

NEWSLETTER

*The Department of Art History
and Archaeology/Miriam and
Ira D. Wallach Fine Arts Center
Columbia University*

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A Message from the Chairman

Much has occurred since I succeeded David Rosand as chairman of the department in July 1984. Since then, the move to our newly renovated quarters in Schermerhorn has been completed and the faculty has been relocated to newly refurbished offices. The classrooms have also been remodeled and the Slide and Photograph Collections were consolidated into modern workspaces. In addition, we are enjoying a handsome new student lounge and a marvellous exhibition space, the Wallach Art Gallery. There are still a few bugs to work out here and there, but we are, it is fair to say, very well installed. Of course, that does not mean that we can now sit back and relax. On the contrary, we are now carefully planning the future of the department as we face the new century, which is, after all, not very far off. That means we must define the direction the department will take for the next generation. We plan to hire a group of mostly junior faculty who will help shape that future. Of course, we must continue to attract the finest students. We are mindful of the fact that the department has suffered from recent retirements and deaths, and now is the time to make some long-range decisions. In this respect, I would like to hear from any of you who have suggestions and observations, and at the same time invite all of you to visit the department during the CAA meetings in February 1986 when we are holding an open house on February 13 from 5 to 7 p.m., or at any time when you are on Morningside Heights. We are also presenting a symposium on Friday, March 21, to celebrate the 600th anniversary of Donatello's birth—alumni are cordially invited to attend. Other events are being planned in Schermerhorn, and we hope you can participate.

—James Beck

Ira and Miriam Wallach Establish Fine Arts Center

Nearly two years after the University announced the gift of \$3.5 million to Columbia from alumnus IRA D. WALLACH and his wife, MIRIAM, the renovation of Schermerhorn Hall is nearing completion and the Miriam and Ira D. Wallach Fine Arts Center is about to become a reality. The new center will provide renovated and enlarged quarters and major new facilities for the department as well as an expanded range of programs. Integral to the project is the establishment of the Miriam and Ira D. Wallach Art Gallery, the first public art gallery established at Columbia (although, as we have reported before, Samuel Johnson, the second president of King's College, purchased two works by John Singleton Copley in 1764 to serve as the beginning of what would have been the first such gallery in the Colonies).

The new gallery will be the centerpiece of the Wallach Fine Arts Center. The entire west wing of the eighth floor of Schermerhorn, 3200 square feet, will house exhibitions that draw upon materials in Columbia's art collections, Avery Library, and public and private collections on loan to the University. A program of exhibitions will become a critical part of the department's graduate curriculum, offering students the opportunity to work directly with art objects on campus and to develop projects from seminars that will culminate in such shows.

Renovation of our venerable, eighty-nine-year-old McKim, Mead and White building will soon be completed at a total cost of \$6 million. The designing architect is Susana Torre, who works with the firm of Wank Adams Slavin Associates, and also teaches at Columbia's Graduate School of Architecture and Planning. (Gallery-goers had a chance to absorb Torre's thoughts on

architecture at an exhibition last January at Ronald Feldman Fine Arts on Mercer Street—a complex installation that was described by the *New York Times* as “a conceptual, analytical drawing concerning the process of thinking about architectural space.”) In addition to the art gallery, other major features of the project include a monumental entrance lobby, a redesigned auditorium on the fifth floor, classrooms and seminar rooms, departmental offices and a conference room, faculty offices, and exhibition facilities for the Art Humanities program. The Humanities exhibit, funded primarily by contributions from undergraduate and graduate alumni, will be named in honor of the retiring Moore Collegiate Professor of Art History, Howard McP. Davis. The auditorium will be named the Frieda and Milton F. Rosenthal Auditorium in tribute to the generosity of two very good friends of Columbia and the department.

“For many years we have dreamed of providing a suitable home for our acclaimed Department of Art History and Archaeology and of expanding its programs for the enjoyment of the larger community,” President Michael I. Sovern said in making the announcement of the Wallachs' gift. “We are gratified and deeply touched by this gift; the Wallach Fine Arts Center will be a place of enormous creativity and excitement. It will secure for the department unquestioned preeminence in the field.”

Mr. Wallach is chairman of the board of Gottesman & Company, the pulp and paper company, and of Central National Corporation. He graduated from Columbia College in 1929 and from Columbia Law School in 1931. “Miriam and I are delighted,” he said, “to help Columbia to build upon great strengths and significantly broaden the range and number of activities in art history and archaeology, especially

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Fine Arts Center (cont.)

those that reach out beyond the classroom."

One of Columbia's most active alumni, Mr. Wallach over the past seventeen years has made major contributions to create the Ira D. Wallach Professorship of World Order Studies in the University's School of International and Public Affairs, to rebuild and renovate an undergraduate residence hall (now Wallach Hall), and to acquire and install on campus a sculpture by Henry Moore entitled "Three Way Piece: Points."

The new Wallach Fine Arts Center, in providing for the continuing scholarly and teaching activities of the department, will sponsor a broadening of the range of our activities in art history and archaeology. The center will become a home for distinguished visiting scholars; it will support student fellowships and gallery internships and sponsor lecture series and symposia, especially in association with exhibitions mounted in the Miriam and Ira D. Wallach Art Gallery.

Among other proposed projects of the Wallach Fine Arts Center is a journal dedicated to the history, theory, and criticism of art. The publication is intended to bridge the gap between scholarship and criticism, theory and practice, and the academy, museums, and galleries.

The center will also support planning for a Public Television series featuring Columbia's Art Humanities course "Masterpieces of the Fine Arts," a component of Columbia College's core curriculum program. The feasibility of such a broadcast effort is now under study. □

Columbia at the CAA Meetings in Los Angeles, February 1985

As usual, Columbia faculty members, students, and alumni were active at the annual meeting of the College Art Association, which was held in Los Angeles on February 13-16, 1985. Just running through the program we picked out the following:

RICHARD MARTIN (M.Phil. '73), Fashion Institute of Technology and publisher and editor of *Arts* magazine, spoke on "That Each by Observation Might Satisfy his Mind": Many

Advisory Council

For the past several years the Advisory Council of the department, under the chairmanship of FRIEDA ROSENTHAL (M.A. '69), has been primarily concerned with the renovation of Schermerhorn Hall. The council, however, is expanding and has already added new dimensions to its activities. In particular, in an effort to involve itself more actively with the programs of the department, it has established the first of what is expected to be a series of groups of associates specializing in specific areas of interest. Under the auspices of the associates groups, led by members of the council, a larger membership of collectors and scholars, curators and dealers, amateurs and advanced students will be able to participate in the activities of the department and the council.

The first such group established is the Associates in Primitive and Pre-Columbian Art, which is already in its third year of operation under the leadership of Mrs. Rosenthal. The group sponsored a lecture series, visits to collections, and the 1983 Douglas Fraser Memorial Sym-

Observations in Contemporary Art Criticism" at the CAA/ARLIS joint session on "The Artist and the Critic"; a few days later, at the session on "History of Design: 1800-1984," he spoke on "Bodyworks: Issey Miyake's Design Theory." At the session on "Nationalism and Internationalism in Europe, 1910-1930," CHRISTIAN F. OTTO (Ph.D. '71) of Cornell University delivered a paper on "The International Code—Architectural Discourse in the Weimar Republic." FRANCESCO PASSANTI (M.Phil. '78), currently completing his dissertation, spoke on "Nationalism, Internationalism, and Le Corbusier." Professor STEPHEN GARDNER offered "Speculations on the Upper Parts of Suger's Choir at Saint-Denis" at the session on lost and incomplete works, and PETRA TENDEOSCHATE CHU (Ph.D. '72) of Seton Hall spoke on "Vincent van Gogh's *Christ in the Garden of Gethsemane*: The Artist as Destroyer of his Work."

Three Columbians participated in re-evaluating their predecessors at the session entitled "Ethnographic Art Historians Look Back." Professor

posium. The 1984-1985 season included the following speakers: Sidney Mead of New Zealand, who spoke on Oceanic art in connection with the *Te Maori* exhibition at the Metropolitan Museum; Ezio Bassani of Italy, on the connoisseurship of African ivories; WILLIAM RUBIN (Ph.D. '59) on "My Choices in Tribal Art," in conjunction with the MOMA exhibition "Primitivism" and Twentieth Century Art: Affinities of the Tribal and the Modern; Allen Wardwell, former director of the Asia Society Gallery, on connoisseurship in Northwest Coast Indian art; and Julie Jones of the Metropolitan Museum, who spoke on "Aspects of Bird Imagery in Pre-Columbian Gold." The final meeting of the season was an all-day symposium, "Curator's Choice: Collector's Choice," which covered every sector of the field—African, Oceanic, American Indian, and Pre-Columbian art.

The Advisory Council is currently planning to establish associates groups in other fields: American, Asian, Ancient Near Eastern, Italian, and contemporary art are the areas that now seem most promising. □

Gallery Internships

One of the new opportunities for students made possible by the creation of the Miriam and Ira D. Wallach Art Gallery is a program of curatorial internships. These will allow both undergraduate and graduate students to work closely with the curator in preparing exhibitions as well as generally caring for the Columbia art collections. A grant from the Joe and Emily Lowe Foundation permitted the curatorial internship program to be inaugurated on a pilot basis in 1984-1985. Four students were appointed as the Joe and Emily Lowe Foundation Curatorial Interns: CHRISTINA CORSIGLIA, a graduate student in the department, CHRISTOPHER MOUNT, a student in Columbia College, and CHRISTINA DANIELLI and CLAUDIA SWAN, both Barnard College students. Under the supervision of JOAN-ELISABETH REID, the curator of art properties, these students worked with objects in the collections in preparation of the inaugural exhibition. We are hoping to establish this program of internships on a permanent basis. □

In Memoriam: Howard Hibbard (1928-1984)

The death of Professor Howard Hibbard on October 29, 1984, was felt as a deep personal loss by every member of the department; even though he had been ill since 1976, his death still came as a shock and has left a painful vacancy in our lives.

Professor Hibbard joined the Columbia faculty in 1959 and became a full professor in 1966; from 1978 to 1981 he served as chairman of the department. For the academic year 1976-1977 he was Slade Professor of Fine Arts at Oxford University and, in 1980-1981, Phi Beta Kappa Scholar in this country. A leader in the field of art and architectural history, he served as director of the Society of Architectural Historians from 1963 to 1965; he was book review editor

of *Art Bulletin* from 1962 to 1965 and editor-in-chief from 1974 to 1977. He was also an adviser to the National Humanities Center and the National Committee for the History of Art, and was on the honorary committee for the exhibition "The Age of Caravaggio." His first book, *The Architecture of the Palazzo Borghese*, based on his doctoral dissertation, was published in 1962. It was followed by an impressive list of major monographic studies: *Bernini* (1965), *Carlo Maderno and Roman Architecture* (1971), *Poussin: The Holy Family on the Steps* (1974), *Michelangelo* (1975), and, most recently, *Caravaggio* (1983). In addition, he wrote several books for a more general audience, *Masterpieces of Western Sculpture* (1977) and *The Metropolitan Museum of Art* (1980). At the time of his death he was working on a book on Peter Paul Rubens.

Born in Madison, Wisconsin, on May (continued on page 4)



CAA Meetings (cont.)

SUZANNE PRESTON BLIER (Ph.D. '81) spoke on "Melville J. Herskovits: Re-evaluating Cultural Relativism from the Perspective of Dahomean Art"; ALDONA JONAITIS (Ph.D. '77) of SUNY, Stony Brook, on "Franz Boas, Morris Jesup and Northwest Coast Indian Art"; and DEBORAH WAITE (Ph.D. '69) of the University of Hawaii, on "Alfred C. Haddon: His Legacy to the Study of Pacific Art."

ANN C. GUNTER (Ph.D. '80), now J. Paul Getty Fellow in Art History at Columbia, offered "Reassessing the 'Oriental' in Orientalizing Greek Art: Narration and Near Eastern Influence." At the lively session celebration "Panofsky at the Crossroads: Art History and the Human Sciences," DAVID CAST (Ph.D. '70) of Bryn Mawr College, spoke on "Panofsky and Art History." JUDITH HULL (M.Phil. '79) of the University of Virginia spoke on "Richard Upjohn and Town Planning" at the session devoted to "Problems in the Interpretation of American Architecture."

