

# NEWSLETTER

*The Department of Art History  
and Archaeology Columbia University*

New Series, Vol. 2, No. 1, April 1983

## A Message from the Chairman

That "definite sense of enthusiasm" with which I opened my letter to alumni and friends of the Department in the last issue of the *Newsletter* continues—albeit chastened somewhat by the realities of a full year of administrative responsibility and hard knocks.

Plans for the renovation of Schermerhorn Hall have been proceeding apace. It has been my pleasure to be working closely with our architect, Susana Torre, since last June. We have just completed the schematics on the project and have moved into full design. Looking beyond the immediate obstacles of basic decision-making—where, for example, to locate the air handling units—we can actually see a Schermerhorn Hall reshaped to its proper function as the center of the Department, even as it begins to recall the architectural elegance and proportional intelligence that characterized the original building designed by Charles Follen McKim.

The total cost of the project will be about \$6.3 million. Our fund-raising efforts, part of Columbia's much heralded \$400 million capital campaign, are being guided with great energy by the Office of University Development. Primary support and momentum, of course, come from the Advisory Council of the Department, led by its chairperson, FRIEDA ROSENTHAL, and by the Schermerhorn Renovation Committee, chaired by VICTORIA NEWHOUSE and including among its members ALICE KAPLAN, PHIL

LIP OLIVETTI, TSUNDEKO SADA, and MIRIAM WALLACH.

Among the more exciting aspects of the project is the new gallery, which will allow the Department to expand the range of its curriculum in significant ways. Along with JOAN ELISABETH REID, the Curator of Art Properties, we have already begun to explore the still largely unknown resources of Columbia's collections in anticipation of the opening exhibition. (Historical note: When, in 1768, John Singleton Copley was painting the portrait of Myles Cooper, the second president of King's College, he negotiated the sale of two other pictures, which were to be put on exhibition in the library of the College. They were intended as the nucleus of the first public picture gallery in the colonies. Copley's portrait of Cooper still hangs in Low Library; the other pictures, including a nun reading by candlelight, seem to have disappeared in the hectic years of the Revolution.)

The enthusiasm generated by the Schermerhorn renovation project has had a most salutary effect upon other aspects of the Department, inspiring new efforts to articulate a variety of our programs, from the foundation level of our Humanities-Fine Arts course to our graduate programs in fields like American art and Primitive and Pre-Columbian Art. In the next issues of the *Newsletter* we will keep you informed of progress on these fronts.

Not all the news from the Department is so upbeat, unfortunately. As most of you know, we lost another colleague under tragic circum-

stances: DOUGLAS FRASER died in April of last year. As you will read elsewhere in the *Newsletter*, his former students are planning a symposium in his memory; in addition, the Department has acquired Doug's library, which will now serve as a continuing tribute to his leadership in the field of Primitive art, and a Douglas Fraser Memorial Fund has been established to support the research of graduate students in the field.

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## Douglas Fraser, 1930–1982

Douglas Fraser, a member of the Department's faculty since 1955, died on the fifteenth of April last year following a long illness. He was 52. The throng of persons from the University, sister institutions, and the museum world who attended the memorial service in St. Paul's Chapel on April 23 was testimony to the love and esteem in which Doug was held by his colleagues, his students, and the entire community of Primitive art history. Affectionate and appreciative memoirs were given by Esther Pasztor (Ph.D. '71), Herbert Cole (Ph.D. '68), and Susan Vogel (Metropolitan Museum of Art).

All three emphasized Doug's fundamental contribution to the emergence of the serious study of Primitive art as a recognized branch of general art history as exemplified in his research, his teaching, and what might be called his evangelism. Each highlighted different aspects of his work and his personality—his rigid standards of performance, his intel-

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We have chosen a Pre-Columbian work as the second object from the Columbia University collections to be published in the Newsletter. This handsome crab-plate is from Sitio Conte in Panama where it was excavated by Samuel K. Lothrop. A product of the Coclé culture, it dates to the Panama Period V, A.D. 500-700. It came from the Lothrop Collection and was presented to the University by Ms. Rene A. Wormser.

### A Message from the Chairman (cont.)

The Department and the University have announced their commitment to continue the teaching and research in the fields in which Doug made Columbia an international center. A new dimension has been added to that commitment by the creation of an associated group of the Advisory Council of the Department, Associates in Primitive and Pre-Columbian Art. By joining the Department's activities in these fields with a larger group of collectors, curators, and scholars, the Associates will provide a further base of support for our Primitive and Pre-Columbian program.

In closing, I would like to express my appreciation to Professor ALFRED FRAZER, who has been serving as editor of these most recent—and most lively as well as informative—issues of the *Newsletter*. On behalf of both of us and of all our colleagues, I urge you, alumni, on all levels, to keep us posted regarding your activities. We do hope that the

*Newsletter* will serve to keep us in touch with you and you in touch with one another. Indeed, we are still anxious to see the development of an active organization of the alumni of the Department. As I said, the enthusiasm generated in Schermerhorn is infectious.

—David Rosand

### Douglas Fraser, (cont.)

lectual integrity, his scholarly commitment—and each touched upon his deep humanity.

Doug Fraser leaves two monuments. His body of published scholarship in the arts of Africa and Oceania and the program in Primitive and Pre-Columbian art history in this Department (see the article by Esther Pasztory elsewhere in the *Newsletter*). And he leaves two families: his immediate family, his former wife, Betty, and three children, David, Michael, and Victoria, and a scarcely less immediate family—his large number of successful, creative students now serving in many American universities and museums. □

### Douglas Fraser Memorial Symposium

The Columbia University Seminar in Primitive and Pre-Columbian Art and the Associates in Primitive and Pre-Columbian Art of the Advisory Council of the Department presented a symposium on these fields of study as a memorial to Douglas Fraser on Friday and Saturday, April 15 and 16, at the International Affairs Building. The tentative program at the time the *Newsletter* goes to press includes the presentations of half-hour papers by the following of Doug's students: George Preston (Ph.D. '73), "Douglas Fraser's Art History: Formalist, Diffusionist, Structuralist to Culture Historian"; Frieda Rosenthal (M.A. '69), "Collecting Oceanic Art"; Suzanne Blier (Ph.D. '81), "African Heavenly Temples"; Jerry Feldman (Ph.D. '77), "Dutch Galleons and Southern Nias Palaces"; Jeanette Peterson (M.A. '65), "Fauna and Flora in the Frescoes of Malinalco: Paradise Converged"; Lee Anne Wilson (Ph.D. '80), "Bird Imagery as an Indication of Social and Religious Change in Southwestern Art"; Wendy Schonfeld (M.A. '79), "Benin Anthropomorphic Pendant Masks"; Cecelia Klein (Ph.D. '72), "The Snares of Mictlan: Aztec Cosmology as a Means of Social Control"; David Penney (M.A. '80), "Imagery of the Middle Woodland Period: The Birth of a North American Iconographic Tradition"; Monni Adams (Ph.D. '67), "A Prambanam Monument"; Herbert Cole (Ph.D. '68), "Igbo Okoroshi: A Reconstruction of Beauty/Beast Masquerades"; Esther Pasztory (Ph.D. '71), "The Ferocious Woman in Aztec Art"; John McKesson (M.A. '82), "Evolution of Fang Reliquary Sculpture"; Joan Vastokas (Ph.D. '66), "Birch Bark Records of the Ojibwa"; Deborah Waite (Ph.D. '69), "Art from the Western District of the Solomon Islands: A Semiological Study"; Carol Ann Lorenz (Ph.D. '80), "Clap for the Spirits: The Igbabonelimhir Masquerade of the Ishan of Nigeria";

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### Susana Torre, Schermerhorn Architect

