Letter from the Chairman
As this Newsletter goes to press at the end of the 1995–1996 academic year, the most recent and significant news to report is that our department is about to receive funding support from the Andrew W. Mellon Foundation. Five years ago the Mellon Foundation undertook to provide financial aid to the graduate programs of a select group of departments in ten leading universities, including Columbia. The purpose was to encourage and support reforms that would lead to more effective and efficient programs, reducing the often inordinately long time graduate students take to complete degrees, and also reducing the rate of attrition among graduate students. While the Art History departments at Harvard, Yale, Princeton, and the Universities of Michigan and California received Mellon support, our department was not among the five Columbia departments initially chosen to participate. Nevertheless, under the energetic leadership of Stephen Murray, our then director of graduate studies, we did start to examine the graduate curriculum and to make changes in our language expectations, the oral examinations, and many other aspects of the program; the effort has continued under Esther Pasztory, his successor in that demanding job, and the results have been noticed. This year, in conjunction with a review of the Mellon's first five years, we were invited to submit a proposal for Mellon support for the coming five years. That proposal has now been approved.

We intend to use Mellon funds primarily to support graduate students in their fourth years, after they have com-

(continued on page 3)

On Meyer Schapiro

The humanity of art lies in the artist and not simply in what he represents,” Meyer Schapiro said in his lectures on abstract art. “It is the painter's constructive activity, his power of impressing a work with feeling and the qualities of thought that gives humanity to art.” These were the values he himself embodied and conveyed, values he shared with the artists whose expressive freedom he so appreciated. Meyer’s range as an art historian was universal, for he believed in the universality of art. The range of his knowledge was legendary; however intimidating it may have been to colleagues, it seemed less so to students—perhaps because they never dreamed of comparison, but more, I think, because of the obvious delight he took in knowing and sharing what he knew. There was about him always a joy, a joy in learning and, especially, a joy in art. It came through in his response to the challenges of knowledge and of art, in the spontaneity of his lectures and the sheer animation of his face as he spoke, the smile of pleasure taken in discovery.

An artist himself, Meyer talked about pictures like an artist. His criticism was an act of re-creation, as he reconstructed the decisions made by the artist; every stroke of a painting demanded attention. Choice was important, that freedom of the individual responding to the world around him and to the challenge of his own creation. In the anonymous art of the early Middle Ages, Meyer dis-
Professor Miyeko Murase Retires

This year an era in Japanese art history at Columbia will come to an end with the retirement of Professor Miyeko Murase. Professor Murase joined the faculty of the Department of Art History and Archaeology in 1962 upon receiving her Ph.D. from Columbia. Teaching courses on the art and architecture of Japan from the 7th to the 18th centuries, the history of Japanese painting of the 17th and 18th centuries, Zen Buddhism and ink painting, plus many seminars, she shaped the study of Japanese art and culture at Columbia and created one of the most exciting and dynamic programs in Japanese art in the country. She is the author of four monographs, Six Centuries of Japanese Painting: From Sesoou to Contemporary Artists (1990), Masterpieces of Medieval Paintings and Blades from the Mary and Jackson Burke Collection (Asia Society, New York, 1971), Professor Murase is on the editorial board of the Archives of Asian Art; on the advisory councils of the Asia House Galleries, the Asia Society, the Japan House Gallery, and the Japan Society; and on the visiting committee of the Department of Asian Art of the Metropolitan Museum of Art.

She has been the recipient of numerous grants and fellowships, including the Japan Foundation Research Grant, the Asia Society Research Travel Grant, the Asian Cultural Council Research Grant, a Ford Foundation Area Training Fellowship, a Fulbright, and a Council on Research in the Humanities award from Columbia University. In 1993 Professor Murase was appointed to the newly established Takao and Itako Atsumi Professorship in Japanese Art History. She has also received publication grants from the Japan Foundation, the Kajima Foundation and the Sumtory Foundation. Professor Murase has been a compelling force in Japanese art both in the department and in the larger New York art world; she will be missed by both her colleagues and students.

While retiring from Columbia, Professor Murase is neither retiring from active scholarship nor going very far away. She has been appointed research associate at the Metropolitan Museum of Art, where she will be working on an exhibition and accompanying catalogue of the collection of Mrs. Jackson Burke, scheduled to take place in 1999.