Professor MARILYN WONG-GLEYSTEN was a commentator at the meeting on "New Directions in Chinese Art History." At the session on "Greek Art and Society during the Peloponnesian War," EVELYN B. HARRISON (Ph.D. '52) of the Institute of Fine Arts, NYU, spoke on "Athenian

Attitudes and Art in the Time of the Peloponnesian War." The commentator at that session was JEROME J. POLLITT (Ph.D. '63) of Yale University. Among those assessing "Methodologies in American Art History" was ALLAN WALLACH (Ph.D. '69) of Kean College, who offered "A Critical-Marxist Approach to a Problem of Thomas Cole's Patronage."

Among the many Columbians chairing sessions was Professor MOLLY NESBIT of Barnard, who led the cause for "The Common Photograph." CAROL DUNCAN (Ph.D. '69) of Ramapo College organized "The Family in Nineteenth Century Art," at which CAROL M. ZEMEL (Ph.D. '78) of SUNY, Buffalo, spoke on "Sorrowing Women: Van Gogh's Images of the Working-Class Family." Co-chairing "Visual Innovation in Late Medieval Manuscript Illumination" were JAMES MARROW (Ph.D. '75) of Berkeley and JOHN PLUMMER (Ph.D. '53) of the Pierpont Morgan Library. Each also presented a paper, Marrow offering "Some Perspectives" on the topic and Plummer addressing "Vision, Visions, and Voyeurism in Some Thirteenth Century Manuscripts."

Columbians might be said to have dominated the two Pre-Columbian sessions. Professor ESTHER PASZTORY (Ph.D. '71)—whose *Aztec Art* was honored with a special citation by the

Charles Rufus Morey Book Award Committee—chaired "New Approaches in the Study of Style and Aesthetics in Mesoamerican Art," at which two of her former students spoke: EMILY UMBERGER (Ph.D. '81), University of Texas at Austin, on "References to the Past in Aztec Art," and MARVIN COHODAS (Ph.D. '74) of the University of British Columbia, on "Stylistic Differentiation in Codex Style Vase Painting." CECELIA F. KLEIN (Ph.D. '72) of UCLA organized the session concerning "Art and Social Identity in Reaction to State Control: Peru, A.D. 500-1985," at which LEE ANNE WILSON (Ph.D. '80) spoke on "Traditional Dress and Resistance in Contemporary Quechua and Aymara Peasant Communities."

Of the six special symposia, new features of the CAA meetings, one, "Art History and Anthropology—The Intersection of Two Disciplines," was organized by IRENE J. WINTER (Ph.D. '73), University of Pennsylvania, the first art historian to be honored with a MacArthur Foundation Fellowship. Another symposium, on "Old-Age Style," was chaired by Professor DAVID ROSAND (Ph.D. '65), whose introductory remarks were on "Style and the Aging Artist." The highlight of that symposium was the concluding paper read by Professor Emeritus JULIUS S. HELD. □

Hibbard (cont.)

23, 1928, Professor Hibbard graduated from the University of Wisconsin in 1949. Following a year in Paris on a Fulbright Fellowship, he returned to Wisconsin, where he received his M.A. degree in 1952. During the academic year 1952-1953 he was a University Fellow at Columbia; he then went to Harvard on a Harvard Foundation Prize Fellowship for Advanced Study, earning his Ph.D. degree in 1958. He was a fellow at the American Academy in Rome from 1956 to 1958. During his distinguished career, Professor Hibbard was awarded fellowships by the American Council of Learned Societies, the John Simon Guggenheim Memorial Foundation, and the National Endowment for the Humanities. He was awarded an honorary M.A. degree by Oxford University in 1977. Hibbard taught at the University of California at Berkeley in 1958-1959 before being invited to Columbia by Rudolf Wittkower. From 1967 to 1970 he participated in the program of the Psychoanalytic Clinic for Training and Research at the College of Physicians and Surgeons at Columbia.

On November 30, 1984, a memorial service was held for Professor Hibbard in St. Paul's Chapel on the Columbia campus. We would like to share with a larger circle of his friends and students the words spoken on that occasion.

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On behalf of the Department of Art History and Archaeology of Columbia University, I welcome you to this memorial service. We are here to celebrate the memory of Howard Hibbard, our beloved colleague and friend, and for many, including myself, mentor and teacher. Each of us will remember Howard according to our individual experiences with him, and our own perceptions of his rich, multifaceted personality. Deeply imbedded in my image of Howard was his lusty joy, a wholehearted participation in all aspects of life. No one loved a good-natured anecdote, especially one about friends and acquaintances among historians of art, more than Howard. He would laugh deeply, his entire, massive body participating in the incident and in the telling. A marvelous (it is a word he favored, I well recall) listener, Howard was always appreciative and when his turn came, he spun out his accounts with almost childish relish. Nor could he hold back laughter in the middle of recounting these stories.

Howard appreciated good food as he did good conversation, like a connoisseur savoring enthusiastically a gourmet meal, whether he made it himself together with Shirley or was in the home of a friend. At table he became automatically the center of conversation, an inevitable product, no doubt, of his cordiality, undisguised pleasure with entertaining company, and his encompassing personality.

The house where he lived for nearly fifteen years in Scarsdale gave Howard enormous fulfillment. His new study, especially designed to jut out into the woods in the back, is full of flickering, one might even say Baroque, light; there surrounded by his library he produced his most recent books. Not far from the large bay window was his vegetable garden, which grew readily as if in a protected greenhouse; Howard more than once quipped that it was the best bed garden in all of Westchester County, and the crops were staggering.

He liked to fuss with the fire which was constantly lighted in the living room during the cold months or to sit out on the newly enclosed porch at the side of the house.

Howard was always very much at ease and happy in the department where he worked for a quarter of a century, and which he directed both actually as chairman and *de facto* by his frank, often blunt but accurate and good-humored perceptions. Though never blind to problems or weaknesses in students, he regularly accentuated the positive. He achieved deep satisfaction from his teaching, from guiding students' research, from professional associations, and from academic colleagues. No one was more generous when reading manu-

Howard Hibbard was never old nor awesome enough to be a father figure, but he was an older brother to my generation of Romanists. By his warmth and example he helped us think we could get over hurdles that he himself had cleared not so long before, like finding one's way through the maze of the archives, negotiating the Rhamanthine doorman of the Hertziana, or translating our love for those wonderful filthy streets into historical understanding. I remember very well the first time I met Howard, because I was so sure the person I had met could not be him. It was on a visit to the Cappella Paolina in the Vatican that Milton

scripts and his criticisms were always on the mark.

Howard rarely lamented about the state of matters in the department and in the University; on the contrary, he sought the positive signs and was eager to contribute to the well-being of his colleagues. We all know the exceptional commitment he had toward his family, his involvement with the struggles of raising Claire, Susan, and Carla, and the nearly daily concern and pride in their achievements. And his rapport with dear Shirley. They were the closest of companions, partners in all his activities and collaborators in his various projects. Such a remarkable sharing of life's experiences for more than three decades in such a full and intimate manner, by any standards, is rare.

Those who have not known him personally will know him through the written word—through his books, articles, and reviews. A writer who insisted upon a balance between accuracy of statement and the beauty of language, Howard stands alone in his generation in treating the most influential and complex subjects with brilliant syntheses and elegant presentations.

And what can be said about Howard as a friend? In good spirits even under adverse conditions, interested, passionate, enthusiastic, unwavering, he was inevitably the gentleman, the discrete *signore*, but also the gentle human. All those whom Howard touched will miss him, but we are the fortunate ones, having been the recipients of his gifts and his talents, and we loved him.

I am confident that Howard's impact will remain with us all, whose lives he has deeply enriched.

—James Beck

Lewine had put together, generously inviting me and mentioning that it might be a good chance to meet Howard Hibbard. The group was standing around in the Piazza of St. Peter's, waiting for late arrivals, and I was very curious to see what he would look and be like. Someone was walking toward us who might fit the bill, but when he got close he seemed too bearded and bearish, and mostly much too young for the author of *Bernini* and all those articles. And to confirm my suspicions the newcomer turned to the great facade of St. Peter's and told us all: "Hey, that says Bor-gee-zee up there." No, obviously that could not be Howard Hibbard. But

of course it was, and in fact it was just like him to put nepotism in its place in the twang of the boys from Madison. There was a little irreverence in Howard, touch of Pasquino. And later, through a hundred startling and funny little remarks (like, "Money, I just love to throw it out the window"; or when he laid eyes on my two-year-old son, "No, we absolutely never, never, never wanted a boy"; or "I only wrote a book on Maderno because Rudi Wittkower made me do it"), I learned that with Howard by indirection one found directions out.

Howard will always be famous for his books on Michelangelo and Bernini, but for decades he poured most of his immense energy into the generation in between, the architects who came down from Lombardy and the foothills of the Alps to build Counter-Reformation Rome. These were robust, untheoretical men who came out of the building trades and worked with a vigor and boldness that must have appealed instinctively to Howard. But the period, the late sixteenth century, was a thicker of ignorance and misunderstanding that had to be cleared with very sharp tools. To get them Howard went to school at the Hertziana, learning everything that

August institution had to teach except Silentium. In his thesis of 1958 on the Palazzo Borghese and in the early articles on Sant' Andrea della Valle and the Borghese Quirinal Palace, he showed his uncanny knack for sorting out hands and reading personalities into bricks and columns. He could take a nave, a cupola, or a garden loggia and read in it the most far-ranging visions and the deepest conflicts of an architectural epoch, *ex ungue leonem*, and in a capital or a staircase he could see the genes that would govern the growth of architectural forms for generations to come. From the Hertziana he learned methods of strictly documented biography, and he turned biography into the leitmotif of his investigations. In 1966 he took the opportunity of a paperback reprint to review Wolfflin's *Renaissance and Baroque* and in so doing to overturn the vast edifice of German formal analysis. It took nerve to review Wolfflin, the Ayatollah of the field, but the young Howard did it with panache. He advocated the study of an art not divorced from the personalities who created it. He was fascinated by the creative individual and developed a notion of the extraordinary physical

vitality and energy that lies somewhere deep in the man of genius; this same note is struck when Howard wrote of Sixtus V. of Richard Krautheimer, of Bernini, and of Rudolf Wittkower.

Howard's *Bernini* appeared in 1965, when he was thirty-seven. Everybody knows it. It is probably the most readable book on Italian art. Like Bernini's 'speaking likenesses' the book talks, volubly, confidently, and eloquently. Like Bernini's art it blurs the boundaries between genres, and we put it down wondering whether we have been through a monograph or a wonderful conversation. In his work on architecture Howard had been fascinated by the relaxation and rustication of urban formalities when villa motifs invaded the city in the late sixteenth century. In Bernini's portraiture he captured the new informal fashion in the portrayal of character. I think future readers will always find informalities in Howard's books, buttons left undone on purpose, because the main point is to convey vitality and character.

Though there are hints of what was ahead in the articles of the 'sixties, nothing fully prepares us for the thunderbolt of *Carlo Maderno*, finished when Howard was around forty and published in 1971. For me this will always be his great book, partly because it left such a stamp on all of us. I can remember the excitement of finding it on the new book shelf of the Academy in 1972, along with the mildly depressing feeling that probably now there would be nothing left to do. And I remember the impression created by the opening lines, which describe Rome lying like a shrunken nut within her antique shell of walls, that I was in the presence of a literary master. In the beautiful pages on the facade of Santa Susanna he cut to the heart of the problem of historical awareness in a creative person in some of the most compelling prose ever written on a Roman building. In the conclusion he showed how Maderno had timidly grandfathered one of the great imaginative revolutions of Western art, and he showed it in sentences like this: "Maderno's modest innovations... were like a boulder slowly detaching itself from the mountainside: in a matter of stylistic minutes there was an avalanche." The superb craftsmanship of the book continued into the catalogue where the history of more than sixty buildings was straightened out, and nuggets of wit were planted for

the few readers likely to find them, like the entry on the little church of Santa Lucia in Selci that begins: "Saint Lucy has suffered a second martyrdom at the hands of some recent writers who have quoted documents without citing sources and given information (sometimes even correctly) that could be checked only by doing the work over again." Howard stalked his man Maderno into the archival lair. He checked every payment and notary and genealogical link, and after eighteen years of research Maderno still eluded him as a human being. On Santa Susanna he writes, "The frustrated historian can only report that here was a man, personality and qualities largely unknown, who did something extraordinary." Maybe it was disappointment with Maderno's reticence that made Howard turn the book into a broad portrait of the city, of the ephemeral life of the streets and places. He made the book into a modern version of Montaigne, the author whose description of Rome he quotes so much and to whom he seems spiritually so close. All of this was tremendously new in 1971, and architectural history has flowed in a broader channel ever since.