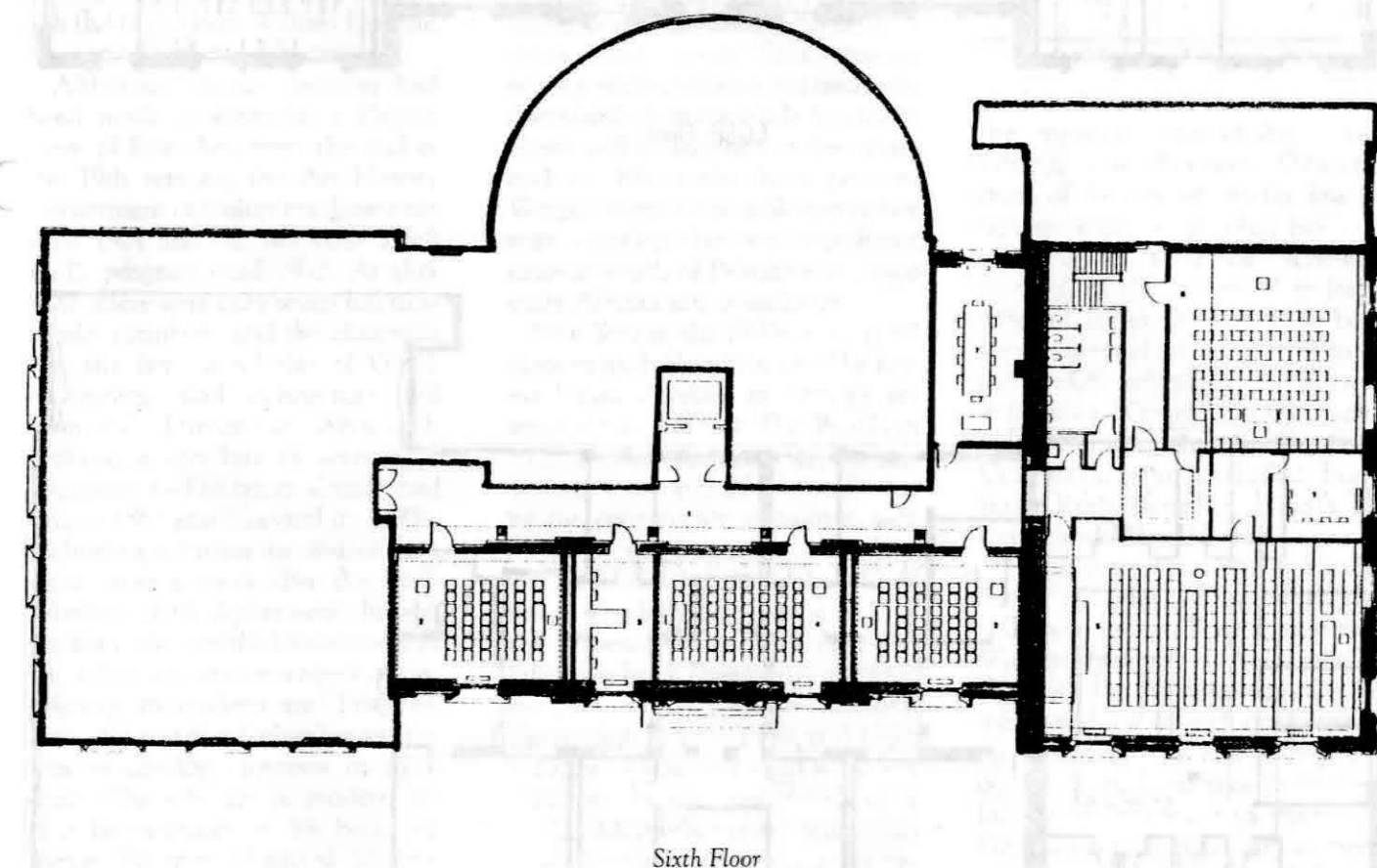
he plans for the thorough renovation and the enlargement of our space in Schermerhorn Hall, reported in the last *Newsletter*, are now far more advanced. Last spring Susana Torre was selected as the project's architect in association with Wank Adams Slavin Associates.

Torre is one of the most interesting young architects now practicing in New York. She was trained in her profession in her native Argentina. Since coming to New York she has designed a number of residences and apartments in the metropolitan area as well as in Argentina and the Caribbean, various corporate and profes-

sional offices, a restaurant, a U.N. embassy, and a remarkable series of lounges in the Old Pension Building in Washington commissioned by the National Endowment for the Arts and the General Services Administration. She has also established a reputation as an exhibition designer, with five such installations in her portfolio. She is a frequent contributor to the architectural press and is much in demand as a speaker throughout the country.

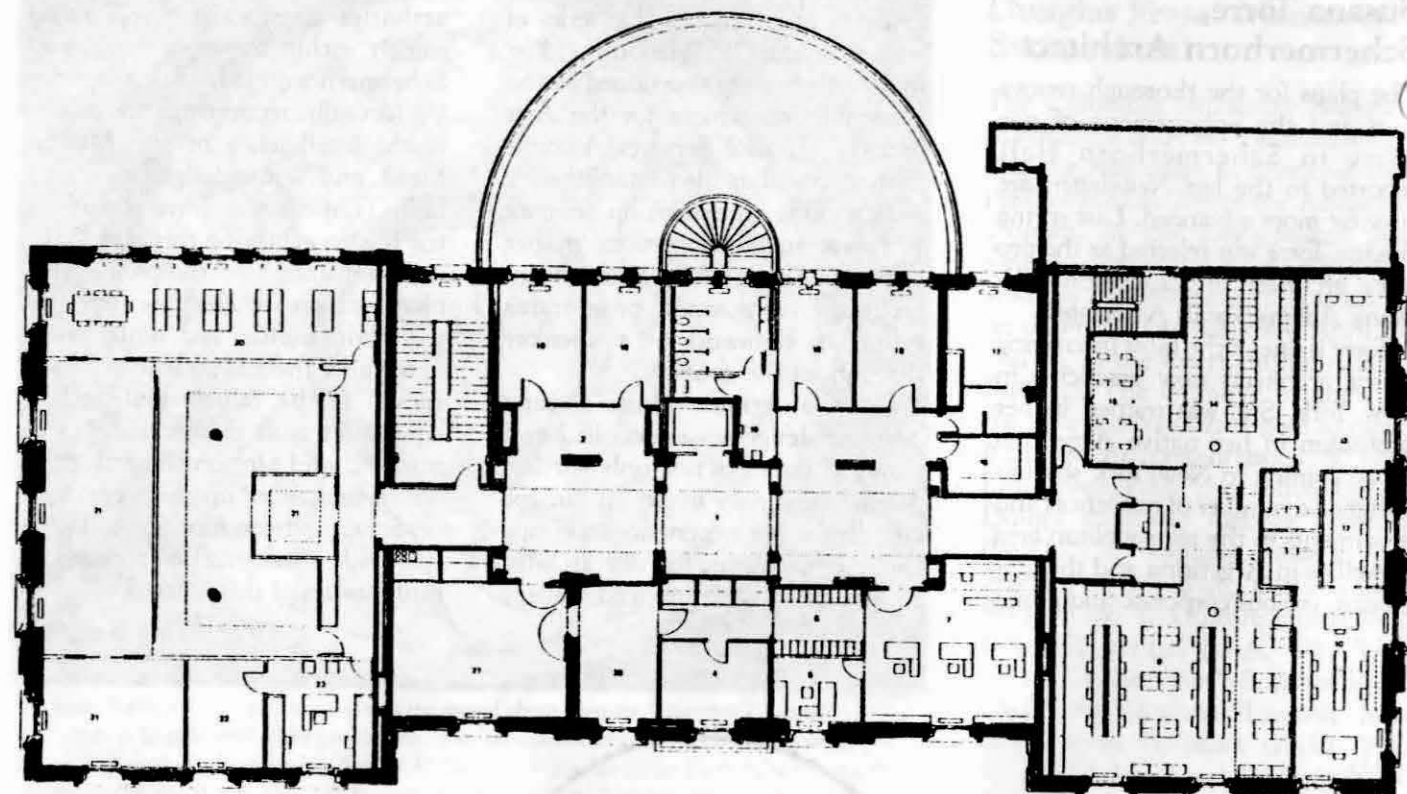
The Department chose Susana Torre to design its remodelled and enlarged quarters not only for her general excellence in design but specifically for her experience in sympathetic renovations, interior architecture, and exhibition and gallery

planning. The task of fitting our activities comfortably and handsomely within the rigid confines of Schermerhorn Hall, while maintaining (actually, recovering) the proportional intelligence of the McKim, Mead, and White design, is no easy task. That Susana Torre is well on the way to achieving this goal for us is demonstrated by the preliminary plans, which we illustrate here, for the sixth, eighth, and ninth floors (remember there is no seventh). Not shown is the refurbished and re-equipped lecture theater seating two hundred and fifty on the fifth floor and a smartened-up main entrance on Schermerhorn four. We will keep our readers informed of progress in future issues of this journal. □

