." To those of you who, on the basis of Beth's photograph in the last issue of the Newsletter, expected her to appear in the centerfold of this issue, we remind you that the Newsletter is a G-rated publication.

Professor GEORGE COLLINS continues the peregrinations reported in the last issue of the Newsletter. In November 1980 he lectured on "The Visionary and Energy in Architecture" at the American Philosophical Society in Philadelphia, and in December he participated in the conference in New York of the International Committee of Architectural Critics. He represented the University and the Charter of Machu Picchu at the XIV Congress of the International Union of Architects in Warsaw in June. In May and October of last year Collins lectured on "The Visionary: An Overview and Its Future" at the University of

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From Scientific Fantasy in Bosch to Anti-Theatricality in Modern Art: The Columbia Art History Student Union's Autumn Lecture Series

The Columbia Art History Student Union has sponsored six lectures in its autumn series: October 9, Laurinda Dixon, John Carroll University, "Science as Fantasy in the Work of Hieronymus Bosch"; October 13, Corrado Maltese, University of Rome, "Leonardo's Color Theory"; October 23, Margaret Carroll, Wellesley College, "Rembrandt's *Oath of Claudius Civilis*: The Political Context"; November 9, Ronald Pickvance, University of Glasgow, "English Influence on Van Gogh's *Night Cafe*"; November 21, Edward Kidder, International Christian University, Tokyo and Duke University, "The Painted Tombs at Takamatsu: Why? Who? When?"; December 4, Michael Fried, Johns Hopkins University, "Antitheatricality in Modern Art." □

The Columbia Medieval Art Forum

Continuing the tradition established in previous years of a rich program of papers by outside and in-house speakers, the student-managed Medieval Art Forum has held five meetings in the autumn term. The speakers and their topics were Jerrilynn Dodds, Columbia University, and Rafael Cómez Ramos, University of Sevilla, "Is There a Mozarabic Art—Is There a Mudejar Art?"; Gloria Gilmore-House, Columbia University, "Fifteenth-Century Stained Glass in Angers Cathedral: Iconographic and Stylistic Highlights"; David Bernstein, Sarah Lawrence College, "An Interpretation of Problematic Episodes in the Bayeux Tapestry"; Elizabeth Parker McLachlan, Rutgers University, "The Athelstan Psalter and the Beginnings of Christ Cycles"; Jane Hayward, "The Cloisters, Metropolitan Museum of Art, "Sources for

the Stained Glass Windows of the Paris Court Style."

Anyone in the metropolitan area interested in medieval art is welcome to come. If you wish to get on the Forum's mailing list just write to the Forum at the Departmental Office. □

Symposium on Protecting the Past

Last spring the Department's Art History Student Union sponsored a series of lectures, "The Protection of the Past: Illicit Trade in Art, Antiquities, and Ethnographic Material" which is a matter of the gravest concern to serious students of material culture, be they archaeologists, art historians, or anthropologists. In four successive Thursday evenings, beginning on March 26, the following experts in the field spoke: Mary Elizabeth King, "A History of the Problem and the Drafting of the UNESCO Convention"; Clemency Coggins, "The Art Market and Pre-Columbian Antiquities"; Bonnie Burnham, "The UNESCO Convention and Repatriation of Stolen Art"; and on the fourth Thursday a panel discussion was held on the theme "Seeking Resolutions: Strategies for the Eighties." The panelists were: André Emmerich, Marco Miele, Oscar Muscarella, and Malcolm Weiner. □

Dissertations Deposited, Autumn Term 1981

Six advanced students deposited their doctoral dissertations this autumn and received their PhDs in October. They and their dissertations are the following: Gary Hess, "The Late Carolingian Crypt of St. Leger at Saint-Maixent-L'École (Deux Sèvres)," sponsors, Frazer and Gardner; Theresa Hersh, "Grinding Stones and Food Processing Techniques of the Neolithic Societies of Turkey and Greece: Statistical, Experimental and Ethnographic Approaches to Archaeological Problem Solving," sponsor, Bordaz; Lydia Gasman, "Mystery, Magic and Love in Picasso, 1925-1938: Picasso and

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Barbara Novak Shows Her Flower Paintings

We normally associate Professor BARBARA NOVAK with her work at Columbia and Barnard in nineteenth-century American art which she, along with a select company of scholars at other universities and museums, has rescued from antiquarianism for serious art historical study. As if this accomplishment were not enough, in the spring of this year she came out of the painterly closet to reveal herself as no 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: Andersson 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 ANDERSSON is a senior fellow at the National Gallery's new Center for Advanced Study in the Visual Arts. While in Washington Professor Andersson will be completing her catalogue of the graphic work of Urs Graf. Her exhibition "From a Mighty Fortress: Prints, Drawings and Books from the Age of Luther at Coburg" opened on October 2 at the Detroit Institute of Arts from which it will travel to the National Gallery of Canada at Ottawa and thence to Coburg.