After *Maderno* Howard turned more to iconography, and some of his learning in the theology came out in the article on the frescoes of the Gesu and the book on Poussin's *Madonna of the Steps*. Michelangelo was his personal tribute to the artist whom people he admired—Bernini, Borromini, Wittkower—had studied with passion. From 1976 until its publication last year the book that occupied him was *Caravaggio*. Here the old concern for biography, along with the newer interests in psychology, at last found a worthy outlet. Earlier he had explored the new informality in portraiture and palace design; now he had to probe beyond informality to an aberrant personality divorced from convention, yet one who lit up his society like a rocket and broke artistic ground a normal person would never have discovered. And here psychiatry came to his aid like a razor that allowed him to peel back the layers of a troubled creative mind. Never was Howard's writing so beautiful. The descriptions of paintings are fresh and piquant and full of marvelously unexpected things: Here the art critic and the chef were one and the same man. *Caravaggio* is one of the most movingly personal monographs on an artist any of us are likely to find.

Howard is gone, and we dearly, dearly miss him. But he put a very big piece of himself into all those books. And in that sense there's nobody more alive.

—Joseph Connors

We have come together today to celebrate Howard Hibbard, and to acknowledge our past, present, and future debts to him.

Each of us, I'm sure, knew Howard in some highly individual way—he was that sort of person. I first encountered him a very long time ago, when we both happened to enroll in a sort of undergraduate seminar on the twentieth-century French novel at the University of Wisconsin in the late 1940s. It was one of those courses with limited enrollment, and it was largely populated by French majors who chirped away at each other in French as they swept in to settle on most of the seats. I, properly cowed by the French majors, had slid silently into the back row on the first day of class, and I can still remember watching three male seniors (all strangers to me) march in just as Professor Rogers was about to close the door, talking loudly (one might almost say defiantly!) not in French, and proceeding to take the most prominent seats in the front row. (Howard, of course, was one of the three.) Professor Rogers announced that we would be reading at least one novel a week, and writing a critical essay a week, and that he, Professor Rogers, would be reading aloud each week one of the essays. I can't tell you that Howard's was the first to be read; I don't remember, but I do remember that somehow the preeminence of those three in the front row was firmly established early on. When one of them spoke, even the chirping French majors subsided. But after a few weeks there came a glorious day, when not only was my essay read, but after class Howard (that Olympian figure from the front row) stopped me and said, "That was pretty good—why do you always sit back there? Why don't you sit up here with us?" And then, just as I was nervously mumbly some expression of gratification, Howard went on to say, puncturing all intellectual balloons left, right, and center, "You aren't reading all this stuff in French, are you?"

I can hear that sort of line echoing down through the years, can't you? Howard in Rome saying, "You don't think anyone really reads all that dread-

ful sixteenth-century Latin, do you?"—and then going happily off to some archives to do just that.

In any case, in Madison, back in the late '40s, Howard was an Olympian figure in every sense—doing honors-level philosophy, producing a Mozart opera, talking, arguing, writing—together sailing through courses and the world of ideas with tremendous style and seemingly no effort. His father, although already then retired, was a revered elder figure on the Madison campus; he had been one of the first great agricultural economists. And Howard's mother had been a professional woman until her rather late marriage. So there was Howard, the only child of two achieving parents—a faculty brat, and we know how insufferable they can be! But Howard wasn't. Howard at twenty, Howard at fifty, was boundless in his ambition, in his demands on himself (and often on others—was there ever a better, sounder, truer critic?), but no one was more self-critical, more self-deprecating, as I need hardly tell you who are gathered here.

Perhaps that self-deprecation was in some way a reflection of his rather Calvinistic rural Upper-Midwest roots. In any case, it made him someone very special, particularly because it manifested itself together with a boundless celebration of life. Ten or twelve years ago, Howard and Shirley and my husband and I did a swing around southern Italy together. That's my territory as a historian, and I guess I had privately nurtured the hope that Howard Hibbard, eminent art historian—despite his insistence before the trip that he knew *nothing* about anything medieval—would have profound observations to make for my benefit about the monuments of Apulia. But I can see him now, in the Duomo Vecchio at Molfetta, saying, "Don't ask me anything about this funny church—all I know is that we're supposed to look at the squinches—so why don't you look at the squinches while I figure out where we can get a good lunch." That was the same old Howard who had headed off to Paris on a Fulbright right after his undergraduate degree, and then I think the next year on to Belgium on some sort of numismatics grant (Howard the grant-getter began early), proclaiming loudly to everyone within hearing that he didn't have a clue what he was supposed to be going for but he'd heard the food was good.

Yet somehow (even though Howard kept throwing it away, so to speak) we got a message, all of us who were around Howard over the years. Even though it may be patently impossible, one must keep trying, and always with style, both to make the perfect cappuccino *and* to write the perfect book. I think that was Howard's message to us—*whatever* it is, do it, do it right, and do it with style.

I had thought through what I wanted to say to this point, and something seemed missing. For Howard was not simply an individual, existing in isolation. The Howard my husband and I first knew when he was twenty was a joy and a delight, and a true and loyal friend forever after. But Howard in his maturity was even better, because he had become Howard plus Shirley, and then plus Claire and Susan and Carla. Much as he shied away from sentiment, I think the full message Howard communicated was: do it, do it right, do it with style, and do it with love.

—Barbara M. Kreutz

The students of Howard Hibbard were always struck by his uncanonical method of dealing with papers. He would read your piece straight through, but he would only mark up the first seven or ten pages. In an office hour he would briefly summarize the strengths and weaknesses of the content and the presentation but never put a mark on the second half of the paper. The reason for this maddening idiosyncrasy soon became evident: If you understood the nature of the suggestions that were given, you could do the rest of the paper without Howard's help; if you didn't understand them, it would have been useless torture to continue the process. Self-help and self-criticism were the key. His technique was a little like method acting—he conveyed the message by being the part. He taught mainly by doing, and he expected his students to learn by doing as well, for this would be the way to their professional independence.

At the same time Howard could take endless trouble with individual situations. Although I had worked in Rome several years earlier, when I began my dissertation there, Howard arranged to spend several mornings with me, renewing our admission cards, showing me short-cuts in the archives, and introducing me at each stop as "il professore" or

"il dottore"—a characteristically playful gesture delivered with commanding seriousness at the appropriate moment. After each of these encounters he would explain again that once one had the degree, being called doctor or professor would immediately lose all of its appeal. Then he would laugh and shrug in a single movement, and the conversation would leap in a new direction.

I suspect now that the attitude toward the degree was another teaching device and characteristic of the modesty he hoped one day to see in his students. For as I knew him, Howard could be self-effacing in a way that made him special in any group of art historians. By his example, he showed his students that they had to be capable, not demonstrative, to gain professional respect.

That summer in Rome, Howard gave me several impromptu sessions on paleography at the Archivio di Stato, sessions in which Italian students sitting around us often gratefully participated. Howard loved facts and wanted them scrupulously dealt with. For Howard, facts produced ideas. Where ideas seemed premature, the facts eloquently stated were more than sufficiently interesting. Certainly he was involved with ideas on every level of any topic we dared to discuss, and he often said, "You can get interested in anything." By this he meant that every field has a fascination for anyone willing to delve deeply enough into it to establish a nucleus of information from which ideas and relationships could be construed.

Who else but Howard Hibbard could write books on Maderno, Michelangelo, Bernini, Poussin, Caravaggio, the history of sculpture, and the Metropolitan Museum of Art, and read the TCI guidebook to Rome, line-by-line, cover-to-cover, to report its mistakes to the editor? Only a writer who could handle prose as gracefully as Howard could afford to be that interested in facts and still have a career as an author. I think, for example, of that memorable line opening the Maderno book where he describes how "Rome lay like a shrunken nut within her shell of antique walls." Or that wonderful simile from the concluding chapter where he says that "Maderno's modest innovations... were like a boulder slowly detaching itself from the mountainside: 'n a matter of stylistic minutes there was an avalanche.'" And who but Howard could craft a vignette from his own student days when he mistook the full

name of Michelangelo Merisi da Caravaggio for that of Michelangelo Buonarroti and make this amusing piece of autobiography the point of departure for his monograph on Caravaggio? The writing style and the literary strategy of those few sentences tell more about the author and the human being than anything he left us.

Howard had few rules for good writing. One was to "take your favorite word and cross it out." Another was to "take your favorite sentence and re-write it, the simple way." Finally, above all, "make it look easy." He attributed the last saying to someone else, but no one practiced it more regularly, and this was also the secret to his teaching. Howard Hibbard was possessed of an almost magical charm and modesty and integrity and authority that made his lessons attractive models. I know that I speak for many, many students when I say that his influence on us remains as strong today as it was on first encounter. His warmth and his concern for all of us were combined in such generous portions that we can only be enormously grateful for his part in our lives. His wife, Shirley, and his daughters, Claire, Susan, and Carla, have been and continue to be part of that wonderful experience.

—Tod Marder

Howard Hibbard joined the faculty of the Department of Art History and Archaeology in 1959—just when I became a graduate student. Although at different phases of our careers, we grew up together at Columbia. Tagging behind him as a graduate student, then joining him as a junior colleague, I came ever closer to him, so that I could eventually look to him as the closest of friends. That course—from discipleship to collegiality to friendship—says much about Howard as a teacher, a scholar, and a person. In my life it bears continuing witness to the deep and gentle humanity of a wonderful and generous man.

That essential humanity informed every aspect of his professional life, his teaching and his scholarship. He had a sure sense for the humanity of the art he studied and taught. As a student I first encountered him in his course on Baroque architecture. Howard introduced the seventeenth century with a list of facts, of more or less obvious importance, but all of some relevance:

The one I shall always remember (or misremember, since I took the course only for "R" credit) was the date of the introduction of the fork into England—in 1604, I believe, or 1607.

A few years later, when I was a Fulbright student in Italy, Ellen and I visited the Hibbards in Rome. Howard and Shirley were more than warm hosts—they introduced us to a kind of genuine hospitality and they loved sharing their own enthusiasms, especially with young friends. They made us feel not only welcome but part of their world, the world of international scholarship, yes, but even more important, of a real love for Italy. Howard took us out onto the balcony of their apartment and with a grand gesture showed us the vista, a panoramic view of every dome or every church in Rome—with the exception of St. Peter's. It was a grand gesture—of enthusiasm and generosity, of sharing a great thing. (I always wanted to reciprocate by taking Howard up the bell tower of San Giorgio Maggiore and sharing with him all the *campanile* of Venice—but I confess to a fear that I might not have been able to name them all.)

These recollections, small and personal, mean so much to us now. I can share them on this sad occasion because I know that those of you who knew him will understand immediately, and that you have your own recollections. For those of you who were not fortunate enough to know Howard well, I offer them as a measure of the man.

This is the humanity that informed Howard Hibbard's art history, the enthusiasm that led him to great artists, and the generosity that inspired him to want to share that enthusiasm with students and, through his books, with a much larger audience. Howard brought Roman Baroque architecture to life in a special way. He gave an architect like Carlo Maderno new stature and significance in the history of architecture. But I think I respect his own sense of achievement and satisfaction when I say that Howard came into his own, with all the intelligent vitality of his own love of art, in his book on Bernini; the match was perfect. Synthetic and innovative at the same time, joyous in its scholarship, it is the kind of book most of us would like to think ourselves capable of writing—the kind of book that makes you want to know both the artist and the author. With his *Bernini* monograph, Howard found himself. From then on

he ranged with enviable ease and, always, radiant enthusiasm among the artists who satisfy us the most: Poussin, Michelangelo, Caravaggio—and to the very end he was working on the book on Rubens.