On May 7 Professor Murase received the Bancroft Award for Retiring Professors from the School of General Studies at the School’s Annual Dinner in Low Library. And in her honor, owing to the generosity of Joan Mirviss, a former student of Professor Murase at Columbia, the Murase Fellowship Fund has been established to support summer travel by students of Japanese art.

We are pleased and honored to announce that the department is the proud owner of a thick volume devoted to American research. As reported elsewhere in this Newsletter, in a recent survey of graduate program support, the department was successful in convincing the National Research Council, we emerged as the only research council. We will feel the impact of that growth in myriad ways, starting with a need for more sections of Art Humanities. Beyond all these practical matters, we do strive to be productive teachers and scholars, and sometimes some of us succeed. The rest of this Newsletter gives an account of what we have been able to do this past year and as they see us into the coming year, we are grateful.

—Allen Staley

The Helene A. Farrow Bequest

We are pleased and honored to announce that the department is the chief beneficiary of the estate of Helene Farrow. This is a bequest that will carry special meaning for the alumnae and alumni of the department. Helene Farrow, who passed away on June 14, 1994, came to Columbia in 1952 and remained until 1987, for most of that time serving as administrative assistant of our department. She was dedicated to the department’s graduate students and, in turn, was much loved by them. According to the terms of her will, the bequest of approximately $20,000 will be used to endow a fund for summer travel grants to be known as the Helene A. Farrow Summer Travel Grant Fund for Graduate Students. The first grants from the fund will be made in the summer of 1997. Former students have good reason to remember Helene with fondness and with gratitude for her genuine concern for their well-being, and it is pleasing to know that future students will have occasion to remember her as well.

Professor Murase is on the editorial board of the Archives of Asian Art; on the advisory councils of the Asia House Galleries, the Asia Society, the Japan House Gallery, and the Japan Society; and on the visiting committee of the Department of Asian Art of the Metropolitan Museum of Art.

Letter from the Chairman

The Helene A. Farrow Bequest

We are pleased and honored to announce that the department is the chief beneficiary of the estate of Helene Farrow. This is a bequest that will carry special meaning for the alumnae and alumni of the department. Helene Farrow, who passed away on June 14, 1994, came to Columbia in 1952 and remained until 1987, for most of that time serving as administrative assistant of our department. She was devoted to the department’s graduate students and, in turn, was much loved by them. According to the terms of her will, the bequest of approximately $20,000 will be used to endow a fund for summer travel grants to be known as the Helene A. Farrow Summer Travel Grant Fund for Graduate Students. The first grants from the fund will be made in the summer of 1997. Former students have good reason to remember Helene with fondness and with gratitude for her genuine concern for their well-being, and it is pleasing to know that future students will have occasion to remember her as well.

We Are Number One

For years we have been telling anybody willing to listen that we are the best department of art history in the country. While that may seem evident to us, it has been difficult to muster hard evidence to prove the point. Now, since last autumn, the evidence has in hand, in the form of a thick volume devoted to American doctoral programs: Research Doctorate Programs in the United States: Continuity and Change, the report of a survey undertaken in 1993 by the National Research Council in which scholars teaching in graduate programs in every academic discipline were asked to assess and rank the departments that offer a Ph.D. in their discipline. In art
history, thirty-eight departments were ranked according to eight sets of figures. Our department ranked number one in three of the eight categories and tied for first place in two others.

In "Scholarly Quality of Program Faculty" we received a ranking of 4.7%, followed by the University of California at Berkeley with 4.67. The remaining art-history programs in the top ten were Harvard, Yale, Princeton, Johns Hopkins, Northwestern, the University of Pennsylvania, and the University of Chicago, in that order.

Another set of figures was devoted to the same question about quality but used only responses from a more select group of judges: faculty from the upper half of the ranked programs, who presumably know more about their peer institutions than would faculty members at schools such as Florida State, Case Western Reserve, and the University of Georgia at the bottom of the list. In the "Scholarly Quality of Program Faculty" ranking, our department was clearly first (4.87), Berkeley was second (4.79), the Institute was third (4.75), and Harvard and Yale were again fourth and fifth.