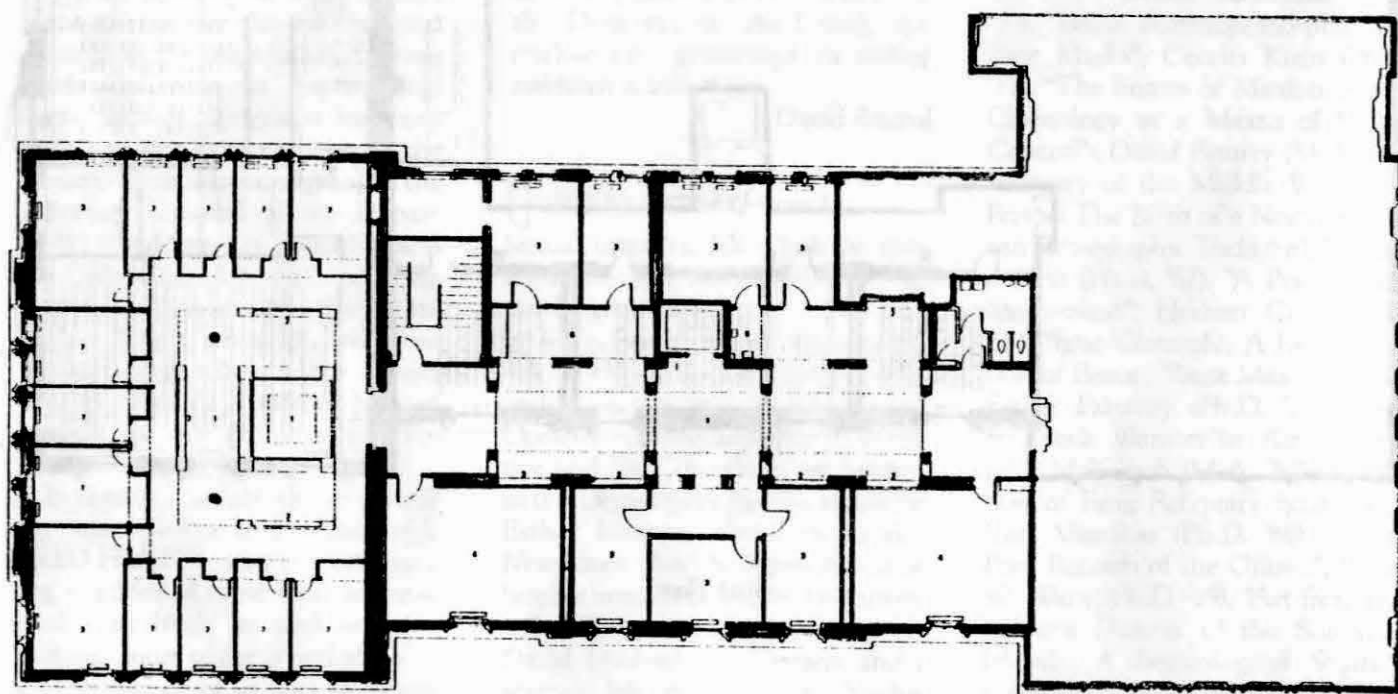


Sixth Floor





Eighth Floor



Ninth Floor

## History of the Primitive and Pre-Columbian Program in the Department of Art History at Columbia University

by Esther Pasztor

The first course taught at Columbia in the field of art history and archaeology was in 1903—the subject was Pre-Columbian art. In the same year, the Duc de Loubat, a patron of Pre-Columbian studies and a generous supporter of publications (especially of manuscripts) established a chair in Pre-Columbian archaeology, which coincided with the advent of the Department of Anthropology at Columbia. The first Loubat Professor was Marshall Saville, who had been at the Museum of the American Indian and whose specialty was the Aztecs of Mexico. Peruvian archaeology was taught by Adolf Bandelier. The last Loubat Professor was the Peruvianist William Duncan Strong.

Although various attempts had been made to establish a Department of Fine Arts from the end of the 19th century, the Art History Department of Columbia dates only from 1921 and did not offer a full Ph.D. program until 1933. At that time, there were only seven full-time faculty members, and the chairman was the famous scholar of Greek archaeology and architecture, William Bell Dinsmoor. Although Columbia was late in starting a department—Princeton already had one in 1863 and Harvard in 1890—Columbia was more innovative than most other schools after the establishment of its department. In writing the history of the Department in the 1950s, Dinsmoor singled out its offerings in modern and Primitive art and noted that Columbia was the first to develop programs in these areas. The scholars of modern art that he mentions in his book are Meyer Schapiro, Richard Upjohn, Emerson Swift, and—surprisingly—Paul Wingert, who had written a book on the sculpture of William Zorach in 1938.

Paul Wingert, of course, is best known for starting the first art his-

tory program in Primitive art in the U.S. at Columbia. He was a 1929 Columbia College graduate, who worked from 1929 to 1932 as secretary in the Department of Fine Arts, Archaeology, and Music, as it was then called. From 1932 to 1942, he was curator in charge of the slide collection. These jobs supported his graduate studies, which were in traditional European fields, especially French Renaissance sculpture and modern art. He began teaching in the late 1930s. By the 1940s, he had succeeded in convincing the Department to offer a course in Primitive art in the Extension Division, which later became the School of General Studies.

Wingert's interest in Primitive art seems to have grown out of his work on modern sculpture. This is not surprising, since Primitive art had been discovered by avant-garde European artists well in advance of the critics and art historians. It is perhaps Wingert's interest in sculpture rather than painting that was significant, since so much of Primitive art, especially African art, is sculpture.

New York in the 1930s was a good place to study Primitive art. The first exhibition devoted to African art was held in 1923 at The Brooklyn Museum, but the fact that African art had truly arrived was indicated by the enormously influential exhibition at the Museum of Modern Art in 1935. By 1938, Robert Goldwater, who later became the head of the Museum of Primitive Art, published the book *Primitivism and Modern Art*. (This was his doctoral dissertation—in the 1930s and 1940s a doctorate was only valid when the dissertation was published as a book.) Meyer Schapiro was associated with this dissertation, as he was later to be associated with Wingert's. While Wingert was still a curator and student, the famous Belgian Africanist Franz Olbrechts was a visiting professor in the Department at Columbia and taught a course in

## Fraser Memorial Symposium (cont.)

George Corbin (Ph.D. '73), "Kairak Baining Masks in European and American Museums"; Tom Shaw (Ph.D. '81), "Fulani Art and Concepts of Beauty"; Aldona Jonaitis (Ph.D. '77), "Style and Meaning in Tlingit Shamanic Art."

The proceedings also recognized Doug's other great interests—good food, drink, and fellowship at a luncheon and dinner on Friday and a luncheon and cocktail party on Saturday. □

## In our Next Issue

We will feature in our next issue an article on the Department's alumni who are now active as art dealers both here and abroad. □

1937 on Negro art, the same year as the important Art of the Congo exhibition in Antwerp. Olbrechts' study of African art was the first systematic analysis, in what has now come to be called the "style-area" method, of the sculptural styles of different tribes. It must have been very influential on Wingert, who visited the Olbrechts later that summer in Belgium. Wingert also knew some of the famous anthropologists at Columbia, who included Franz Boas, Ruth Benedict, Gladys Reichard, and Marion Smith.

The Department of Art History listed all relevant anthropology courses in its catalogue at that time. Wingert had an excellent relationship with the Anthropology Department, and his courses on Primitive art were taken by many anthropology students. Even though by 1940 his major interest had shifted to Primitive art, Wingert still planned to write his dissertation on French Renaissance sculpture. The project had to be abandoned, however; a circumstance he blamed on the outbreak of the Second World War.

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## Primitive and Pre-Columbian Program (cont.)

Instead, he turned to American Indian sculpture of the northwest coast and applied the descriptive style-area method to it. This book was completed and Wingert's degree awarded in 1949, the year the graduate program in Primitive art began at Columbia.

Wingert led a productive scholarly life in the years between 1946 and 1962. He wrote the catalogues to several exhibitions on the arts of Africa, Oceania, and the northwest coast and advised most of the major museums and private collections, such as the Morton May Collection in St. Louis. He also taught courses devoted to Oceanic, American Indian, African, Indonesian, and Pre-Columbian art as well as courses on Primitive architecture and the influence of Primitive art on modern art. In the meantime, he created an extensive slide collection and library for teaching and research. Among the valuable slide collections he acquired for the Department were 1500 lantern slides on Pre-Columbian art from Spinden, the great Mayanist, who was curator of The Brooklyn Museum.

Wingert's book *Primitive Art*, which appeared in 1962, was a synthesis of his scholarly career and his last major publication. Characteristically, he avoided excessive specialization and always thought of the field as a whole. This approach was continued by Douglas Fraser and still distinguishes Columbia's program from that of other universities, which tend to emphasize individual fields—African, American Indian, or Pre-Columbian studies.

Douglas Fraser was Wingert's finest student. Like Wingert, he received his undergraduate degree from Columbia; after several years in the Navy, he entered the graduate school in 1951, only three years after the establishment of the graduate program in Primitive art. Although he was a very different personality from Wingert—disagreements char-

acterized the last decade of their association—Fraser was in a very genuine sense following in Wingert's footsteps. While Wingert was a quiet aesthete who loved art objects and was a passionate collector, Fraser was always more interested in intellectual issues and in education. Like Wingert, however, his major aim in life was to further the study of Primitive art as an academic discipline. His greatest days were perhaps in the mid-1960s, when the American government decided to support the study of non-Western art by major grants. During this time, Columbia received as much as \$90,000 for fellowships in a three-year period. Fraser had taken upon himself the task of organizing and administering the NDEA grants, and he devoted himself to the cause of *all* non-Western arts, which sometimes annoyed his less aggressive colleagues.

Fraser's major objective was to educate a generation of scholars who would teach Primitive art at other universities. He always placed great emphasis on reaching and educating the largest possible audience. He had trained more scholars in Primitive art than anyone else of his generation, and his influence is evident in all areas—African, Oceanic, American Indian, and even Pre-Columbian studies. At this time, twenty of his students are teaching in as many institutions, and many more have been inspired by his lectures. Like Wingert, he believed in exploring all areas. Fraser was instrumental in bringing Gordon Ekholm of the American Museum of Natural History to Columbia to teach courses in Mesoamerican studies and to participate in oral examinations and dissertation guidance.