The reach of Howard's imagination was announced in the opening lines of the introduction to his *Bernini*:

Bernini was one of those rare prodigies who continued to grow in artistic stature after he reached maturity. Like Mozart a century and a half later, he added the highest degree of intelligence and profound emotional insight to innate virtuosity. It is this seemingly easy, but inimitable, combination that set these men apart from the other artists of their times.

Watching Howard at work, and then reading his accounts of such artists and their work, we felt privileged.

For several years Howard participated in the program of the Psychoanalytic Clinic for Training and Research at the College of Physicians and Surgeons. That experience further deepened his own understanding of art; yet he never thought to have discovered some new key to the study of art. Rather, I think, he found confirmation of his own inclination to respond to the creator as well as to the creation, to acknowledge the artist in all his humanity.

The confidence with which Howard engaged in the study of art—with a comfortable respect, without a trace of scholarly arrogance—was also what permitted him to write those large volumes aimed at a more popular audience: *Masterpieces of Western Sculpture* and *The Metropolitan Museum of Art*. A natural teacher whose prose style communicated with enviable grace and clarity, he brought his own values as an art historian—and his stature—to that task of public education.

Howard was a dominant figure in our profession, a leader who inspired confidence and who accepted the recognition of his colleagues with the same kind of good humor and modesty that informed his life. Honors came to him. He was Slade Professor of Fine Arts at Oxford and Phi Beta Kappa Scholar in this country. He served as director of The Society of Architectural Historians and as editor-in-chief of *Art Bulletin*. He was an adviser to the National Humanities Center and served on the National Committee for the History of Art. He was a member of the honorary committee for the recent exhibition "The Age

of Caravaggio," which opened at the Metropolitan Museum—he had been looking forward to teaching his Caravaggio seminar next term in conjunction with that show.

Within our department Howard assumed that mantle of Rudolf Wittkower, the mentor and friend who brought him to Columbia. Like Rudi, Howard was the man we wanted to stand for us all; he represented what we wanted to believe was the best in us. For all the wonderful bearishness of his person, he was approachable by all, by students and colleagues; he cared. Within the councils of the department we looked to his wisdom (and common sense) for guidance. During my own term as chairman, the high point of my day usually came late, after 5 o'clock. Howard would drop into the office, just to chat, and we would talk—about matters serious and less so, about things and people academic and professional, and about the grave and the trivial concerns of personal life. Howard's calm and candor were so welcome; his interest in you meant so much. His responsiveness renewed your sense of yourself, gave you confidence in what you were doing or hoping to do. I realized all too well how much those casual moments meant to me then; now, I treasure them as testimony to a precious friendship.

Upon news of Howard's death, some of our students were lamenting the tragic loss to the department. One of them quite naturally added, it is a loss for art history. She spoke for us all. The loss of Howard leaves us with a great emptiness. But he has left us a great legacy—of his work as a scholar and teacher, of his example as a husband and father, as a man and as a friend. We owe it to him to try to live up to that legacy.

—David Rosand

The Howard Hibbard Memorial Fellowship Fund

As the most appropriate memorial to a great scholar and a great teacher, the department is establishing a fellowship fund in memory of Howard Hibbard. Those wishing to contribute to this fund may send their contributions to the Department of Art History and Archaeology, 826 Schermerhorn Hall. □

Professorship Established in Honor of Edith Porada

A gift of one million dollars from the late MRS. HATHAWAY W. SCULLY has established the Edith Porada Professorship of Ancient Near Eastern Art History and Archaeology. The chair honors Professor Porada's outstanding contribution to scholarship in the field and her twenty-five years of inspiring and fruitful teaching in the department. It will ensure that a strong presence in the field will be continued after her retirement. Mrs. Scully had been a member of the Advisory Council of the department and a long-time supporter of our programs in Ancient Near Eastern art history and archaeology before her recent death.

An interdisciplinary search committee has been formed to seek a distinguished scholar of international reputation to fill the chair. Meanwhile, appointment to the Porada Professorship has been made on a visiting basis. For 1984-1985, the first Edith Porada Visiting Professor was JEANNY VORIS CANBY, former curator of Ancient Near Eastern and Egyptian Art at the Walters Art Gallery, Baltimore. Especially known for her work on Hittite art, Professor Canby's most recent publications include the chapter on "Ancient Egyptian and Near Eastern Ivories" in *Ivory, The Sumptuous Art*, the catalogue of the ivories in the Walters Art Gallery, and an essay on Tell Halaf in the catalogue of the exhibition "Ancient Syria" being circulated by the Smithsonian Institution. Professor Canby's appointment to the chair has been renewed for 1985-1986. □

Ancient Near Eastern Art at the Met

The new installation of the collection of art of the Ancient Near East at the Metropolitan Museum of Art can be taken as further tribute to Edith Porada—at least by viewers from Morningside Heights. PRUDENCE O. HARPER (Ph.D. '77), curator of the department at the Met, and HOLLY PITTMAN (M.A. '75), associate curator, both are students of Professor Porada. Commenting on the collection, Dr. Harper told the *New York Times*, "In this country, it

New Faculty Appointments

DAVID FREEDBERG has been appointed professor of art history at Barnard College. Coming to Columbia from the Courtauld Institute in London, Professor Freedberg assumes leadership of our programs in northern European painting. Well known for his work on Rubens, iconoclasm in the North, and the meaning and interpretation of images, his most recent books are *Dutch Landscape Prints in the Seventeenth Century* (British Museum Publications, 1980), and *The Life of Christ After the Passion*, vol. VII of the *Corpus Rubenianum Ludwigi Burchard* (London, 1983); his *Iconoclasts and Their Motives* is to be published this year. In 1983-1984 he was Slade Professor of Fine Art at Oxford. The topic of his lectures was "Images and People: Towards an Analysis of the History of Response."

In the area of twentieth century and contemporary art, RAINER CRONE has joined the department as associate professor of art history, having taught at Yale University, Berkeley, and the Free University of Berlin. He is widely known for pioneering a scholarly and historical approach toward contemporary art in his book on the paintings and films of Andy Warhol (Thames and Hudson, London; Praeger, N.Y., 1970; 2nd ed. Mazzotta, Milano, 1972), and in his recent book on the pastels of Francesco Clemente. Having organized major exhibitions for both European and American museums, he was also among the first academically trained art historians to produce and direct documentary films, one of which received a federal award in Germany. His most recent research and publications have been on Eastern and Central European art of the early twentieth century, focusing on Russian Futurism and its philosophical implications, with an interdisciplinary approach in the field of linguistics and the history of science. His major research topic for the last three years will be published as the book *Figure and Sign, Modes of Pictorial Practice in Early Twentieth Century Art—Kasimir Malevich and Paul Klee*.

MARILYN WONG-GLEYSTEEN now directs our program in Chinese art history. Prior to coming to Columbia, Professor Wong completed the final year of a three-year grant from the NEH to establish a program in East Asian art for the consortium of universities in the

Washington, D.C., area, conducted in cooperation with the Freer Gallery of Art and based at George Washington University. For that work and for her published research she was awarded the degree Doctor of Fine Arts, *honoris causa*, by Mount Holyoke College (her alma mater) in May 1984. Among her publications (under the name Wong Fu) are *Traces of the Brush: Studies in Chinese Calligraphy* with Shen Fu (Yale University Art Gallery, 1977, 2nd ed., 1980) and *Studies in Connoisseurship: Chinese Paintings from the Arthur M. Sackler Collection*, also with Shen Fu (Princeton University Art Museum, 1973, 2nd ed., 1976). Currently working on painting and calligraphy of the Sung, Chin, and Yuan periods (eleventh-fourteenth centuries), Professor Wong-Gleysteen is preparing a collection of her papers on the history of calligraphy for publication by Yale University Press. Last summer she married William H. Gleysteen, Jr., a career diplomat and former ambassador to Korea, 1978-1981.

Also joining the faculty is Assistant Professor DIANE WOLFFHAL. Her doctoral dissertation at the Institute of Fine Arts, NYU (1983), is "The Beginnings of Netherlandish Canvas Painting: 1400-1530." Her publications include "Jacques Callot's *Miseries of War*," *Art Bulletin* (1977); "Agnes van den Bossche, Early Netherlandish Painter," *Woman's Art Journal* (1985); "The Wandering Jew: Some Medieval and Renaissance Depictions," in *A Tribute to Lotte Brand Philip* (1985); and "The Technique of Early Netherlandish Canvases," in *Le Dessin sous-jacent dans la peinture Colloque VI* (in press). Professor Wolffhal is also cataloguing the Northern Renaissance painting collection of the Brooklyn Museum for a catalogue of their European paintings. She has delivered lectures at the universities of Louvain and Pittsburgh.

BARRY BERGDOLL, lecturer, has a long association with the department, beginning as an undergraduate art history major. After studying for two years at Cambridge University under Robin Middleton, he returned to Columbia, where he is completing his dissertation under George Collins entitled "Historical Reasoning and Architectural Politics: Leon Vaudoyer and the Development of French Historicist Architecture." Bergdoll has also done research on Karl Friedrich Schinkel and his German contemporaries and published on both French and German nineteenth-

century architecture in the *Oxford Art Journal*, *The Beaux-Arts and Nineteenth Century French Architecture* (edited by R. Middleton), and in the exhibition catalogue *Friedrich Weinbrenner* (Architectural Association, London). He is a frequent contributor to architectural reviews in the United States and France. □

Curator of Slide and Photograph Collections Appointed

The department has also appointed Peter Grewenow as curator of the Slide and Photograph Collections. Mr. Grewenow earned his M.A. degree in art history from Case Western Reserve, and comes to us after six-and-a-half years as the slide and photograph curator at Boston University. Three years prior to that he worked in the Slide and Photograph Collections at the Cleveland Museum of Art. He will be participating in the ARLIS-NA Conference in New York in early February and has been asked to write an article on Columbia's slide and photographic holdings for an upcoming issue of the *Journal of the Visual Resources Association*. □

AHSU-Sponsored Lecture Series

The lecture series sponsored by the Art History Student Union attracted well-known and provocative speakers during the 1984-1985 academic year. The speakers and their topics were John Pinto (Smith College), "The Trevi Fountain in its Urban Context"; Hans Belting (University of Munich), "The New Role of Narrative in Italian 14th Century Monumental Painting"; Terisio Pignatti (University of Venice), "Problems in Titian following the 'Genius of Titian' Exhibition in London"; David Pinagree (Brown), "Indian Planetary Images"; Leo Steinberg (University of Pennsylvania), "Velasquez: *Las Meninas*"; J. J. Alexander (Visiting Fellow, National Gallery), "Methods of Work of Medieval Illuminators: 700-1100"; Arthur Danto (Philosophy Department, Columbia), "Giotto: The Stench of Lazarus"; Yves-Alain Bois (Johns Hopkins), "Mondrian's *New York City*"; and John Shearman (Princeton), "The Restoration of the Brancacci Chapel."

(continued on page 19)

FACULTY NOTES

Prior to his election to the chairmanship of the department, JAMES BECK was an extremely active scholar, especially during the Raphael 500th anniversary year. During the 1982-1983 academic year he was visiting scholar at the Villa I Tatti. At the international symposium on "Raphael Before Rome," held at the National Gallery in Washington, he delivered the summary paper of the meeting and has edited the publication of those proceedings. Professor Beck also spoke at the Raphael conference held in Urbino in April 1984. His book on Raphael recently appeared in German and Italian editions, and a short book on the three bronze doors of the Florentine Baptistery as well as a paper on Desiderio da Settignano and several Raphael studies have just been published. He has been an active lecturer in Italy, speaking at the University of Rome and in Siena, and in New York he spoke at the Second International Interdisciplinary Conference of the Society of Textual Scholarship. Professor Beck's commitment to teaching was publicly acknowledged last spring, when he received the Faculty Award for Distinguished Teaching of the School of General Studies.