We also led in the percentage of faculty who characterized our program as "distinguished" (79%), followed by the Institute (76%), Berkeley (72%), Harvard (55%), Yale (49%), and so on down to the twenty-first department, one considered distinguished. In a related question about programs considered either "Distinguished or Strong," our department was seventh. In the same token, in the less discriminating ranking of effectiveness of programs by all respondents, while we were seventh in Harvard and 35th behind the Institute, we were 44 points ahead of the University of Chicago (3.63) in sixth place.

We suspect that the well-known inadequacies of our financial support for students probably had an influence on the perceptions of the effectiveness of our program. Our Department ranked very high in the effectiveness category. Spanish and Portuguese, which was the other department at Columbia to be ranked first in the quality of its program, fell to tenth in effectiveness.

In a previous survey undertaken in 1982, Columbia placed fourth in both quality and effectiveness (the Institute was first in both, with Yale and Harvard dividing second and third). So in the eyes of the discipline, we have improved, albeit more in quality than effectiveness. Although this year's figures were particularly meaningless, a question in 1993 about improvement yielded the response that we were 27% better than we had been five years earlier. Among our chief rivals, the Institute had improved by 5% and Harvard by 7%, while Yale and Princeton had declined, by 32% and 11% respectively. Our 27% was surpassed by Berkeley's 36% and by 58% at Northwestern.

Those figures accompanied Berkeley's rise from sixth place in the rankings of 1982 to third in 1993 and Northwestern's from twenty-third to eighth.

The report also provides some interesting (if not always completely trustworthy) details about departments. We are described as having the most students (2286) and the largest faculty (87), of which 65% of our faculty are full professors, as opposed to 94% at the Institute of Fine Arts, 83% at Harvard, and 76% at Berkeley. Seventy-five percent of our graduate students are female as are 71% of the recipients of our Ph.D.s, percentages slightly higher than the national averages. According to the survey the median time from entry to completion for a Ph.D. at Columbia is 12.9 years, whereas according to Columbia's own records for the years 1982 to 1993 it took students an average of 11.07 years to complete a degree in our department. The difference may be because calculations of "median" and "average" do not always produce identical results, and it may also be because the survey based its figure on different years. What is most remarkable about its 12.9 years is that they put us once again in a dead heat with the Institute of Fine Arts, for which 12.9 years are also recorded. For all art-history programs the median time works out to be 12.71 years. The fastest time 8.6 years is at Johns Hopkins; the slowest (17.7 years) is at the University of Minnesota.

The Wallach Art Gallery

The Miriam and Ira D. Wallach Galleries of Art is an arts enterprise at Columbia University. Each year, the Wallach Art Galleries of Art, housed in an area of the Schermerhorn Hall, featured a series of exhibitions during the academic year. The exhibitions were organized by Professor Allen Staley, together with Yael Ksander, Lisa Leavitt, and Paul Tabor, graduate students in the Department of Art History and Archaeology, and Jason Rosenfield, a Ph.D. candidate in the Institute of Fine Arts, New York University.

In conjunction with the exhibitions, the gallery featured a fully illustrated, scholarly catalogue, which included an extensive entry for each work. This undertaking, drawing upon the rich holdings of relevant graphic material in New York collections, was initially conceived as a demonstration of how the exhibition program of the gallery might be integrated with the instructional mission of the department. It was largely the work of the team of students, who started to explore the area's libraries and print collections, define the scope of the exhibition, and write the catalogue in two seminars offered by Professor Tabor. The exhibition catalogs and catalogue have been made possible by John Goclet, The Central National-Gottesman Foundation, and Dr. Lee M. Edwards.