As a scholar, Fraser differed greatly from Wingert, but, again, like Wingert, he was strongly influenced at a critical time in his education by a European scholar. Fraser studied with the Viennese art historian Robert Heine-Geldern in the late 1950s in preparation for his dissertation on Torres Straits art, which he completed in 1959. The style-area

method that Wingert taught was useful in setting up a typology of different styles and in the evaluation of the quality of Primitive art objects. It was, however, not a *history* of art and lacked a certain intellectual curiosity, failing to ask how and why these traditions developed. Fraser's ambition was to recreate a lost history of art for the primitive world. The method that allowed him to do this was what anthropologists call "diffusionism," or a reconstruction of the diffusion of artistic styles and motifs over time. By means of characteristic designs, Fraser believed he could date the original appearance of certain artistic ideas. The diffusionist approach is central to art history—art historians are familiar with tracing new ideas, such as the twin-tower facade in medieval architecture, over several centuries and throughout many countries. Fraser was influenced in this approach by Rudolf Wittkower, then the chairman of the Department at Columbia. Wittkower had written several famous diffusionist articles, such as the "Eagle and Serpent" and a study of the history of monsters, "Marvels of the East." Diffusion and historical reconstruction had been popular in anthropology at the turn of the century and older European scholars, such as Heine-Geldern, still continued it. By the 1960s, however, American anthropologists considered historical reconstructions based on the diffusion of motifs unscientific. Fraser was considered controversial, and his first book, *Primitive Art*, published in 1962 at the same time as Wingert's *Primitive Art*, received some mixed reviews. Fraser, however, had a combative spirit and held to his views. In 1967 he went on to organize with several other Columbia professors a grand five-day symposium entitled *The Ch'u Silk Manuscript: Early Chinese Art and the Pacific Basin*. This symposium, which he called a "diffusionist's paradise," examined ancient Chinese art and its influence on Southeast Asia and the islands of Oceania, and brought together

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## Edith Porada: Knowing the Ancient Near East

The last issue of the *Newsletter* briefly announced the official retirement of Professor Edith Porada and promised a special feature on her work in this issue. Edith Porada, who took her degree in ancient Near Eastern archaeology at the University of Vienna under Victor Christian, has devoted her scholarly career to that field, particularly the subdivisions dealing with seals and sealings. Since her publication in 1948 of the seals in the Pierpont Morgan Library, Professor Porada has been recognized as the world's authority on ancient seals. Through a detailed analysis of seal designs and their construction and a thorough investigation of their iconography, despite limited aid from texts, she has accumulated a body of information based on pictorial material which constitutes a major addition to the knowledge of the field. With these miniature images, she has illuminated a variety of aspects of ancient studies that are as wide ranging as her own scholarly curiosity.

Professor Porada came to Columbia in 1958 from Queens College. During the next twenty-two years, her cumulative scholarly achievement was recognized by an honorary degree from Smith College, election as a fellow of the American Academy of Arts and Letters, as a correspond-



Edith Porada

ing fellow of the British Academy, as a member of the American Philosophical Society, as a fellow of the Pierpont Morgan Library, as a corresponding member of the Austrian Academy of Sciences; and the award of the Gold Medal of the American Institute of Archaeology.

For Edith Porada, however, her highest honors have come from the students she has taught. As a small tribute to her, the *Newsletter* is publishing a chronological list of the doctoral students in the Department whom Professor Porada has sponsored, their dissertations, and the publications based on those disserta-



An impression of one of the finest Middle Assyrian (13th century B.C.) cylinder seals in existence, Pierpont Morgan Library 601. Selected by Professor Porada for illustration for its superb quality and iconographic importance.

tions: MAURITZ MANNING VAN LOON, "Uartian Art," 1964 (Ann Arbor, Mich., 1967, no. 67-10,391; *Dissertation Abstracts* v. 28, no. 12-A, June 1968, pp. 4970-4971; Istanbul, Nederlands Historisch-Archaeologisch Instituut, 1966); DEBORAH THOMPSON, "A Discussion of Sasanian Stucco with Special Reference to the Material from Chal Tarkhan in the Philadelphia

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## Primitive and Pre-Columbian Program (cont.)

scholars from all over the world. Fraser and his graduate students prepared a photographic exhibition and catalogue in association with this symposium.

Although Fraser's name was firmly attached to the diffusionist label, he was neither narrow nor dogmatic. Characteristic of his intellectual adventurousness, he experimented with several different approaches to the study of Primitive art, especially in the 1960s. As early as 1965, he was interested in the relationship of art and society and began to edit an important book entitled *African Art and Leadership* with the collaboration of his student Herbert (Skip) Cole. The book was finally published in 1972. In 1966 he published *The Many Faces of Primitive Art*, an anthology of essays demonstrating a variety of approaches that he used in teaching. In 1968 his book entitled *Primitive Architecture* appeared. Although a brief survey, it is a landmark study full of ideas that others have explored more recently in greater detail.

After 1968 Fraser shifted his interest from Oceania to Africa and to structuralist analysis. The photographic exhibition, *Early Chinese Art and its Influence in the Pacific*, had traveled to about a dozen museums and universities, and Fraser felt that such scholarly exhibits offered a significant alternative to more expensive art exhibitions and would reach a wider audience, especially in the schools. His last major completed

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## Primitive and Pre-Columbian Program (cont.)

project was another photographic exhibition and the accompanying catalogue written by graduate students. The exhibition was entitled *African Art as Philosophy* and was held in 1974 at Columbia in conjunction with an Africanist conference. In this catalogue, he and his students examined some of the underlying tenets of African thought as expressed in the visual arts. This work is a classic in the field of African art—unfortunately, only a small number of copies was printed and it remains relatively inaccessible (in fact many of Fraser's works are out of print).

In the last years of his life, Fraser began work on the Benin art of Nigeria, but never brought this major project to completion. Only a few articles and book reviews indicate the direction of these studies, but they, though small in number, made a major impact on the field. Another major undertaking he began was an iconographic index of Primitive art for which several thousand cards were completed. Fraser died unexpectedly last spring and perhaps it is too early to evaluate his achievements fully. Though some of his work remains unfinished, Fraser's contribution to all fields of Primitive art has been enormous.

Fraser was the "conscience" for the scholarly community in Primitive art. He was known for his serious book reviews, in which he would not suffer scholarly pomposity or specious logic, and he never worried about making enemies. He was a difficult yet brilliant scholar and teacher, and perhaps none of his contemporaries could match him in the breadth of his knowledge and his intellectual integrity.

I had the privilege of studying both with Wingert and Fraser. In their very different ways both generated an enormous amount of enthusiasm and dedication to Primitive and Pre-Columbian art. The students in these programs were made to feel

that they were pioneers in a new field, that they carried a special responsibility, and had to live up to the highest standards. Wingert founded an academic discipline, but Fraser created a school of scholars, and despite the growing number of colleges that now teach some aspect of Primitive art, Columbia is still number one in the field. □

## Knowing the Ancient Near East (cont.)

Museum of Art," 1965 (Ann Arbor, Mich., 1969, no. 570; *Dissertation Abstracts* v. 29, no. 8, March 1969, pp. 3054-3055); ANN FARKAS, "The Origins of the Monumental Art of the Persian Empire," 1967 (Ann Arbor, Mich., 1967, no. 67-14,039; *Dissertation Abstracts* v. 28, no. 10-A, April 1968, pp. 4065-4066; *Achaemenid Sculpture*, Istanbul, Nederlands Historisch-Archaeologisch Instituut, 1974); PIRHIYA BECK, "Problems in the Glyptic Art of Palestine," 1967 (Ann Arbor, Mich., 1970, no. 70-23,424; *Dissertation Abstracts* v. 31, no. 6-A, Dec. 1970, p. 2823); NANCY WAGGONER, "The Alexander Mint at Babylon," under the direction of Dr. M. Thompson, 1968 (Ann Arbor, Mich., 1969, no. 435; "Tetradrachms from Babylon," *Greek Numismatics and Archaeology, Essays in Honor of M. Thompson*, Belgium, 1979); PAULINE ALBENDA, "The Representation of the Human Figure on the Assyrian Wall Relief," 1969 (Ann Arbor, Mich., 1969, no. 17,571; "Expressions of Kingship in Assyrian Art," *Journal of the Ancient Near Eastern Society of Columbia University*, v. 2, no. 1, Winter, 1969, pp. 41-52); HILDRETH YORKOFF, "The Stag in the Ancient Near East," 1971 (Ann Arbor, Mich., 1972, no. 72-1408); DOMINIQUE PETRONELLA MARGARET COLLON, "The Seal Impressions from Tell Atchana-Alalakh," 1971 (Ann Arbor, Mich., 1975, no. 75-25,663; *Alter Orient und altes Testament*, Bd. 27, 1975); SARANTIS SYMENOGLU, "Recent Mycenaean