SUZANNE BLIER (Ph.D. '81) directs the department's program in African art. In the spring of 1984 she was on leave with an ACLS Fellowship, continuing her research on questions of cosmology and art in Africa and completing her book, *Ontology and Metaphor in Tamberma Architecture*, which will be published by Cambridge University Press. During the summer of 1984 she presented a paper at an international conference on Togolese scholarship in Lome, Togo, and began research on kingship arts in nearby Benin. Articles by Professor Blier have appeared recently in *Art Bulletin*, the *Journal of the Society of Architectural Historians*, *African Arts*, *Archaeoastronomy*, and the *Proceedings of the Iowa Symposium on African Art*. Also active on the lecture circuit, she has delivered papers recently at Harvard, Wellesley, NYU, The Cooper-Hewitt Museum, the Art Institute of Chicago, the African-American Institute, and at the annual meetings of the African Studies Association and the Society of Architectural Historians.

In the summer of 1983 RICHARD BRILLIANT directed an NEH Summer Seminar for College Teachers on "Por-

traits." His newest book, *Visual Narratives*, was published by Cornell University Press in 1984. In 1985 he published "Una statua ritratto dal territorio di Tarquinia," in *Bollettino d'arte*, and in the NEH publication *Humanities* he wrote on "What Has Happened in Art History?," part of a continuing inquiry into the current state of scholarship in the various fields in the humanities. He delivered the Mary Frances Williams Lecture in American Art at Randolph-Macon Woman's College; spoke on "Putting a Roman Statue in its Place" at Princeton, and on "Responding to the Work of Art: The *Laocöon*" at Bryn Mawr. Back on campus, he gave the Columbia University Lecture in Low Library, "Portraits: Fashioning the Self," in November 1984. He is currently working on three books: *On Portraits*, *Roman Triumphant Monuments: The Rhetoric of Power*, and *Problems in the History of Art History*, I, which concerns the concept of style and interpretation and its validation. Professor Brilliant is now chairman of the Contemporary Civilization Program in Columbia College and has been active in the development of a joint program in Jewish art and Judaica.

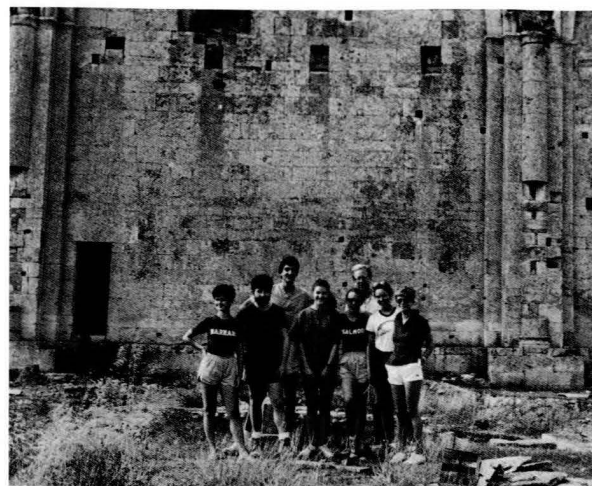
GEORGE COLLINS claims he is now in semi-retirement, a claim that is difficult to accept in light of his teaching, lecturing, and publishing. His most recent book, *The Designs and Drawings of Antonio Gaudi*, written with Juan Bassegoda of Barcelona, was published by Princeton University Press in 1983. His other publications include two articles on the RIBA Architectural Drawings exhibition at the Drawing Center in *Art Quarterly* (1983); the introduction to London's Institute of Contemporary Art catalogue for its exhibition "Drawings of Architects"; and an article on "Gaudi and the Catalan Renaissance," in *Radio Three Magazine* of the BBC (April 1983). He has also published a study of "Gaudi's Interior Spaces" for the Henry Russell Hitchcock *Festschrift* and a piece on "Cities and Plans" in the Cooper-Hewitt Museum's book *Cities*, which was published in two different editions in 1982. In addition, Professor Collins contributed a substantial prologue to Carlos Flores's *Gaudi/Juol y el Modernismo Catalan* (Madrid, 1982), and he was editor of the twentieth-century entries in the *Macmillan Encyclopedia of Architects*. His paper "The Origins of Cohesive Structure," given at the Inter-

national Association for Bridge and Structural Engineering Colloquium on "History of Structures" at Cambridge University in 1982, is now in press. Extraordinarily active as a lecturer, from Madrid to Princeton, Professor Collins delivered the Shippee Memorial lecture at Wheaton College in 1983; his topic was, of course, Gaudi. During the spring 1985 term he was on leave at the Institute for Advanced Study at Princeton, working on the neo-medieval in the twentieth century.

On the occasion of the seventy-fifth anniversary of Frank Lloyd Wright's Robie House, the University of Chicago has published a monograph on the building by JOSEPH CONNORS. Indeed, Professor Connors has been riding the crest of the Wright wave, speaking at the commemorative conference in Chicago and then at the Architectural Association in January, delivering a series of five lectures on the master and his origins in American architecture of the late nineteenth century. The previous month he participated in the first Mellon Colloquium at the Princeton School of Architecture, where he addressed the question of recent scholarship in Roman urbanism and its (possible) relevance to the practice of architecture. In conjunction with the programs surrounding the Caravaggio exhibition at the Metropolitan Museum, he spoke on Caravaggio's Rome. Professor Connors has become a member of the board of directors of the Society of Architectural Historians.

VIDYA DEHEJIA is in the second year of her appointment as senior fellow in Columbia's Society of Fellows in the Humanities. For the "Festival of India Year" she has been organizing the exhibition "From Merchants to Emperors: British Artists in India, 1857-1930," which will open in the spring of 1986 at the Pierpont Morgan Library and then travel to the Los Angeles County Museum of Art. Her book, *Yogini Cult and Temples: A Tantric Tradition*, has just gone through the proof stage with the National Museum, New Delhi, and should be out shortly.

JERRILYNN DODDS spent the academic year 1983-1984 on an NEH Fellowship. She conducted field work in Spain and North Africa for her book on the interchange between Muslim and Christian artistic traditions in early Medieval Spain. Among her articles in press are "Le fragment de Silos et les martyres de Cordoue," which will



Columbia at the Abbey of Psalmodi, from left to right: Maggie Mahboudian (Barnard '84), Scott Rabiet (College '84), Matthew Viederman (College '84), Wendy Dubow (Barnard '85), Professor Jerrilynn Dodds, her husband Charles Gifford, Martha Hollander (Barnard '83), and Suse Childs, a graduate student in the department.

Suse Childs was head of cataloging at the excavations for 1982-1984. The undergraduate crew dug (as did everyone, according to director Dodds), measured, drew, catalogued, cleaned, and interpreted. The group also visited a number of important monuments of Medieval and Roman Provence, played Boules, and avoided bulls in the local taurine sports events.

appear in *Cahiers de Saint Michel de Cuxa*, and "San Julian de los Prados: Art, Diplomacy and Heresy," for the magazine *Goya*. Back at Columbia, she has resumed a very busy and diverse schedule of writing, lecturing (for example, "The Enemy Within: Political Resistance in Spanish Medieval Art" at the Institute of Fine Arts, NYU), teaching, and administrative duties, including the directorship of the Humanities-Fine Arts program in the department. She gave the featured lecture of Freshman Week in the College in September 1983, the address at the General Studies Graduation in 1984, and also spoke at the Columbia College Dean's Day in March 1985, a week before the birth of her son. Professor Dodds continues to direct the summer program at Psalmodi, where she is co-director of the excavation (see the photograph on this page). Among the discoveries was the floor of the nave of the Carolingian church.

STEPHEN GARDNER has been awarded an Alisa Mellon Bruce Senior

Fellowship at the Center for Advanced Studies in the Visual Arts, National Gallery, for 1985-1986, as well as an ACLS Summer Research Grant, to complete his book on the origins of Gothic architecture, *Architecture in the Paris Region, 1125-1150, and the Birth of Gothic*. His most recent articles are "Two Campaigns in Sugar's Western Bays at Saint-Denis," *Art Bulletin* (1984), and "The Influence of Castle-Building on Ecclesiastical Architecture in the Paris Region, 1130-1150," in *The Medieval Castle: Romance and Reality* (University of Minnesota Press, 1984). In press are "The Church of Saint-Etienne in Drueux and its Role in the Formulation of Early Gothic Architecture," *Journal of the British Archaeological Association*; "Sources for the Facade of Saint-Lucien in Beauvais," for *Gesta*; "L'église Saint-Julien de Marolles-en-Brie et ses rapports avec l'architecture parisienne de la generation de Saint-Denis," *Bulletin monumental*, as well as several book reviews.

With the aid of an ACLS Fellowship, MICHAEL MARRINAN spent the fall of 1984 in Paris completing revisions on his book *Painting Politics for Louis-Philippe*, which will be published by Yale University Press. While in Paris, he began work on a new study of Baron Gros. Professor Marrianin is also writing the introduction for the reprint of Léon Rosenthal's classic, *Du Romantisme au Réalisme*, to be issued by Macula Press, Paris. Among the topics of his recent public lectures are "The Impression of Napoleon: From Current Events to Imperial Emblems" (at FIT); "On 'Being French' in a World of Change: The Prix de Rome 1797-1863" (at Richmond, in conjunction with the traveling exhibition "Les concours des Prix de Rome de 1797 à 1863), and on Delacroix in Norfolk, Va.

An exhibition of Japanese manuscripts and prints from the New York Public Library being prepared by MIYOKO MURASE and her seminar students is now scheduled to open on January 31, 1986. Professor Murase's most recent exhibition, "Emaki: Narrative Scrolls from Japan," was held at the Asia Society in the fall of 1983. In May she lectured on art patronage in sixteenth-century Japan at the Seattle Art Museum.

Yale University Press will be publishing *Atget's Seven Albums* by MOLLY NESBIT; a French version is to be published by Macula of Paris. Meanwhile, her review article on photographers' books appeared in *Art History* (1985); her article "What Was An Author?" will appear in a forthcoming issue of *Yale French Studies* in the number "Everyday Life." To an international volume, *Histoire de la Photographie*, she has contributed the chapter "Photographie, art et modernité du début du siècle aux années trente." A special Atget number of *Photographies*, the papers presented at a special symposium held at the Collège de France, will contain her "La seconde nature de Atget." Professor Nesbit's review of the MOMA Atget exhibitions, "The Use of History," will appear in a forthcoming issue of *Art in America*.

ESTHER PASZTORY's book, *Aztec Art* (Abrams, 1983), was awarded a special citation by the Charles Rufus Morey Book Award Committee of the CAA at the Los Angeles meeting in February 1985. The Committee made this unprecedented award to honor a first book, which it found to be "a beautifully honed and tempered survey."

Professor Pasztor also chaired a session on "New Approaches to the Study of Style and Aesthetics in Mesoamerican Art" at the same CAA meeting. The recipient of an ACLS grant-in-aid for the summer of 1984 and on sabbatical leave during the spring 1985 term, she has been doing field research in Teotihuacan, Mexico, and preparing an exhibition of Teotihuacan art that will open in 1987 and travel in this country, Mexico, and Europe. In press is "Interpretations of Ideology in Aztec Art," her summary remarks to the publication of the Dumbarton Oaks conference on the "Templo Mayor Excavations in Mexico."

In May 1984 EDITH PORADA assumed the presidency of the American Institute of Iranian Studies. She held the Dean's Distinguished Lectureship in the Humanities at Columbia's College of Physicians and Surgeons, speaking on "Ancient Near Eastern Art in the British Museum and the Metropolitan Museum of Art from 1845 to 1984." In December 1984 she spoke on "Romantic and Modern Views of Ancient Near Eastern Art" in the Honolulu Academy of Arts Distinguished Lectureship Series. During the summer of 1985 she organized, with the help of Sidney Babcock (M.Phil. '84), a graduate student in the department, an exhibit of cylinder seals at the Cyprus Museum, Nicosia, and participated in the symposium "Cyprus Between East and West" held in Nicosia.