Building the Collective: Soviet Graphic Design, 1917–1937. Selections from the Merril C. Berman Collection opened in February 1996. The exhibition curator was Leah Dickerman, a Ph.D. candidate currently preparing a dissertation on the Soviet avant-garde artist Alek­sandRodchenko. Drawn from the holdings of Merril C. Berman, who owns one of the most significant collections of Soviet graphic design in private hands, "Building the Collective" was perhaps the most comprehensive exhibition of Soviet posters and other graphic works ever to be shown in the United States. Princeton Architectural Press published a major catalogue in conjunction with the exhibition, which featured color illustrations of all the works as well as essays by Ms. Dickerman and Maria Gough; Jonathan K. Craze, associate professor of art history and chair of the gallery's Steering Committee, wrote the foreword. Additionally, the gallery organized a symposium, which was held on March 22, to develop the historical and theoretical issues explored in the exhibition. The symposium included presentations by Ms. Dickerman, Ms. Gough, Christina Kaiser, and Juliet Koss. Professor Benjamin H. D. Buchloch served as moderator. The exhibition was made possible through the generous support of two anonymous donors.

Other exhibition include Kobo Abe as Photographer: Illustrations and Set Designs for Kobo Abe’s Works by Machi Abe, organized by Noriko Fuku, on...
The Media Center for Art History

The glass lantern slides have not been discarded and the making black machines used to project them are still maintained at the ready, but the century-old technology of teaching art history is surely changing nevertheless at Columbia. The advances are most evident in Art Humanities. Grainy, black-and-white University Prints are being replaced by hundreds of sharp color images available anytime to students and faculty in their dormitory rooms, offices, computer laboratories, and on-campus terminals. Professors and preceptors now use video, computer simulations, and "interactive digital panoramas" in a new multimedia classroom to introduce students to Amiens Cathedral.

These are the results of just the first year of a concerted effort by Columbia's libraries, computer information systems, and the vice provost for science and technology to improve the quality of educational materials available to students and faculty, widen access to these resources, and almost certainly fundamentally alter pedagogical methods in the process.

To encourage and coordinate these activities, the National Endowment for the Humanities has awarded Professor Stephen Murray, the department's director of visual resources, a challenge grant of $575,000 to help establish and endow the Media Center for Art History. Professor Murray will serve as the Media Center's first executive director. The grant proposal, approved in December, was written by graduate student Maurice Luker, who will serve as the executive producer and managing director.

For the past two years Professor Murray and Mr. Luker have collaborated on the Amiens Project with faculty and students from the Graduate School of Architecture, Planning, and Preservation. Their work, supported by a core curriculum grant from the National Endowment for the Humanities, animates Professor Murray's ideas about Amiens Cathedral drawn from his own intensive study of the building's fabric and documents. As a pilot project for what the Media Center will do, the Amiens Project team has created a World Wide Web homepage, QuickTime Virtual Reality digital panoramas, a Softimage computer model of the cathedral and its medieval urban context, a thirteen-minute computer animation, and a ten-minute video with live footage of the cathedral.

By introducing moving and interactive digital techniques, the Amiens Project challenges the traditional means of art historical teaching and publishing while serving the most basic of academic pursuits: to distill ideas from fundamental research and present these in fresh and compelling ways to new audiences. The products of the Amiens Project are being used outside Columbia at Princeton University, UCLA, Tulane, the University of Arkansas, Frederick Douglass and Rice High Schools in the Harlem area of New York City, and Washington County Public Schools in the Appalachian region of Virginia, among others. Operating under the aegis of the vice provost for science and technology, the Media Center for Art History will study, test, implement, and evaluate new strategies for humanistic communication in art, architecture, and archaeology using the power of multimedia technologies for research, education, and publishing. The Media Center will work with a variety of technologies, from CD-ROM to broadcast-quality video.

High-speed communication lines will link the Media Center's Digital Media Studio in Schermerhorn Hall to cultural institutions and schools in New York and worldwide through the Columbia Learning Network. The Network will serve as an interactive online learning site for college and pre-college students and the public. It will feature research projects by members of the Columbia faculty and invited guests. The Media Center for Art History in collaboration with cultural institutions in New York will connect with schools to provide K-12 curriculum materials in the arts. The Media Center will host an institute on arts education and technology for teachers from participating schools in the summer of 1997.

Columbia must now raise $2.5 million in matching funds in order to receive the award from the National Endowment for the Humanities. Further information about the challenge grant and the Media Center for Art History is available by contacting Professor Murray or Mr. Luker.

Century Holland. This exhibition was undertaken to coincide with the Eighth Biennial Interdisciplinary Conference on Netherlandish Studies in New York in June.