Findings from Thebes: Mycenaean Pottery, Ivories, and a Workshop for Jewelry from the Property of Mr. A. Kordatzis (Oedipus St. 14), Thebes, Greece," 1971 (Ann Arbor, Mich., no. 74-29,668; Göteborg, *Studies in Mediterranean Archaeology*, v. 35, 1973); IRENE WINTER, "North Syria in the Early First Millennium B.C. with Special Reference to Ivory Carving," 1973 (Ann Arbor, Mich., 1976, no. 76-735; "Phoenician and North Syrian Ivory Carving in Historical Context: Questions of Style and Distribution," *Iraq* v. 38, 1976, pp. 1-22; "Is There a South Syrian Style of Ivory Carving?" *Iraq* v. 43, 1981, pp. 101-130); BETTY LOUISE SCHLOSSMAN, "Metropolitan and Provincial Styles in Mesopotamia and the Surrounding Land in the Late Third and Early Second Millennium B.C.," 1975 (Ann Arbor, Mich., 1976, no. 76-12,780; "Portraiture in Mesopotamia in the Late Third and Early Second Millennium B.C.," *Archiv für Orientforschung* v. 26, 1978/1979, pp. 56-77); PRUDENCE OLIVER HARPER, "Royal Imagery on Sasanian Silver Vessels: A Source for the History and Culture of the Sasanian Period," 1977 (Ann Arbor, Mich., 1979, no. 79-16,415; *Silver Vessels of the Sasanian Period*, with a technical study by Pieter Meyers. New York, Metropolitan Museum of Art, 1981); AYAKO IMAI, "Some Aspects of 'Phoenician Bowls' with Special Reference to the Proto-Cypriote Class and Cypro-Phoenician Class," 1977; TRUDY KAWAMI, "Parthian Monumental Art in Iran," 1979; SALLY SECREST DUNHAM, "A Study of Ancient Mesopotamian Foundations," 1980 (Ann Arbor, Mich., 1980, no. 80-16,918); ASLIHAN YENER, "Third Millennium B.C. Interregional Exchange of Southwest Asia with Special Reference to the Kaban Region of Turkey," 1980; CORETHIA QUALLS, "Boats of Mesopotamia before 2,000 B.C.," 1981; OGDEN GOULET, "Two Aspects of the Royal Palace in the Egyptian Old Kingdom," 1982; ELIZABETH FORTE, "The Iconography

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## ALUMNI NOTES

LILIAN ARMSTRONG (Ph.D. '66), professor of art history at Wellesley College, has recently published a book entitled *Renaissance Miniature Painters and Classical Imagery: The Master of the Putti and his Venetian Workshop* (London, 1981).

ANNETTE BLAUGRUND (M.Phil. '81) is assistant curator in the Department of Paintings and Sculpture at the Brooklyn Museum.

LARISSA BONFANTE (Ph.D. '66) is professor and chairman in the Department of Classics at New York University. Her book, *Out of Etruria: Etruscan Influence North and South* (BAR-S103, 1981), was recently published. The book deals mainly with the Situla art of northern Italy and modern Yugoslavia and the pre-urban civilization that developed in those areas under the impact of Etruscan culture from the south. The book includes a chapter on the language of the Situla people written by her father, Giuliano Bonfante, who is a linguist.

MICHAEL BOTWINICK (M.A. '67), director of the Brooklyn Museum, has been named the director of the Corcoran Gallery and School of Art in Washington, D.C.

SUSAN BRAUNSTEIN (M.A. '79) has finished working on a major permanent reinstallation of the biblical archaeological collection at the Jewish Museum in New York. "Israel in Antiquity" is the title of the exhibition. The artifacts extend from 1,000 B.C. into the Hellenistic and Roman eras, and, according to the *New York Times* (July 9, 1982), convey an impression of continuity in an extraordinary period.

JANET BUERGER (Ph.D. '79), a curator at the International Museum of Photography at the George Eastman House in Rochester, organized an exhibition entitled "The Era of the French Calotype" at Eastman House this autumn and has written a catalogue for the show.

CHERYL A. CIBULKA (M.A. '82) is the curator of the Adams Davidson Galleries in Washington, D.C. In May of 1982 the Department received a copy of Cheryl's impressive exhibition catalogue, *Quiet Places: The American Landscapes of Washington Whittredge*.

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## Knowing the Ancient Near East (cont.)

of Syrian Cylinder Seals of the Second Millennium B.C.," 1982. Along with these, there are nine more students who are writing or planning their dissertations with Professor Porada.

Professor Porada continues to be an active, creative force contributing to the progress of ancient Near Eastern scholarship. Recently, along with several other articles, she has written "Remarks on the Tod Treasure in Egypt," in *Societies and Languages of the Ancient Near East, Studies in Honor of I. M. Diakonoff*, Warminster, 1982, pp. 285-303, and an essay, "Stamp and Cylinder Seals of the Ancient Near East," for the exhibition catalogue *Ancient Bronzes, Ceramics, and Seals* (Los Angeles County Museum, 1981). She has written an introduction to and edited *Ancient Art in Seals* (Princeton, 1980). Forthcoming are a chronology of ancient Mesopotamia from the Neolithic Period to 1,600 B.C. in collaboration with Sally S. Dunham and Donald Hansen, a book on the art of ancient Iran to be published by UTET, and *Stamp Seals in North American Collections*, the second volume of her monumental corpus, as well as a catalogue of ancient metalwork in the Sackler Collection at Columbia.

Jointly with William Voelke (M.A. '65), associate curator of medieval and Renaissance manuscripts with the Pierpont Morgan Library, Carol Neuman de Vegvar, David Castriota (Ph.D. '81), a Mellon Fellow, Francesca Rochberg-Halton, a McArthur Fellow, and several graduate students, Professor Porada is currently working on an exhibition,

"Symbolic Animals, Monsters, and Demons in Antiquity and the Middle Ages," at the Pierpont Morgan Library, scheduled to open February 9, 1983. Professor Porada holds a Guggenheim Fellowship for the calendar year 1983 to work on a catalogue of cylinder seals from the second millennium B.C. in the British Museum. With so many projects in tow, it is obvious we shall long continue to see Professor Porada hurrying from Schermerhorn to Avery, clad in her familiar mink coat and neatly balancing two voluminous briefcases stuffed with books and notes. □

## Treasures of Avery Library Illuminate Architectural Theory and Practice

Under the title "Architectural Theory and Practice from Alberti to Ledoux," fifty handsomely illustrated architectural treatises, treasures from the great holdings in rare books in our Avery Library, were exhibited in Low Rotunda from November 4 to December 2 of last year. The exhibition was accompanied by a volume under the same title written by Dora Wiebenson of the University of Virginia, which also accompanied an exhibition of comparable material in Yale's Sterling Library in the spring of last year and which will accompany a similar exhibition of items in the Alderman Library at the University of Virginia this spring. A revised edition is in preparation. Each show was independent and Avery's exhibition was the richest.

Among the rare works displayed with extensive labelling were the first printed text of Vitruvius (Rome 1486/92) and Francesco Colonna's *Hypnerotomachia Polifili* (Venice, 1499), the first illustrated architectural book; Sir Henry Wootton's *The Elements of Architecture* (London, 1624), the first English treatise on architecture in the form of a brief handbook for the amateur; splendid early editions of Serlio, Palladio, and Philibert Delorme, and beautiful copies of treatises by Borromini, Guarini, and Fischer von Erlach. □



## ALUMNI NOTES (cont.)

DOMINIQUE COLLON (Ph.D. '71) has recently brought out the second volume on cylinder seals in the *Catalogue of Western Asiatic Seals in the British Museum*, which is published by the museum. This volume covers seals of the Akkadian, post-Akkadian, and Ur III periods.

BARBARA DE MOTT (Ph.D. '79): The UMI Press of Ann Arbor, in its *Studies in the Fine Arts: Iconography IV*, has published Barbara's *Dogon Masks: A Structural Study of Form and Meaning*.

LINDA FERBER (Ph.D. '73), curator of paintings and sculpture at the Brooklyn Museum and currently serving as acting director, has contributed a fifty-page introductory essay to the catalogue *Tokens of a Friendship: Miniature Watercolours by William T. Richards from the Richard and Gloria Manney Collection* that accompanied the exhibition that opened at the Metropolitan Museum of Art in November. The exhibition organized 110 remarkable 3" x 5" water-color miniatures of American and European landscapes that the nineteenth-century Philadelphia painter was in the habit of presenting to his friends and patrons, chief among whom was the industrialist and collector George Whitney. These unusual miniatures, just the size of our old large glass plate lantern slides, look like small-scale versions of completely finished large paintings. All 110 miniatures are from the collection of Mr. and Mrs. Richard Manney, well-known connoisseurs and collectors of American art. Mr. Manney has recently joined the Department's Advisory Council.

MORRISON HECKSCHER (M.A. '69), curator of American decorative arts at the Metropolitan Museum of Art, is completing his catalogue of the Met's Queen Anne and Chippendale furniture. A colleague of Morrison's is NATALIE SPASSKY (M.A. '65), associate curator of American painting and sculpture. Her second volume of the *Catalogue*

of American Paintings in the Metropolitan Museum of Art will appear this year; her beautiful issue of the Met's *Bulletin* on Winslow Homer was one of the museum's most winning publications of last year.

ALDONA JONAITIS (Ph.D. '77) has been promoted to associate professor at the State University of New York at Stony Brook and elected chairman of its Department of Art, a post once held by JACQUES GUILLMAIN (Ph.D. '58).