Among the recent publications of THEODORE REFF are *Degas et son oeuvre: A Supplement* (Garland Publishing, 1984), compiled with Philippe Brame, to Lemoisne's oeuvre catalogue of Degas' paintings and pastels; "Liebe und Tod in Picasso's Frühwerk" in *Picasso: Todesthemem* (Kunsthalle Bielefeld, 1984); and "Au Musée du Louvre, by Edgar Degas," in *Art at Auction: The Year at Sotheby's, 1983-84* (London, 1984). Active as ever on the lecture circuit, Professor Reff has spoken on "Cubism and Popular Art" at the New York Studio School and Princeton University; "Degas and Cassatt at the Louvre" at the Museum of Fine Arts, Boston, and the Smithsonian Institution; "Cézanne as a Painter of Still Life" at the Dallas Museum of Fine Arts and the Detroit Institute of Arts; and "Atget and Cézanne" at MOMA. He also delivered the Samuel A. Marx Lecture at the Art Institute of Chicago on "Degas and Jephthah's Daughter." Other lectures include "The Influence

of Van Gogh's Art on Early Twentieth-Century Art," at the Symposium on Van Gogh held in Tokyo this October, and "Renoir and the Nude," at the Museum of Fine Arts, Boston. His most recent publications are *The Notebooks of Edgar Degas*, revised edition (Hacker Art Books, 1985) and "Picasso's Sketchbook of 1916," in *Je Suis le Carnet: Picasso's Sketchbooks* (New York Graphic Society, 1985). In the summer of 1985 Professor Reff directed an NEH Summer Seminar for College Teachers at Reid Hall in Paris on "Images of Paris in Modern Art."

The past few years have seen the publication of several books by DAVID ROSAND. *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto* was published by Yale University Press in 1982. In addition, Professor Rosand edited several volumes: *Titian: His World and His Legacy* (The Bampton Lectures in America for 1976, Columbia University Press, 1982); *Rubens and His Circle: Studies by Julius S. Held* (Princeton University Press, 1982), co-edited with Anne Lowenthal (Ph.D. '75) and John Walsh (Ph.D. '71); and, co-edited with Robert Hanning, *Castiglione: The Ideal and the Real in Renaissance Culture* (Yale University Press, 1983), the proceedings of a conference held at Casa Italiana, to which he also contributed the paper "The Portrait, the Courtier, and Death." He also edited a fourth volume, *Interpretazioni Veneziane: Studi di storia dell'arte in onore di Michelangelo Muraro* (Arsenale Editrice, Venice, 1984), which contains his essay "Venetia figurata: The Iconography of a Myth." A related paper, "Venezia e gli dei," appeared in "Renovatio Urbis": *Venezia nell'età di Andrea Gritti (1523-1538)*, published in Rome, 1984. Other recent articles include "Paint, Paste, and Plane" in *Collage* (New York Literary Forum, 1983). During his term as chairman, Professor Rosand managed to find time to review a range of exhibitions—most recently the de Kooning and Motherwell shows for the TLS—and deliver a number of lectures, including "Beyond Connoisseurship: Meaning and the Interpretation of Drawing" at the Drawing Center in New York, and "Titian's Poesie: Pictorial Structure and the Ways of Meaning" at Southern Methodist University.

Editor of the *Newsletter of the International Center for Medieval Art*, JANE ROSENTHAL was consultant for the New York Public Library's Christmas 1984-1985 exhibit, "The Nativity in

Medieval and Renaissance Illumination," for which she was co-author of the accompanying texts. The paper she read at the International Symposium on Bernward of Hildesheim, "The Question of Anglo-Saxon Influence on the Iconography of the Bernward Gospels," will be published in the proceedings of that conference. Returning from Hildesheim, she stopped at the University of London, where she spoke on "Pictorial and Textual Sources of the Arenberg Evangelists." Her contribution to the *Festschrift* for Florentine Mutherich, "Ecclesia Quadrupartite: The Architectural Settings of the Arenberg Evangelists," appeared in November 1985. Professor Rosenthal is working on a full monograph on the Arenberg Gospels.

Since 1976 ALLEN STALEY has been working on a complete catalogue of the paintings of Benjamin West, a project begun in the late 1940s by the late Helmut van Erffa. Publication, which is being sponsored by the Barra Foundation, is scheduled for February 1986. In addition, Professor Staley contributed seven entries on West to the forthcoming catalogue of American paintings in the Detroit Institute of Arts, a review of the San Antonio exhibition of West's religious paintings for the *Blake Quarterly*, a review of the great pre-Raphaelite exhibition at the Tate Gallery for *Burlington Magazine*, and a review of two recent books on Whistler for the *Times Literary Supplement*. He is currently working on an exhibition of "West in Pennsylvania," scheduled to open at the Philadelphia Museum of Art in late February, coinciding with (and celebrating) publication of the catalogue of West's paintings. □

New Specialization in Department

A new specialization in the department in the history and theory of art history was established recently. Students enrolled in this program have the opportunity to write a critical essay in a theoretical issue in art history. □

Wanted

Alumnus/alumna to edit the newsletter and keep in touch with our alumni. If interested, please contact Professor Beck. □

ALUMNI AND STUDENT NOTES

MONNI ADAMS (Ph.D. '67), research associate at the Peabody Museum of Archaeology and Ethnology and adjunct professor of art history at Wellesley College, received a Bunting Institute Fellowship Award for 1983-1984. Her recent exhibition, "Designs for Living: Symbolic Communication in African Art," at the Carpenter Center for the Visual Arts at Harvard University, and the catalogue, also written by Monni and available from Harvard University Press, received glowing reviews.

C. EDSON ARMI (Ph.D. '73), associate professor in the Department of Art at the University of North Carolina at Chapel Hill, was awarded the Seventh Annual Art History Prize by La Confederation Internationale des Negociants en Oeuvres d'Art. The prize helped finance the production of his book, *Masons and Sculptors in Romanesque Burgundy: The New Aesthetic of Chury III*, published by Pennsylvania State University Press. Edson is the second alumnus of the department to receive this prize; CLAIRE LINDGREN (Ph.D. '76) was awarded the prize in 1978 for the publication of her book, *Classical Art Forms and Celtic Mutations* (Park Ridge, N.J., 1980).

Since the publication of his catalogue, *In Search of the Picturesque: Nineteenth Century Images of Industry Along the Hudson River Valley*, which accompanied a traveling exhibition of the same name in 1983, KEVIN AVERY (M.Phil. '81), who is working as a research associate in American painting at the Metropolitan Museum, has co-authored the museum's upcoming text on John Vanderlyn's *Versailles* panorama. He is now working on the exhibition catalogue of the Met's upcoming exhibition on the Hudson River School of painting.

STEPHANIE BARRON (M.A. '73), curator of twentieth-century art at the Los Angeles County Museum of Art, was married in November 1984 to Mr. Robert Gore Rifkind, managing partner of the New York and Beverly Hills law firm Rifkind, Sterling & Levin.

STEVEN BEDFORD (M.Phil. '81) recently presented two talks in Washington, D.C. In May 1985 he spoke on "The George Hewitt Myers House" at the Textile Museum on the occasion of

its 50th anniversary, and in October he spoke at the Columbia Historical Society on "John Russell Pope's Country Houses." He received two grants for 1985, from both the Grant Foundation and the Smithsonian, for research on his dissertation topic, "The Architecture of John Russell Pope."

TIFFANY BELL (M.A. '83) has been active as a curator of contemporary art. Two of her shows opened in June: "Paper: From Surface to Form" was at the Columbus Circle gallery of the Department of Cultural Affairs of the City of New York; "An Invitational" was at the SoHo gallery Condeso/Lawler.

While still assistant curator at the Brooklyn Museum, ANNETTE BLAUGRUND (M.Phil. '81) collaborated on the exhibition "The Great East River Bridge: 1883-1983," held in honor of the centennial of the Brooklyn Bridge in 1983; prepared the catalogue *The Brooklyn Museum: American Watercolors, Pastels, Collages* in 1984; and assisted with the exhibition and catalogue of that museum's recent show "The New Path: Ruskin and the American Pre-Raphaelites." More recently she wrote the introduction to the exhibition catalogue *Jasper Cropsey Watercolors*, which opened in November at the National Academy of Design. She has published an update on the Tenth Street Studio Building (the subject of her dissertation) in the winter 1985 *American Art Journal*. In January 1984 she won the *American Art Journal* Award.

LARISSA BONFANTE (Ph.D. '66), professor of classics and chairman of that department at New York University, received the Great Teacher Award for 1983 from the Alumni Federation of New York University. She has edited and provides the introductory chapter for the book *Etruscan Life and Afterlife*, published by Wayne State University Press this fall.

MICHAEL BOTWINICK (M.A. '67), recently appointed director of the Corcoran Gallery of Art in Washington, D.C., was featured in an article in the *New York Times* on August 27, 1984.

BARBARA BRAUN (Ph.D. '77) presented a talk on "Monumental Mayan Sculpture of Guatemala" for the Archaeological Institute of America, North Shore Society, in Great Neck, N.Y.

HERBERT BRODERICK (Ph.D. '78) was promoted to associate professor with tenure at Lehman College, CUNY.

His recent publications include "Some Attitudes Towards the Frame in Anglo-Saxon Manuscripts of the Tenth and Eleventh Centuries," in *Artibus et Historiae* (1982), and "Observations on the Method of Illustration in MS. Junius 11 and the Relationship of the Drawings to the Text," in *Scriptorium* (1983). A third, "Observations on the Creation Cycle of the Sarajevo Haggadah" is being published in *Zeitschrift für Kunstgeschichte*.

Continuing as president of the New York chapter, MOSETTE BRODERICK (M.A. '73) has been elected to the board of directors of the Society of Architectural Historians.

TIMOTHY A. BURGARD (M.A. '85) was one of Columbia's chosen speakers at the Frick Symposium on the History of Art in April 1985. His topic was "Picasso's Night Fishing at Antibes: An Apocalyptic Vision." Timothy was also the assistant editor for the catalogue *Fred E. Miller: Photographer of the Crows*, which accompanies the traveling exhibition of the same name, that opened at the University of Montana in October 1985.

ROBERT C. CAFRITZ (M.A. '78) has been an adjunct curator at the Phillips Collection in Washington. Fresh upon the success of "Georges Braque: The Late Painting 1940-1963," which he organized and which, in effect, re-established the reputation of the late Braque, he was most recently responsible for the international discovery of the contemporary British painter Howard Hodgkin. Once Cafritz conceived the Hodgkin exhibition for the Phillips, the British seemed to have taken notice, making the exhibition their solo show at the Venice Biennale.

Recently promoted to tenure at Bryn Mawr, DAVID CAST (Ph.D. '70) organized and chaired a session on the literary uses of the myth of Pygmalion at the recent national meeting of the Renaissance Society of America in Los Angeles.

The Heritage Tour of Italy, sponsored by the Jewish Museum, was led by EVELYN COHEN (M.Phil. '76), who is curator of graphic material and instructor of Jewish art at the Jewish Theological Seminary of America. The tour, which took place in April and May, traced two millennia of Jewish history in Milan, Mantua, Venice, Bologna, Florence, Siena, San Gimignano, Pisa, Orvieto, and Rome.

CHRISTIANE COLLINS (M.A. '54) has been picking up the pace of her publishing activity. In addition to entries on Werner Hegemann, Leberecht Migge, and Camillo Sitte for the *Macmillan Encyclopedia of Architects*, she recently published a review of three recent books on Adolf Loos in the *Journal of the Society of Architectural Historians* (1984); her article "Le Corbusier's Maison Errázuriz: Client and Chilean Context" will appear in *The Harvard Architecture Review* IV. A revised edition of the volumes on Camillo Sitte that she published with her husband George (q.v.) is being published by Rizzoli, and the Collins's joint article, "Monumentality: A Critical Matter in Modern Architecture," was in *The Harvard Architecture Review* (1984). She has also been active as a translator, having translated the German texts of two exhibition catalogues for the Anselm Kiefer show at the Marian Goodman Gallery, New York (April 1985). With Mark Swenarton of the Bartlett School of Architecture and Planning in London, she is preparing an anthology of key documentary texts of the architecture and planning of the *Neues Bauen* of the 1920s, for which she received a research award from the Royal Institute of British Architects.