From August 14 to September 21, the Wallach Gallery will host *Korean Literature Painting of the Choson Dynasty*, drawn from the collection of Korea University and traveling to several universities in the U.S. This will be followed by *Apelles in England: Sir James Thornhill and the Legacy of Raphael'S Tapestry Cartoons*, curated by Professor Arlene Meyer (Ph.D. '88) of Ohio State University. The centerpiece of the exhibition is a set of seven large-scale copies of Raphael's cartoons for the Acts of the Apostles by the British painter Sir James Thornhill, which have been on view in the Department of Art History and Archaeology since 1959. These works, while familiar to most alumni, have never been exhibited in public before. For the following spring, Professor David Rosand is organizing an exhibition examining the graphic works of New York School artist Robert Motherwell, *Robert Motherwell on Paper*, which will be presented from January 28 to March 29, 1997.

G. and V. Stenberg. *Subscribe to the Monthly Literary Journal Novyi Mir, 1926 or 1927, Collection of Merrill C. Berman, from the Miriam and Ira D. Wallach Art Gallery (February 6-March 30, 1996)*
This year, the department has inaugurated a new lecture series: The Howard Hibbard Forum, organized by Professor JOSEPH CONNORS, has been established to provide a forum for a wide community of Renaissance and Baroque scholars. It aims to bring together students and faculty from Columbia and other institutions to hear lectures on current work in Renaissance and Baroque art, architecture, and cultural history. This year’s series of lectures included: MARVIN TRACHTENBERG, professor at New York University’s Institute of Fine Arts, who spoke on “Demystifying the Pazzi Chapel”; JUEBGEN SCHULZ, professor emeritus at Brown University, whose talk was entitled “The Origins of Venice”; CARMEN BAMBACH, associate curator of drawings and prints at the Metropolitan Museum of Art, who presented “The Cartoons of the Italian Renaissance Artists”; TOD MARDER, professor of art history at Rutgers, who spoke on “The Structure of Benvenuto’s Scala Regia in the Vatican”; and CLAUDIA LAZZARO, professor and chair of the History of Art, whose talk was entitled “The Primitivity of the Ilde-De-France and Peripheral Western Gothic,” and a panel discussion, “Problems of Center and Periphery,” moderated by STEPHEN MURRAY. In the spring semester, Professor Murray gave a lecture entitled “Voices in the Cathedral: A Gothic Sermon,” and JEFFREY HAMBERGER of Oberlin College presented “By their fruits you shall know them: Image, Imagination, and the Reception of Avicenna’s Exemplar.” On March 22, a symposium organized by graduate student LEAH DICK EIRMANN was held to complement the show she curated at the Wallach Art Gallery, Building the Collectible: Soviet Graphic Design, 1917–1937: Selections from the Merrill C. Berman Collection. The symposium included presentations by Ms. Dickerman, MARIA GOUGH, CHRISTINA KAER, and JULIET KOS. Professor BENJAMIN BUCHER served as the moderator. On April 12, the department held a ceremony commemorating the inauguration of PROFESSORS ROSALIND KRAUSS as Meyer Shapiro Professor of Modern Art and Theory and DAVID ROSAND as Meyer Schapiro Professor of Art History. Professor Rosand gave a talk entitled “The Artic Line: Hogarth and Piranesi,” and Professor Krauss spoke on “Picasso: Pastiche.” On the same day, graduate student MAREK WIECZOREK represented the Department with a paper on “Mondrian’s Tragic Touch” at the Frick Symposium on the History of Art.

Lectures, Conferences, Symposia

This year’s College Art Association Annual Conference was held February 21–24 in Boston. A number of Columbia faculty, alumni, and graduate students participated.

• Adjunct Faculty member RICHARD BRILLIANT was the chair of the session Interpreting Quality.
• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

The Barnard Art History Spring Lecture Series included talks by ALLAN SEKULA of the California Institute of the Arts on “An Eternal Esthetics of Laborious Gestures”; CHRISTOPHER WOOD, assistant professor of the history of art at Yale University, on “Archaeology and Credulity in the German Renaissance”; and MARTHA WARD, associate professor in the Department of Art History, University of Minnesota, in her talk “Imagery and Pilgrimage in Medieval Book of Hours.”