FRED KLEINER (Ph.D. '73), associate professor of art history and departmental chairman at Boston University, has received an ACLS

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## New Ph.D. recipients and their Dissertation Topics

Since the autumn term of 1981, eleven advanced students have deposited their doctoral dissertations: Gloria Gilmore-House, "The Mid-Fifteenth Century Stained Glass by André Robin in Saint-Maurice Cathedral, Angiers, France," sponsor, Hayward; Robert Barry Simon, "Bronzino's Portraits of Cosimo de' Medici," sponsor, Rosand; Babette Bohn, "The Drawings of Lodovico Carracci," sponsors, Hibbard and Rosand; Arline Meyer, "The Landscape Paintings of John Wootton, Painter of the Augustan Age," sponsor, Staley; Fred Barry Adelson, "Alvan Fisher (1792-1863), Pioneer in American Landscape Painting," sponsors, Novak and Ferber; Peter Daniel Larisey, "The Landscape Painting of Lawren Stewart Harris," sponsors, Staley and Novak; Adele La Barre Starensier, "An Art Historical Study of the Byzantine Silk Industry," sponsor, Frazer; Mary Norman Woods, "American Architect and Building News: 1876-1907," sponsor, Collins; Joseph Charles Forte, "Political Ideology and Artistic Theory in Poussin's Grande Galerie of the Louvre," sponsor, Hibbard; Claudia Rousseau, "Cosimo I de' Medici and Astrology: the Symbolism of Prophecy," sponsor, Beck;

Dennis Paul Doordan, "Architecture and Politics in Fascist Italy: Il movimento Italiano per L'Architettura Razionale, 1928-1932," sponsor, Bletter. □

## Wedding Bells and Bassinets

Our alumni and graduate students—even members of our faculty—not only write dissertations and books, organize exhibitions, and write catalogues, they also fall in love, get married, and have children. The following are newsbriefs from the lighter side of the *Newsletter*:

Assistant Professor JERRILYNN DODDS, our resident Islamicist and Hispanicist, was married to Charles Gifford last spring. Mr. Gifford is an architect with the New York firm of Hardy, Holtzman, Pfeiffer, one of the country's leading post-modernist offices. If stalactite vaults appear in their forthcoming work, we will know whom to blame.

PETER GALASSI (M.Phil. '79), associate curator of photography at the Museum of Modern Art, married Genevieve Christy. Mrs. Galassi is engaged in the international shoe design business. Will Peter now replace Bernard Rudofsky in blazing the trail in footwear shows at MOMA?

ROBERT SOBIESZEK (M.Phil. '81), who is chairman of still photography at George Eastman House in Rochester, has recently married Sonja Flavin. And KIRSTEN KEEN (also M.Phil. '81) has married Luke Powell, a landscape photographer.

INGE JACKSON REIST (M.Phil. '76), lecturer and research curator at The Frick Collection, and her husband, Jay Derek Reist, the much admired photorealist painter, are the proud parents of their first child, Jay Tyson Reist.

JIM HOEKEMA (M.A. '72) and his wife, Laura Vellenga Hoekema, announce the birth of a son, Charles Colin, on November 5 of last year. The Hoekemas live at 448 East 700 North, Orem, Utah 84057. □

## ALUMNI NOTES (cont.)

grant for a study of the now lost arch of the Emperor Nero in the Roman Forum.

HARRIET LERNER (M.A. '75) is administrative coordinator for public affairs with the Pechiney Ugine Kuhlmann Corporation in Connecticut.

JAMES MARROW (Ph.D. '75): Jim's book, *Passion Iconography in Northern European Art of the Later Middle Ages*, has been glowingly reviewed by Anne Van Buren in *The Art Bulletin* (64, 1982). She characterizes it as the second revolution in the study of Northern Renaissance art, the first having been Panofsky's *Early Netherlandish Painting*. Panofsky would not have been surprised, as he predicted that the subject would have to be re-examined a generation after him.

MERRITT MEYER (M.A. '73) is the managing partner of Mermaid-Neptune Development Corporation in Manhattan. His company is trying to build affordable homes for working New Yorkers in Coney Island—in spite of cutbacks in federal subsidies.

KATHERINE J. MICHAELSEN (Ph.D. '75) is an instructor on the faculty of the Fashion Institute of Technology in New York.

CLARK V. POLING (Ph.D. '73) is the newly appointed director of the Museum of Art and Archaeology at Emory University where he is also associate professor of art history. Clark will be installing the museum in newly remodeled quarters designed by architect Michael Graves.

DONALD ROSENTHAL (Ph.D. '78) is the curator of collections at the Memorial Art Gallery at the University of Rochester. This past summer he mounted a major exhibition of French Orientalist painting at the gallery and wrote the show's handsome catalogue. After leaving Rochester in October, the exhibition moved to the Neuberger Museum at

the State University of New York at Purchase. A portion of Don's dissertation on Auguste appeared in *Burlington Magazine* (1982).

LUCILLE ROUSSIN-GOOR (M.Phil. '73) and her husband, Joel, announced the adoption of a daughter, Beruria Eliana, on December 3, 1981. Best wishes for great happiness to the Goors. Lucille continues to be active in Graduate Studies alumni affairs.

KAREN S. RUBINSON (Ph.D. '76) is now directing her own business, Key Perspectives, which markets humanities information of various kinds to business concerns. Among her firm's clients are the New York Stock Exchange, Citibank, and the Guardian Life Insurance Company

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## For the Advancement of Learning: Fellowships, 1982-1983

Twenty-one students in the Department who have completed all of the requirements for the Ph.D. degree except for the preparation of their doctoral dissertations have received fellowships, in house or external, for the completion of their studies. They, their thesis subjects, and their fellowships are Kevin Avery, Champion International Fellowship in American Art, "The Influence of the Panorama on American Landscape Painting, 1845-1865"; Barry Bergdoll, Kress Foundation Fellowship, "Architectural Theory and Second Empire Politics: Léon Vaudoyer and the Marseilles Cathedral, 1845-72"; Patricia Ciaffa, Mellon Fellowship, "Edouard Vuillard's Portraits"; Christopher Couch, Columbia University Traveling Fellowship; Patricia Emison, Columbia University Traveling Fellowship, "Invenzione and the Italian Renaissance Print"; Mary Edwards, Kress Foundation Fellowship, "Frescoes by Altichiero and Avanzo in the Oratory of St. George in Padua"; Yael Even-Stein, Rudolf Wittkower Fellowship, "Artistic Collaboration in Florentine Workshops

of the 15th Century"; Peter Galassi, Metropolitan Museum of Art Fellowship, "Corot's First Trip to Italy and the Development of His Early Style"; Kristen Keen, Swann Fellowship, "Subjects from the *Fables* of La Fontaine in 19th-Century French Art"; Dorothy Kostouch, Metropolitan Museum of Art Fellowship, "The Sculpture of the keystones of Barcelona Cathedral"; Catherine Levesque, N.C. Smith Fellowship, National Gallery of Art, "Dutch Landscape Painting: 1560-1660"; Joseph Manca, Fulbright Fellowship, "The Complete Works of Ercole de' Roberti"; Elizabeth Valdez Moore, Mellon Foundation/Metropolitan Museum of Art Fellowship, "The Early Romanesque Sculpture of the Monastery of Santo Domingo de Silos"; Donald Sanders, National Endowment for the Arts Grants, "Model for the Analysis of Architecture and Testing on Materials from the Aegean Bronze Age site of Komos on Crete"; James Saslow, Whiting Foundation Fellowship, "Ganymede in the Renaissance"; Paula Spilner, Whiting Foundation Fellowship, "City Design and Civic Ideals in Florence, 1282-1434"; Judith Sund, Rudolf Wittkower Fellowship, "Van Gogh and French Naturalist Literature"; John Van de Grift, Lane-Cooper Fellowship, "Dionysiac Imagery in Roman Private Art of the Late Republic and the Early Empire"; William Wallace, Whiting Foundation Fellowship, "Michelangelo's Finished Drawings, 1527-1534"; and Amy Walsh, J. Paul Getty Museum Fellowship, "Paulus Potter and the Representation of Animals in Dutch Art."

In addition to the above listed students, thirty students who have not completed their doctoral examinations are now on Departmental or University fellowships. Some of these are also among the nineteen students who received Departmental research travel grants in the summer of 1982, grants whose funds have been raised individually and collectively by members, past and present, of the Department's Advisory Council. □



## ALUMNI NOTES (cont.)

of America. She is also an active member of the Institute for Research in History, an independent research institution coordinating the work of approximately 200 scholars representing a number of disciplines. Among its innovative activities is a program called Scholars in Transition, whose goal is to assist academics in the process of career change. If you would like more information about any of these programs, the address is 432 Park Avenue South, New York, N.Y. 10016; telephone (212) 689-1931.