ALESSANDRA COMINI (Ph.D. '69) was named Distinguished Professor at Southern Methodist University, where she has taught since 1974.

CYNTHIA CONIDES (M.Phil. '85) presented a series of lectures on Mayan funerary art at the American Museum of Natural History last May in conjunction with the Mayan exhibition there, as did MARIA FERNANDEZ (M.Phil. '84), who spoke on the Huichol Indians. Maria also lectured at the Metropolitan Museum in connection with its two exhibitions "The Art of Pre-Columbia Gold from the Jan Mitchell Collection" and "Paino Art of the Dominican Republic." One of her lectures was delivered at the prestigious Center for Inter-American Relations in New York. Preceptor CHRIS COUCH (M.Phil. '82) has just published his monograph *The Festival Cycle of the Aztec Codex Borbonicus* with the BAR International Series, Oxford, England.

ZIBA DE WECK (M.A. '85) organized the exhibition and wrote the essay for the show "Winslow Homer and the New England Coast," which was held at the Fairfield County branch of the

Whitney Museum of American Art last November.

LEE EDWARDS (Ph.D. '84) recently gave two papers: "Lululuand: An Artist Builds His Dream," at the Southeast Nineteenth Century Studies Association Conference in Georgia, and "Shakespeare and Victorian Painting," at the Shakespeare Symposium at Adelphi University in early 1985. She published "The Discovery of Two Genre Paintings by Jerome Thompson" in the winter 1985 issue of *American Art Journal*. She is currently organizing and writing the catalogue for an upcoming traveling exhibition "Domestic Bliss: Family Life in American Painting, 1840-1910," which will open in May 1986 at the Hudson River Museum. In January 1986 she became a visiting postdoctoral fellow at Yale University's Center for British Art, where she will present the paper "Frederick Walker's *Strange Faces*, 1868," and she has just been named the New York editor of the Australian bi-monthly *Art Xpress*.

LINDA FERBER (Ph.D. '80), curator of American painting and sculpture at the Brooklyn Museum, was named chief curator of the museum in January 1985. Besides co-curating and co-authoring the catalogue for the museum's recent show "The New Path: Ruskin and the America Pre-Raphaelites" (published by Schocken, 1985), she is preparing the catalogue for the show "Never at Fault: The Drawings of William Trost Richards" scheduled to open at the Hudson River Museum in January 1986. The Richards show will be part of that museum's continuing series of drawings by American artists. With the Department of Decorative Arts at the Brooklyn Museum, she recently launched a Friends Group called the American Art Council for eighteenth- and nineteenth-century American art at the Brooklyn Museum.

ELLA FOSHAY (Ph.D. '79), curator of American paintings at the New York Historical Society, taught American art during the autumn 1985 term at Columbia while Professor Novak was on sabbatical leave. Ella's recent book, *Reflections of Nature: Flowers in American Art*, based on an exhibition she organized at the Whitney Museum, was published by Alfred Knopf, Inc., in 1984. She is currently working on an upcoming exhibition at the Historical Society of Jasper Cropsey's paintings from the Newington-Cropsey Foundation.

JEAN GARDNER (M.A. '65) has

received a second grant from NASA to study architectural issues related to its space station; she published an article on this project in the May 1985 issue of *Interiors*. She is also the recipient of grants from the NEA and EXXON to complete her book on nature and the built environment in New York City, *Revising New York*. For the past two years, Jean has taught courses in architectural history at Columbia.

As chief curator of the Ruth Young Wing of the Israel Museum in Jerusalem, AYALA GORDON (M.A. '58) has created a program for young people that is considered one of the most exciting in the international museum world.

ANN GUNTER (Ph.D. '80), currently J. Paul Getty Postdoctoral Fellow at Columbia, is preparing a book on the marble sculpture from Labraunda for the Swedish Research Institute monograph series *Labraunda, Swedish Researches and Investigations*. Her book, *Bronze Age Pottery from the Gordian Excavations 1950-1973*, is due to be published (1986) by the University of Pennsylvania, University Museum Monographs, and she presented a paper on "Early Greek Vase Painting and the Chronology of Phalanx Warfare" at the December 1985 annual meeting of the Archaeological Institute of America in Washington, D.C.

MARIA MORRIS HAMBOURG (Ph.D. '80) has been appointed associate curator of the Department of Prints and Photographs at the Metropolitan Museum. Prior to her appointment at the Met, she had served as a consultant to the Department of Photography at the Museum of Modern Art, where she was co-author of MOMA's four-volume *Work of Atget*. At the Metropolitan she will seek "to make the museum responsive to the larger waves of work now appearing on the photographic seas," as she was quoted in the *New York Times*, "and to make a larger forum for photographic scholars and conservators."

Now associate provost at SUNY, Stony Brook, ALDONA JONAITIS (Ph.D. '77) has recently published *Art of the Northern Tlingit* (University of Washington Press), an analytic study of the Tlingit Indians of the Northwest Coast.

In the fall of 1984, TRUDY KAWAMI (Ph.D. '83) was a Clawson Mills Fellow at the Metropolitan Museum; the results of her research on the wall paintings of Kuh-e Khwaja, Iran, will be published in an article in an upcoming

Journal of the Metropolitan Museum. Her article "Parthian Brick Vaults in Mesopotamia: Their Antecedents and Descendants" appeared in the *Journal of the Ancient Near East Society* for 1982 (which actually appeared only in 1985). The monograph series "Acta Iranica" (E. J. Brill, Leiden) will publish her dissertation, "Monumental Art of the Parthian Period in Iran." While continuing to teach as adjunct assistant professor in the department, Trudy, who has also been teaching Ancient Near Eastern and Egyptian art at Fordham's Lincoln Center campus and at the School of Visual Arts, is secretary of the American Institute of Iranian Studies. Last year she lectured on Ancient Near Eastern dress and textiles at the Costume Institute of the Metropolitan Museum, and on the art of the Sumerians in a lecture series devoted to that topic at the American Museum of Natural History.

ELOISE QUINONES KEBER (Ph.D. '84) holds a Mellon Postdoctoral Fellowship in the Society of Fellows in the Humanities at Columbia. She collaborated with H. B. Nicholson of UCLA on the catalogue of the international exhibition "Art of Aztec Mexico: Treasures of Tenochtitlan," held at the National Gallery, Washington, in 1983-1984. The catalogue received an Award of Distinction from the American Association of Museums.

Her recent and forthcoming publications include "Art as History: The Illustrated Chronicle of the Codex Telleriano-Remensis as a Historical Source," in *The Native Sources and the History of the Valley of Mexico*, the proceedings of the 44th International Congress of Americanists held in Manchester, England, in 1982, and an article on the exhibition "The Art of Aztec Mexico," in press, for *Aztlan*. Eloise organized and chaired the symposium on "The Aztec World" at the annual conference of the American Society for Ethnohistory in New Orleans in 1984, where she presented a paper, "Ritual and Representation in the Codex Borbonicus." Her paper from the 1983 session, "The Prototype of the Codex Telleriano-Remensis and Codex Vaticanus A," is in press. She also organized a symposium on "The Interpretation of Aztec Art" for the 45th International Congress of Americanists held in Bogota, Colombia, in July 1985.

"The Flame and the Lotus: Indian and Southeast Asian Art from the

Kronos Collections" was a remarkable exhibition at the Metropolitan Museum of works collected by STEVEN M. KOSSAK (M.A. '85).

"The Jewish Patrons of Venice" was the theme of a recent exhibition at the Jewish Museum organized by SHARON J. MAKOVER (M.A. '83).

KENNETH MADDOX (M.A. '72) gave the keynote address at the recent symposium "The Changing Landscape of New England, 1840-1920," held at the Robert Hull Fleming Museum at the University of Vermont, Burlington. He also spoke on "Themes in 20th Century Urban Arts: The First Decade" at the Aaron Davis Hall, CUNY, in conjunction with the Metropolitan Museum's traveling exhibition "The Artist Celebrates New York." His essay "Asher B. Durand's Progress: The Advance of Civilization and the Vanishing American" will be published in an upcoming (1986) MIT Press book *The Railroad and the American Landscape: Representations of Technological Change in the Visual Arts*, edited by Leo Marx and Susan Danly Walther. He also contributed to the volume on eighteenth- and nineteenth-century American paintings in the Thyssen-Bornemisza Collection, part of a projected ten-volume set on that collection due in 1986.

KATHERINE MANTHORNE (M.Phil. '81) was also a contributor to the Thyssen-Bornemisza project. She is now assistant professor at the University of Illinois, Champaign. Her catalogue *Creation and Renewal: Views of Cotopaxi by Frederick Edwin Church* based on the exhibition at the National Museum of American Art, which she curated last spring, was just published, along with articles in the spring 1985 *Art Journal* ("Quest for a Tropical Paradise: Palm Tree as Fact and Symbol in Latin American Landscape Imagery 1850-1875") and in *FMR*.

JAMES H. MARROW (Ph.D. '75), professor of art history at the University of California, Berkeley, has been awarded the International Eugene Baie Prize for his book *Passion Iconography in Northern European Art of the Late Middle Ages and Early Renaissance: A Study of the Transformation of Sacred Metaphor into Descriptive Narrative*. The prize is awarded by the Province of Antwerp to a foreign author who has written in his native language a work on the history, art, or culture of Flanders.

RICHARD MARTIN (M.Phil. '73), has been named editor and publisher of *Arts Magazine*. He is also executive director of the Shirley Goodman Resource Center and professor of the history of art at the Fashion Institute of Technology.

KATHERINE MICHAELSON (Ph.D. '75) received tenure at the Fashion Institute of Technology and also received a grant from the National Endowment for the Humanities for research on the Bauhaus.

MARJORIE MUNSTERBERG (Ph.D. '83), a Mellon Teaching Fellow at the Society of Fellows in the Humanities, Columbia, was married in November 1984 to Charles Douglas Gregor, a computer systems analyst at Citibank. She had three articles accepted during 1985: "A Biographical Sketch of Robert Macpherson," *Art Bulletin* (forthcoming, March 1986); "The Wonder City: Twentieth-Century Photographs of New York," in *Studies in Visual Communications* (spring 1986); and "Turner's Fall of the Rhine at Schaffhausen," for *The Record of the Art Museum, Princeton University* (1986). Marjorie also gave two talks at the Society of Fellows in the Humanities: "The Critical Voice: Early Nineteenth Century British Art Reviews" (March 1985), and "The Reader in the Text: An Analysis of the Talmud" (October 1985). She is currently working on the topic of Victorian narrative painting, the subject of an undergraduate seminar she taught at Columbia during the autumn 1985 term.

KATE NEARPASS (M.A. '82), assistant to the curator at the Institute of Contemporary Photography, recently published an article on the first historical survey exhibition of American art in the *Journal of the Archives of American Art*. She was married in May 1985 to Warren Ogden, a photographer, and is currently working on a future traveling exhibition of American landscape photography.

DEBORAH NEVINS (M.Phil. '76), who is teaching landscape history at Barnard, was the curator of a recent exhibition at Wave Hill "American Gardens and Landscapes on Paper," consisting of about seventy drawings from the early nineteenth century to the present.

It is not often that hard-core art history makes a splash in the pages of *New York Magazine*, but in the January 21, 1985, issue of that mainstay of local

journalism our own LAWRENCE W. NICHOLS, who is completing his dissertation on the paintings of Hendrick Goltzius, made headlines. "A couple of years ago," wrote *New York* art critic Kay Larson, "a Columbia University graduate student, going through the storage rooms at Sotheby's came across a little diamond-shaped pendant painting of a huddled man with upturned eyes. The collector who had consigned it called it a Rubens. Sotheby's put it on the auction block as the work of an obscure seventeenth century Italian, Giovacchino Assereto. The dealer who eventually bought it thought he was getting a Van Dyck."