At the same time, Assistant Professor GERALD SILK is a senior fellow in Italian Studies at the American Academy in Rome where he continues his research on Italian art around the turn of the century. □

Assyrian Reliefs Reinstalled at the Met by Prudence Harper and Holly Pittman

Our older readers will remember the Assyrian lamassus as two of the most memorable sculptures at the Metropolitan Museum of Art when they stood near the main elevator on the first floor. They and other fine Assyrian reliefs have been invisible to MMA visitors for over a decade. They are now again on view in a new, splendid, and permanent installation on the second floor thanks to the generosity of Raymond and Beverly Sackler. The new hall was installed by PRUDENCE HARPER (PhD '76), curator of Ancient Near Eastern Art, and HOLLY PITTMAN (MPhil '78), assistant curator of Ancient Near Eastern Art. Harper and Pittman have turned their backs, fortunately, on a generation-long tradition of tricky museum installations to allow these magnificent works of low relief sculpture to speak for themselves. The result is a serene hall lined by reliefs in gray stone struck by lightly raking light that brings out every nuance of the intricate reliefs and the extended cuneiform inscriptions. We also congratulate Pru Harper on her promotion to chairman of the Department of Ancient Near Eastern Art, following the death of Vaughn Crawford, a fine man and splendid archaeologist, whose passing we all mourn. □

Dissertations Defended

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the Surrealist Poets," sponsor, Reff; Jane Mayo Roos, "Rodin, Hugo and the Pantheon: Art and Politics in the Third Republic," sponsor, Reff; David Castriota, "Continuity and Innovation in Celtic and Mediterranean Ornament: A Grammatical-Syntactic Analysis of the Process of Reception and Transformation in the Decorative Arts of Antiquity," sponsor, Brilliant; and Frances F. L. Beatty, "Andre Masson and the Imagery of Surrealism," sponsor, Reff. □

FACULTY NOTES (cont.)

California at Santa Cruz and the University of Southern Maine at Portland.

Associate Professor JOSEPH CONNORS's new book, *Borromini and the Roman Oratory: Style and Society* (M.I.T. Press for the Architectural History Foundation, Cambridge, 1981), has provoked its first review in the *TLS* (April 3, 1981) in which reviewer Bruce Boucher concluded his encomiastic account as follows: "With this study, Professor Connors has vaulted into the forefront of authorities on Roman baroque architecture." Heady 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 he calls "the usual baroque topics" at Rutgers, M.I.T., NYU, Northwestern, the Graham Foundation in Chicago, and at the SAH meetings in Victoria, B.C. Then in a virtuoso 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 JERRILYN DODDS has been named codirector of excavations at Psalmodi beginning with the thirteenth campaign next summer. Psalmodi is the site of an abbey active from the sixth or

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FACULTY NOTES (cont.)

seventh century to the sixteenth century in the Camargue in southern France. Dodds, who has recently lectured at the University of Pennsylvania, has received a grant from the American Institute of Indian Studies—Smithsonian Institution for research in India, December 1981–January 1982, on artistic interchange on the frontiers of Islam.

Professor DOUGLAS FRASER fell ill with Legionnaire's Disease in mid-summer. It was a bad attack and, although he is well out of danger, convalescence is a slow process. He keeps a lively interest in all the Department's activities and we are sure that he would enjoy hearing from his former students and colleagues.

Professor ALFRED FRAZER: Frazer's contribution to the symposium at the Metropolitan Museum of Art in "The Preservation and Use of the Artistic Cultural Heritage: Perspectives and Solutions" in May 1980 is now published, and his paper in the symposium held at the National Gallery in Washington on the occasion of the opening of the "Search for Alexander" exhibition will appear in December. Frazer spent the summer at Samothrace in Greece revising the drawings and texts for his final publication of the Propylon of Ptolemy II in the Sanctuary of the Great Gods. He spoke at Vassar College in early October and at the Albright-Knox Gallery 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 Interdepartmental Committee for Medieval and Renaissance Studies to which he also contributed a paper, "Two Campaigns in Suger's Western Façade" which, along with the sym-

posium's other papers, will be published. Gardner also spoke on "The Nave Galleries of Durham Cathedral" at the I.C.M.A.'s special sessions on British art at the 16th 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. Lucien at Beauvoir" appeared late 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 Beauvoir, 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 departmental chairmanship last June, has opted, like Hercules, for the *via virtutis*. He conducted his second NEH-sponsored summer seminar in June and July (see p. 7). Among the twelve professional students was JANE KRISTOF (PhD '72). In company with Margot Wittkower and THOMAS MARTIN (MA '80) he has prepared a new, revised edition of the late Rudolf Wittkower's *Gian Lorenzo Bernini*. Hibbard's own *Bernini*, in a Spanish edition, is in press, as is a Japanese edition of his *Michelangelo*. His new monograph on Caravaggio has been delivered to Harper & Row and will appear in the autumn of next year. He lectured at the Metropolitan Museum of Art in November on Caravaggio's *St. Catherine of Alexandria*, then exhibited at the Met on loan from the Thyssen Collection in Lugano, Switzerland, a work that contains one of the most beautifully bloodied rapiers in the history of art.