EMILY J. SANO (M.Phil., '76), curator of Asian art at the Kimbell Art Museum in Fort Worth, has organized a remarkable exhibition on the theme "Japanese Buddhist Sculpture: A.D. 600-1300." Exhibited at the Kimbell and the Japan Society in New York, it is the first show of classical Japanese sculpture to tour America. The fifty-two objects, all on loan from temples and important collections in Japan, include seven officially designated as national treasures. Emily also wrote the exhibition catalogue in collaboration with Dr. Kyotaro Nishikawa of the Fine Arts Bureau of the Japanese Agency for Cultural Affairs. Writing in the *New York Times* in late November, Grace Glueck characterized the exhibition as "the most fascinating show in town." What a fine way for Emily to celebrate the successful defense of her doctoral dissertation.

ANNE SHAVER-CRANDELL (Ph.D. '74) has recently had her book, *The Middle Ages* published by Cambridge University Press as part of its History of Art series. The illustrations are of the work of artists and craftsmen of the period, and the text emphasizes the techniques, art, and society of the Middle Ages.

KATHLEEN J. SHELTON (Ph.D., '78) has been promoted to the rank of associate professor with tenure in the Department of Art at the University of Chicago. Congratulations, Kathy.

INNIS SHOEMAKER (Ph.D. '75): Among the fruits of Innis's long interest in the High Renaissance is *The Engravings of Marcantonio Raimondi*, an extensive and admirable catalogue of an exhibition of the master's work, jointly organized and exhibited by the Spencer Art Museum at the University of Kansas and by her own shop at the Ackland Art Museum at Chapel Hill, N.C.

DEBORAH STOTT (Ph.D. '75): Debbie's study, "Fatte à sembianza di pittura: Jacopo Sansovino's Bronze Reliefs in S. Marco," appeared in *The Art Bulletin* (64, 1982). The study examines a remarkably pictorial set of bronze reliefs that Sansovino made for the choir of San Marco in Venice. The argument that is developed in the light of the conception of *paragone* was first raised by Debbie in an NEH Seminar in Venice in 1979, conducted by David Rosand. She completed the work in 1980-1981 when she was a senior fellow at the American Academy in Rome. She continues to "burrow from within" at the University of Texas at Dallas.

EMILY UMBERGER (Ph.D. '81) is guest curator for the exhibition "Aztec Mexico: Discovery of Templo Mayor" at the American Museum of Natural History. The exhibition was organized by Mexico's National Institute of Anthropology and the Mexican Ministry of Foreign Affairs. The 114 objects in the exhibition—a small percentage of the 6,000 or so unearthed—come from the recently excavated Templo Mayor, the grandest temple of Tenochtitlán, ancient Mexico City. The *New York Times* (July 30, 1982) was much impressed by the quality of both the objects and the show.

AMY WALSH (M. Phil. '77) has been appointed a J. Paul Getty Fellow for 1982-1983 at the Getty Museum, Malibu.

SUSAN WOODFORD (Ph.D. '66) lectures at the British Museum and teaches Greek and Roman art for London University Extra-Mural. Her book *The Parthenon* is in its sec-

ond printing and another book, *The Art of Greece and Rome*, appeared in February 1982. A third book, *Looking at Pictures*, is due early in 1983 and is an introduction to art history. All three books are published by Cambridge University Press. She has published articles on Ajax and Achilles in the *Journal of Hellenic Studies* (1982) and in the *American Journal of Archaeology* (1980). She is also working on a number of entries about Heracles for the mythological lexicon (LIMC).

MARY NORMAN WOODS (Ph.D. '83) will be teaching architectural history at Pennsylvania State University in the winter and spring quarters of this year.

LYDIA GASSMAN (Ph.D. '81) and LAWRENCE O. GOEDDE III (M.Phil. '78) are both teaching in the  
(continued on page 13)

## From Medieval Enamel to Picasso's *Guernica*: The Columbia Art History Student Union's Autumn Lecture Series

The Columbia Art History Student Union has sponsored four lectures in its autumn series: October 22, Richard Shiff, University of North Carolina at Chapel Hill, "Basic Distinctions Between 'Expression' and 'Reference' in the Uses Painters Make of 'Models'"; October 29, Herbert Kessler, The Johns Hopkins University, "The Most Lamentable Relic in the British Museum: New Observations on the Cotton Genesis"; November 5, David Buckton, assistant keeper, Department of Medieval and Later Antiquities, The British Museum, "Technical, Economic, and Social Constraints on the Development of Medieval Enamel"; November 19, Nancy Troy, The Johns Hopkins University, "The Figure of Dance in de Stijl"; December 10, Werner Hofmann, director, Hamburg Kunsthalle, and visiting professor, Harvard University, "Picasso's *Guernica*". □

## ALUMNI NOTES (cont.)

McIntire Department of Art at the University of Virginia, Lydia in twentieth-century art and Larry in Baroque.

CAROLINE BOYLE ROSS (Ph.D. '80) will have her dissertation on Paul Sérusier published by UMI Research Press. She and her husband are now living in Lincoln, Mass. □

## Reff Guest Curator of Manet Exhibition at National Gallery

The National Gallery in Washington is commemorating the centenary of Edouard Manet's death with a major exhibition of the master's work. It comprises 100 works with a focus on nine of his masterpieces from the National Gallery's collection and from that of Mr. and Mrs. Paul Mellon. THEODORE REFF, professor of art history in our Department, as guest curator has organized the exhibition and has written its extensive catalogue. He has divided the show along nine thematic lines, among which are the Railway, the City Viewed, the Café and the Café-Concert, the Theatre and the Opera, the Street as Battleground, and the Public Holiday. The exhibition opened on December 5 and was on view through March 6; it will not travel. □

## Cafritz Mounts Late Braque Show at the Phillips Collection

Preceding Theodore Reff's Manet exhibition at the National Gallery was ROBERT C. CAFRITZ's (M.A. '78) "Georges Braque: The Late Paintings, 1940-1963," which opened at the Phillips Collection on October 9 last year and was seen in Washington through December 12. It has since moved to the California Palace of the Legion of Honor in San Francisco and from there travelled to the Walker Art Center in Minneapolis and the Museum of Fine Arts in

Houston. Robert, serving as adjunct curator for the exhibitions, not only selected the fifty canvases in the show but also wrote the introduction and the individual entries in the handsome, full-color catalogue, to which HERSCHEL CHIPP (Ph.D. '55) contributed an essay.

John Russell, writing in the *New York Times*, characterized the show as being about "the Braque that almost nobody knows" and "a genuine contribution to our knowledge of Braque in his centenary year" (Braque was born in the year that Manet died.) Russell went on to say that the show "comes to a celestial conclusion in a series of small landscapes based on the countryside near Braque's country house at Varangeville." □

## Columbia at the CAA Meetings in New York City, February 1982

Over the last couple of years, a great number of papers were presented by Columbia faculty, alumni, and graduate students at the annual meetings of the College Art Association. 1982 was no exception. Those who participated either as speakers or as chairmen of individual sessions were (in alphabetical order) Kenneth Bendiner (Ph.D. '79), Boston University; Suzanne Preston Blier (Ph.D. '81), Northwestern University; Charles E. Brownell (Ph.D. '76), Papers of Benjamin Henry Latrobe, Philadelphia; Assistant Professor Jerrilynn D. Dodds, Columbia University; Dennis P. Doordan (Ph.D. '82), Columbia University; Carol Duncan (Ph.D. '69), Ramapo College; Joseph C. Forte (Ph.D. '82), Sarah Lawrence College; Rona Goffen (Ph.D. '74), Duke University; Professor Howard Hibbard, Columbia University; Irma B. Jaffe (Ph.D. '66), Fordham University; Janet Kaplan (M. Phil. '79), Moore College of Art; Robert Kaufman (S.L.S. '65), Cooper-Hewitt Museum, Smithsonian Institute; Trudy S. Kawami (Ph.D. '79), Columbia University; Carol Lewine (Ph.D. '70), Queens College, City Univer-

sity of New York; Kim Levin (M.A. '62); Ira Licht (M.A. '67), Lowe Art Museum; Claire Lindgren (Ph.D. '76), State University of New York at Stony Brook; Mira Pajes Merriman (Ph.D. '68), Wichita State University; Christian F. Otto (Ph.D. '71), Cornell University; Inge Jackson Reist (M.Phil. '76), The Frick Collection; Jacob Rothenberg (Ph.D. '67), City College, City University of New York; Jeanne Siegel (M.A. '66), School of Visual Arts; Professor Alan Staley, Columbia University; Judy Sund (M.Phil. '80), Columbia University; William E. Wallace (M.Phil. '80), Columbia University; Alan Wallach (Ph.D. '73), Kean College of New Jersey. The following are listed among the directors: Alessandra Comini (Ph.D. '69), Ilene H. Forsyth (Ph.D. '77), John Walsh, Jr. (Ph.D. '71). □

## First Annual Medieval Art Forum Workshop

The Columbia Medieval Art Forum held its first annual workshop on March 28, 1982. The title of the workshop was "Romanesque and Gothic Sculpture from the Pitcairn Collection." The workshop began with a private viewing of the Pitcairn Collection at The Cloisters with the curatorial staff. This was followed by a series of papers. The speakers and their topics were Stephen Gardner, Columbia University, who made the introductory remarks; Jane Hayward, The Cloisters, Metropolitan Museum of Art, "The Collector and the Collections"; Peter Barnet, Yale University, "A Double Capital from the Romanesque Cloister of Lombez"; Pamela Blum, Columbia University, "The Statue-Column from the Portal of Saint-Thibaut, Provins"; Charles T. Little, The Metropolitan Museum of Art, "An Unknown Masterpiece of Court Style Sculpture in the Pitcairn Collection" and "Highlights of the Treasury Objects in the Pitcairn Collection"; William D. Wixom, The Metropolitan Museum of Art and  
(continued on page 14)