"None of those attributions sat well with the graduate student, Lawrence W. Nichols, who was preparing a thesis on the paintings of Hendrick Goltzius. . . Nichols suggested a cleaning. With the dirty varnish gone, Goltzius's monogram appeared." The painting, *Job in Distress*, now hangs on loan in the Metropolitan Museum.

POLLY NOOTER (M.Phil. '85), assistant curator at the Center for African Art, presented a talk there recently on "All the King's Women: Images of Luba Authority" during the fall, and helped with the installation of the "Sets, Series, and Ensembles in African Art" exhibition at the center during fall 1985. She was recently sent by the center to the Rietberg Museum in Zurich to help in the preparation of the center's upcoming New York exhibition "Art of the Guro: Ivory Coast."

LINDA NORDEN (M.A. '83) spoke at the Fourth Annual Symposium on Contemporary Art at the Fashion Institute of Technology last October; her topic was "Cy Twombly: Some Critical Gaps in Criticism."

DONALD MARTIN REYNOLDS (Ph.D. '75) is the author of *The Architecture of New York City: Histories and Views of Important Structures, Sites, and Symbols* (Macmillan). His photographs were recently featured in two New York exhibitions.

GAIL HARRISON ROMAN (Ph.D. '81) recently spoke on Russian and German photomontage at the symposium on "Art of the Book" sponsored by the Photo Resource Center in Boston. On the curatorial front, she has two projects in hand: she was the guest curator of the traveling centennial exhibition of the work of Abraham Rattner, which opened at Barrett House in Poughkeepsie in October 1986, and

she is serving as co-curator of an exhibition entitled "The New Response: Contemporary Painters of the Hudson River," held this fall at the Albany Institute of History and Art. An assistant professor of art at Vassar, Gail has also been teaching courses on Russian art at Columbia.

MYRA NAN ROSENFELD (M.A. '66), research curator at the Montreal Museum of Fine Arts, wrote the catalogue for the recent exhibition "Largilliere and the Eighteenth-Century Portrait."

DAPHNE LANGE ROSENZWEIG (Ph.D., '73), adjunct professor in the Department of Art at the University of South Florida, Tampa, organized the exhibition "East by Southeast: Tampa Bay Collects Asian Art" and compiled its catalogue for the Tampa Museum.

LUCILLE ROUSSIN (Ph.D. '85) is currently adjunct assistant professor at Yeshiva. In October, she gave a paper at the Byzantium Studies Conference in Toronto on "Art as Propaganda: Topographical Mosaics from the Holy Land," and has been commissioned to write about Roman black-and-white figural mosaics from the Hearst Castle Collection. She has also been invited to give a paper at the College of Wooster, Wooster, Ohio.

WENDY SCHONFELD (M.Phil. '84), lecturer at Vassar College, has been asked to publish a talk she recently gave at the First International Colloquium of Mayanists at the National Autonomous University in Mexico, which was based on research obtained during her 1984-1985 Wittkower Grant year. She also lectured at the Metropolitan Museum on "Aesthetics in Maori Culture" in connection with the *Te Maori* exhibit there, and gave two talks in connection with the museum's special exhibition on African Ivories. She edited the selections for African and Pre-Columbian Mesoamerican art for the 1985 book *A World View of Art: Selected Readings*, published by Kendall-Hunt, and has authored a forthcoming Metropolitan Museum Educational Slide Program for the senior high and college level.

CAROL SCHULER (M.Phil. '81) is currently editing with Walter Strauss the "German Book Illustration Before 1500" volumes of *The Illustrated Bartsch* series.

ANNE SHAVER-CRANDELL (Ph.D. '74) is chairing the 1986 National Conference of the Women's Caucus for

Art in New York; the theme of the conference is "Liberty. . . and the Pursuit of Liberty." She will also assume the presidency of the Women's Caucus for Art.

KATHLEEN J. SHELTON (Ph.D. '78), associate professor of art history at the University of Chicago, was awarded the College Art Association's Arthur Kingsley Porter Prize for the best article in *Art Bulletin* for 1983. Her prize-winning article was titled "The Consular Muse of Flavius Constantius."

The recent exhibition of sculpture at the New York Studio School by JONATHAN SILVER (M.A. '66) was hailed as "one of the strangest shows in town." Writing in the *New York Times*, Michael Brenson responded to the powerful union of past and present in the work: "Silver's sculpture is steeped in classical and religious myth. It is assembled, however, with a keen sense of modernist history, in particular, of the formal and psychological implications of Cubism and Surrealism. The result is a fresh blend of past and present in which modernism is used, in effect, to turn mythology loose. In Silver's work, myth is not quiet and controllable, but something that grows and evolves on its own. . . . We are naturally encouraged by such bold confirmations of the creative potential of art history."

ROBERT B. SIMON (Ph.D. '82) is the director of The Fine Arts Group of Crosson Dannis, Inc., one of the largest appraisal firms in the United States, which provides advisory curatorial services, as well as other professional services, for the care, management, valuation, and enhancement of art collections.

DAVID R. SMITH (Ph.D. '78) was awarded a National Endowment of the Humanities Summer Stipend for 1983 to begin work on a new book, provisionally titled *Privacy and Civilization in Dutch Art, 1650-1700*. The book, planned as a sequel to his first book, *Masks of Wedlock: 17th Century Dutch Marriage Portraiture*, was published by UMI in their Iconography series.

JEFFREY CHIPS SMITH's (Ph.D. '79) book *Nuremberg: A Renaissance City, 1500-1618*, was published by the University of Texas Press in 1984.

NATALIE SPASSKY (M.A. '65), associate curator of American painting and sculpture at the Metropolitan Museum, was involved in the installation of two recent shows there on Erastus Salisbury Fields and George Inness, and is the author of Volume II

of the Museum's American Painting catalogue due out shortly.

ALISON STEWART (M.Phil. '79) is assistant photo archivist at the Getty Center for the History of Art and the Humanities in Santa Monica, and is currently cataloging the Northern Renaissance photographs in that collection. She recently defended her dissertation on "The First 'Peasant Festivals' in the History of Art: Eleven Woodcuts Produced in Reformation Nuremberg, ca. 1524-1535."

EMILY UMBERGER (Ph.D. '81) is a fellow in Pre-Columbian Studies at Dumbarton Oaks for 1985-1986; she is currently writing her book on Aztec sculpture.

JON VAN DE GRIFT (Ph.D. '85) is teaching a course on "Musical and Visual Arts" at Columbia's School of the Arts. His recent publications include "Tears and Revel: The Allegory of the Berthouville Centaur Scyphi," in the *American Journal of Archaeology* (1984), and "De Lycurgo Insano: A Dionysiac Tale on a Silver Cantharus in Baltimore," to appear in the *Journal of the Walters Art Gallery*. He has also been active as a translator, having translated *René Gruau*, by J. Chariou and F. Gräfe; *Egon Schiele*, by S. Sebarsky, et al.; and *Oskar Kokoschka: Drawings and Watercolors 1906-1924*, by S. Sebarsky, H. Bisanz, and A. Bonita Oliva.

At the 1985 Frick symposium on the History of Art, ADRIENNE VON M. LATES (M.Phil. '80), spoke on "Poussin as a Leonine Man: A Study in Physiognomics and Self-Portraiture." The topic is a central aspect of her dissertation. This year Adrienne begins teaching at the University of California at San Diego.

RONALD WIEDENHOEFT (Ph.D. '71) recently published a new book, *Cities for People*, in which the author presents measures for improving urban environments. □

ASHU Lectures (cont.)

The 1985-1986 ASHU Lecture Series continues to attract a similar group of distinguished lecturers. On September 13 Svetlana Alpers (Berkeley) spoke on "Rembrandt: The Theatrical Model," and was followed by talks by Peter Selz (Berkeley), "Urban Site Art: Aesthetic Values and Public Controversies"; James Stubblebine (Rutgers), "The Madonna in the Arcuated Rectangle: A Dugento

Phenomenon"; Neville Dubow (Department of Fine Art, Cape Town University), "Art and Edict: Confronting the State in New South African Art"; and Richard Schiff (University of North Carolina, Chapel Hill), "Indexing and Icon: Levels of Irony in Modern Pictorial Art." Among the speakers for the spring 1986 term will be J. J. Pollitt of Yale, speaking on "The Limits of Hellenistic Rococo." □

Wanted

Alumnus/alumna to edit the newsletter and keep in touch with our alumni. If interested, please contact Professor Beck. □

Ph.D. Degrees Awarded

1983-1984

Elizabeth Bartman, "Miniature Copies: Copyist Invention in the Hellenistic and Roman Periods" (Brilliant)

Yael Even-Stein, "Artistic Collaboration in Florentine Workshops: Quattrocento" (Beck)

Lee Edwards, "Hubert von Herkomer and the Modern Life Subject" (Staley)
Lawrence Goedde, "Tempest and Shipwreck in the Art of the 16th and 17th Centuries: Dramas of Peril, Disaster, Salvation" (Rosand)

Amy Golahny, "Rembrandt's Paintings and the Venetian Tradition" (Rosand)

Julia Isabel Miller, "Major Florentine Altarpieces from 1430-1450" (Davis)

Marjorie Munsterberg, "The Image of the Artist: J. M. W. Turner, 1800-1819" (Staley)

Elinor M. Richter, "The Sculpture of Antonio Federighi" (Beck)

Judith Rohrer, "Artistic Regionalism and Architectural Politics in Barcelona, ca. 1800-ca. 1906" (Collins)

Barbara Rose, "Selected Publications on Twentieth-Century Art" (Held)

James Maxwell Saslow, "Ganyemede in Renaissance Art: Five Studies in the Development of a Homoerotic Iconology" (Rosand/Hibbard)

Willa Jane Tanabe, "Paintings in the *Lotus Sutra*: The Relationship of Ritual, Text and Picture" (Murase)

William Edward Wallace, "Studies in Michelangelo's Finished Drawings, 1520-1534" (Rosand)

1984-1985

Patricia A. Ciaffra, "The Portraits of Edouard Vuillard" (Reff)

Katherine Bishop Crum, "Space and Convention in the Landscapes of Early Tuscan Paintings, 1250-1350" (Davis)

Mary Ball Howkins, "The Victorian Example: French Critical Response to Mid-Victorian Paintings in Paris, 1850-1870" (Staley)

Eloise Quiñones Keber, "The Illustrations and Texts of the Tonalamat of the Codex Telleriano-Remensis" (Pasztory)

Dorothy A. Kostuch, "The Sculpture of the keystones of Barcelona Cathedral" (Collins/Gardner)

Kathleen Dorothy Nolan, "The Early Gothic Portal of Notre-Dame in Etampes" (Gardner)

Doralynn Schlossman Pines, "The Tomb Slabs of Santa Croce: A New Sepulchral" (Beck)

Kirsten Hoving Powell, "Tradition and Transformation: The Fables of La Fontaine and Their Nineteenth Century Illustrators and Caricaturists" (Reff)

Inge Jackson Reist, "Renaissance Harmony: The Villa Barbaro at Maser" (Rosand)

Donald Hugo Sanders, "Behavior and the Built Environment: An Interpretive Model for the Analysis of Architecture in an Archaeological Context and its Testing on Material from the Aegean Bronze Age Site of Myrtos, Crete" (Bordaz)

Elma Barnes Sanders, "Realism in Florentine Painting, 1400-1465: Practice and Theory" (Beck)

Jon Van de Grift, "Dionysiacs: Bacchic Imagery in Roman Luxury Art of the Late Republic and Early Empire" (Brilliant)

Alfred E. Willis, "Flemish Renaissance Revival in Belgian Architecture (1830-1930)" (Collins)

October 1985

Gail Schwarz Aronow, "A Documentary History of the Pavement Decoration in Siena Cathedral, 1362-1506" (Beck)

Lucille Alice Roussin, "The Iconography of the Figural Pavements of Early Byzantine Palestine" (Frazer/Brilliant) □

Columbia University
**Department of Art History
and Archaeology**
826 Schermerhorn Hall
New York, N.Y. 10027

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