Assistant Professor ANNE LOWENTHAL (PhD '75) has pub-

lished an essay, *Rembrandt*, distributed by the Metropolitan Museum of Art. She is editor, along with DAVID ROSAND (PhD '65) and JOHN WALSH (PhD '71), of *Rubens and His Circle*, a Festschrift for Professor Emeritus JULIUS HELD which will appear this winter.

Assistant Professor JOSEPH MASCHKE (PhD '73), of the Barnard College Art Department, has recently published "Stripes and Strokes: On Sean Kelley's Painting" in the British Arts Council catalogue of a Scully exhibition that originated in Birmingham (U.K.) and is now touring Britain and Ireland. He has also published "Pressing On: Thomas Nozkowski's Paintings" in *Artforum*. Joe reports that he recently had the pleasure of meeting WINSLOW AMES (BA '29 and former Advisory Council member) at the annual Columbia crew reunion and of rowing with him—could the two be called old strokes?

Professor BARBARA NOVAK's (see p. 10) recent book *Nature and Culture* reported on in the last issue of the Newsletter, was nominated for the National Book Critics Award for Nonfiction and *The Los Angeles Times* Book Award for Nonfiction. She is currently engaged in cataloguing the American paintings in the Thyssen Collection in Lugano, Switzerland. Preparatory to a major exhibition of the photographs of Timothy O'Sullivan, the naturalist photographer of the West, to open at the University of Wisconsin several years hence, she retraced O'Sullivan's route in Nevada last summer in company with a group of Wisconsin scientists. She reports hearing coyotes and seeing scorpions but, unlike O'Sullivan, she neither heard nor saw rattlesnakes. Which all goes to show that art history may be strenuous but is not actually dangerous. Novak has been appointed a Commissioner of The National Portrait Gallery in Washington and a member of the Visiting Committee of the Faculty of Arts and Sciences of the University of Pittsburgh. She lec-

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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.

Professor THEODORE REFF's recent lectures include "Cubism and Nineteenth-Century Art," "The Laundress in French Art from Philippon to Picasso," "Cézanne's Peasant in a Blue Smock," "Impressionism and Post-Impressionism," "Picasso and Cézanne," and "Gauguin and Tradition," and lectures at a Picasso Symposium at the Fogg Art Museum, Harvard University, a Symposium on the European Realist Tradition at the Cleveland Museum of Art, the Kimball Art Museum, the Cincinnati Art Museum, a Symposium on Camille Pissarro at the M.F.A. in Boston, and the Hirshhorn Museum in Washington.

Ted's recent publications include "Courbet and Manet," in *Malerei und Theorie: Das Courbet Colloquium*, 1979, ed. K. Gallwitz and K. Herding; "Cézanne's Cardplayers and Their Sources," *Arts Magazine*, November, 1980; the charming article, "Picasso's Three Musicians, Maskers, Artists and Friends," *Art in*

America, December 1980; "Degas, Lautrec and Japanese Art," in *Japonisme in Art: An International Symposium*, ed. The Society for the Study of Japonisme, Tokyo, 1980; and "Degas and De Valernes in 1872," *Arts Magazine*, September 1981.

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, café, and boulevards.

Professor DAVID ROSAND (PhD '65) has recently published "Ermeneutica amorosa: Observations on the Interpretation of Titian's Venus" in *Tiziano e Venezia. Convegno Internazionale di Studi*, Vicenza, 1980; "Giorgione's Concert Champêtre" in *Portfolio III*, no. 5, 1981; "Composition/Decomposition/Recomposition: Notes on the Fragmentary and Artistic Process" in *Fragments: Incompletion and Discontinuity: New York Literary Forum 8*, edited by Lawrence Kritzman, 1981; and, with Ellen Rosand, "'Barbara di Santa Sofia' and 'Il Prete Genovese': On the Identity of a Portrait by Bernardo Strozzi" in *The Art Bulletin*, 63, 1981. Rosand has lectured at the Metropolitan Museum of Art on "Sacred and Secular in Some Venetian Pictures in the Thyssen Collection."

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 Futurista 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 STALEY 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."