## Art Forum Workshop (cont.)

The Cloisters, "Thirteenth-Century Altar Angels"; David Simon, Colby College, "Fragments of Romanesque Sculpture Built into the Walls of Glencairn." □

## The Columbia Medieval Art Forum

The student-managed Medieval Art Forum held three meetings during the autumn term. The speakers and their topics were Anne Prache, Université de Paris IV, Sorbonne, "The Cloisters of Saint-Nicaise at Reims"; Elizabeth Sears, Princeton University, "Exegesis into Art: The Case of the Beatitudes"; Hilary Wayment, Cambridge, England, "The

Great Windows of King's College, Cambridge." □

## Irene Winter Wins 'Genius Award'

When this *Newsletter* was already in preparation, the John D. and Catherine T. MacArthur Foundation in Chicago announced the names of twenty recipients, all "exceptionally talented individuals," of what the press has termed "genius awards." Among the winners is IRENE WINTER (Ph.D. '73). Irene, who is an associate professor of art history at the University of Pennsylvania, is presently on a sabbatical and is teaching a course at Harvard this spring. She is a distinguished young scholar in the art history of

the ancient Near East and Egypt. Her Columbia dissertation, written under the direction of Professor Edith Porada, was in this field and her subsequent publications are in this area. The MacArthur Foundation award runs for a period of five years, presenting a wonderful opportunity for extended research and publication. The entire Columbia family extends its heartiest congratulations to Irene for this well-deserved recognition.

But this is not all that has recently happened to Irene. Last October she was married to Robert C. Hunt, the chairman of the Department of Anthropology at Brandeis University. Thus in addition to our congratulations, we also extend our best wishes to Irene. □

will become a dual bastion of statesmanship and connoisseurship. All Columbians give best wishes to John, Jill, and the children. We know them to be expert sailors on Long Island Sound, and we hope for the best on their voyages between the California coast and Santa Catalina.

## Columbia at the 1983 CAA Meetings

Philadelphia has changed much since W. C. Fields' unhappy boyhood there, no more so than in the past twenty-five years when the central core of the city has been renovated and conserved in splendid fashion. Perhaps it was the city's regained attractiveness as much as its proximity to New York and the usual desire to see how much more one's graduate school classmates have aged than oneself that drew an unusually large number of Columbians to the 1983 CAA meeting held in the new and architecturally lickety-split Franklin Plaza Hotel in Philadelphia in February.

Approximately one in twelve of the persons listed on the official programme as session chairmen, readers (continued on page 15)

## Armi Awarded Art Dealers' Art History Prize

The Directors of the International Association of Art Dealers have awarded the Association's Seventh Annual Art History Prize to EDSON ARMI (Ph.D. '73) for the manuscript of his book *Masons and Sculptors in Romanesque Burgundy: the New Aesthetic of Cluny III*. The prize of \$5,000 will go toward a subvention of the publication of the book by The Pennsylvania State University Press. The prize is the result of an international competition to reward the work of a younger art historian. The first award went to a Columbia alumna, CLAIRE LINDGREN (Ph.D. '76), for her book on pagan gods in Romano-British art.

Kenneth Conant has characterized Edson's work as "an encyclopaedia of Cluniac knowledge," and the *doyen* of Cluniac architectural and sculptural studies should know whereof he speaks. Whitney Stoddard states that the study rewrites "the entire history of Burgundian architecture and sculpture." This is high praise indeed for work that began at Columbia, under the late Robert Branner, with a consideration of wall systems in early Romanesque building with a focus on Burgundian churches.

Armi is now an associate professor of art history at the University of North Carolina, Chapel Hill, a post he took in 1977 following an initial appointment at the University of Chicago. We all congratulate Edson on this singular and useful recognition of his pioneering approach to the study of medieval building and look forward to reading the book that Professors Conant and Stoddard found to be so exceptionally stimulating. □

## CAA Meetings (cont.)

of papers, discussants, and commentators were Columbia faculty members, alumni, or students. They were CHRISTIANNE ANDERSSON, Columbia faculty member, who chaired a session on *Prints as Polemic*; NORMA BROUDE (Ph.D. '67), who cochaired a session with Mary Garrard for the Women's Caucus for Art on *Questioning the Litany III*; DAVID CASTRIOTA (Ph.D. '81), Mellon Fellow at Columbia, *Kingship and the Sacred Tree in the Wall Paintings of Tukulti Ninurta I*; ALESSANDRA COMINI (Ph.D. '69), Southern Methodist University, who chaired a session for the Women's Caucus for Art on *The Hierarchy in Art and Art History: Has it Changed After a Decade of Ferment?*; MICHAEL COTHREN (Ph.D. '80), Swarthmore College, who chaired a session on *Approaches to the Study of Stained Glass*; JERRILYN DODDS, Columbia faculty, *San Julian de los Prados: Carolingian Art and Asturian Spain*.

Also SAM HEATH, Columbia graduate student, *Princes and Dwarfs: Meaning and Intention in a Portrait by Velasquez*; JULIUS HELD, professor emeritus at Barnard and Columbia, who read a paper on *Changing my Mind* in a session of the same name; IRMA JAFFE (Ph.D. '66), Fordham University, who chaired a session on *Investigations of Referential Imagery in Modern Art: Impressionism to the Present*; ALLAN KAPROW (M.A. '52), University of California at San Diego, who was a discussant in the session on *Studio Production/Studio Teaching: a Relationship Examined*; CECELIA F. KLEIN (Ph.D. '72), University of California at Los Angeles, *The Penitent Warlord: Images of Aztec Kings*; ANNE LOWENTHAL (Ph.D. '75), Barnard and Columbia

faculty, was a commentator in the session on *The Art Historian and the Laboratory*; TOD MARDER (Ph.D. '76), Rutgers University, *Bernini's Scala Regia: Fresh Light on Constantine*.

Moreover, MICHAEL MALORY (Ph.D. '65), Brooklyn College, was the principal speaker at a special session on the disputed attribution to Simone Martini of the fresco portrait of Guidoriccio da Fogliano in the Palazzo Pubblico in Siena—a talk whose content was the most controversial in the entire meeting; RICHARD MARTIN (M.Phil. '73), *Arts* magazine and the Fashion Institute of Technology, was on the same panel as Alessandra Comini; SUSAN MILBRATH (Ph.D. '75) Museum of the American Indian, *The Sun King in Pre-Columbian America*; CLAUDIA ROUSSEAU (Ph.D. '82), Washington University, *The Astrological Significance of Signorelli's 'Pan'*; DAVID R. SMITH (Ph.D. '78), University of New Hampshire, *Towards a Protestant Aesthetics: Rembrandt's 1655 'Sacrifice of Isaac'*; JEFFREY CHIPPS SMITH (Ph.D. '79), University of Texas at Austin, chaired the session on *Art and the Reformation in Northern Europe* in which David Smith gave his paper; MARK WEIL (Ph.D. '68 and member of the Department's Advisory Council), Washington University, chaired a session on *Secular Art of the Renaissance and Baroque in Italy; the Relationship of Style, Meaning and Purpose*; and IRENE WINTER (Ph.D. '73), University of Pennsylvania, chaired a session on *Architectural Decoration and Programme in Ancient Art*. □

Because of production and lay-out problems this issue of the *Newsletter* is behind schedule. We are attempting to compensate for this delay with a few stop-press items. One is a re-cap of the contribution of the Columbia family's participation in the 1983 meeting of the College Art Association, another reports on Irene Winter's MacArthur Award, a third informs our readers of Edson Armi's prize from the Art Dealers' Association, and a fourth offers our best

wishes to John Walsh on his appointment as the Director of the Getty Museum. Each of these stories was written with a view toward their appearance in the next issue and should be read with that in mind. At the rate Columbians are doing things, we do not think that these items in this issue will at all impoverish the next issue. To make sure that this is not so, alumni, please let us know what you are up to.

## John Walsh Accepts Directorship of Getty Museum

Smart money has it that nice guys finish last; well not always. JOHN WALSH (Ph.D., '71) has been appointed Director of the Getty Museum in Malibu, California. And we can't think of a nicer guy than John. All of our alumni and friends know of the potential and problem that the Getty Museum poses for all other American museums. It is a small collection with strengths principally in ancient Greek and Roman art, furniture—mostly French—and

European paintings. But it has a staggering endowment left by the late J. Paul Getty. An injudicious use of the income from this endowment could wreak havoc with the acquisitions plans of all other American museums and those in other countries as well.

The Getty's trustees have chosen well, for John Walsh has a true sense of the appropriate—loyalty to his museum and to the larger, communal effort. Under his leadership we can be assured that the Getty will become the major museum that its founder wanted it to be without becoming a robber baron. Malibu