Columbia at the CAA

This year’s College Art Association Annual Conference was held February 21–24 in Boston. A number of Columbia faculty, alumni, and graduate students participated.

• Adjunct Faculty member KEITH CHRISTIANSEN was the chair of the session Interpreting Quality.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

• Adjunct Faculty member RICHARD BENEDICT spoke on “Race and Revision in Paul Caudin’s Gaudent the Acrab” in the session Visual Para-Intentionality: Critical and Forensic Theory.

The Barnard Art History Spring Lecture Series included talks by ALLAN SEKULA of the California Institute of the Arts on “An Eternal Esthetics of Laborious Gestures”; CHRISTOPHER WOOD, assistant professor of the history of art at Yale University, on “Archaeology and Credulity in the German Renaissance”; and MARTHA WARD, associate professor in the Department of Art History, University of Minnesota, in her talk “Imagery and Pilgrimage in Medieval Book of Hours.”

JANE ROSENTHAL was one of the speakers in the brown-bag lunch sponsored by the Institute for Research on Women and Gender and the Columbia Medieval Guild, "Pioneering Women Scholars at Columbia and Barnard." The other participants were CAROLINE WAX, professor of art history, University of Chicago, on "Vulgar Writing," and ANNE LOWENTHAL (Ph.D. ’75) of the Institute for Research on Women and Gender, on "Parallel Women Scientists: The Role of the SCIENTIFIC COMMUNITY."
News of the Faculty

JAMES BECK participated in the Conferenza Internazionale sul Restauro in Florence as a member of the roundtable discussion on "Restauro: Attualità e prospettiva della disciplina" (November 1995). More recently he was seen at Oxford Art History: Ancient Art and Antiquities, in the Limits of the Object, in the Islamic World.

MERY NORTON ROBERTS (Ph.D. '91) spoke on "Devotional Imagery in Contemporary Urban Senegal: The Aesthetics of Representation in African Islamic Art" in her presentation, "The Limits of the Object," at Reid Hall in Paris this fall, where she will lecture a seminar on "The Dispersal of Modernist Objects," at the University Art History Department (November 1995). In November he was the 1995 Benenson Lecturer at Duke University's Department of Fine Arts, delivering a series of lectures on material covering work by Manet, Seurat, and Cézanne. Recent publications include "Dr. Mabuse and Mr. Edison" in the catalogue of the travelling exhibition Art and Cinema, and "Visual Technologies and the Dispersal of Perception" in the catalogue of the travelling exhibition Along the Frontier: Nauman, Torres, Viola, from the International Center of Photography; and "Interzone," an interview with Hannah J. L. Feldman, an Art History graduate student, in World Art, n. 4, plus various book reviews.

THOMAS DALE has recently been promoted to Professor of Art History and is working on a book on El Greco. His book, Relics, Prayer and Politics in Medieval Venetia: The Romanesque Church of St. Mark's, Venice, is forthcoming from Princeton University Press. His article, "Vers une iconologie de l'ornement dans la peinture murale roman: la signification allégorique du voile fictif dans le crypte de la cathédrale d'Aquilée," will appear in the forthcoming volume of Cahiers de civilisation médiévale. He has recently given papers on "The Enigma of Enrico Dandolo's Tomb in Hagia Sophia," at which he delivered six lectures on Byzantine art, and "Style and Meaning," at which he presented a paper on the art of the later 12th century, as yet without a title. Recent publications include "Dr. Mabuse and Mr. Edison" in the catalogue of the travelling exhibition Art and Cinema; and "Visual Technologies and the Dispersal of Perception" in the catalogue of the travelling exhibition Along the Frontier: Nauman, Torres, Viola, from the International Center of Photography; and "Interzone," an interview with Hannah J. L. Feldman, an Art History graduate student, in World Art, n. 4, plus various book reviews.

CHARLES S. MAYER (Ph.D. '76) gave "The Artist-as-Moralist?" in Art and Antiquity in the Fourth Century in Boston (February 1996), spoke on "From Violence to Virtue: The Roman Triumph on Parade" at a conference on Spectacle at the National Gallery in Washington (May 1996), and gave the Gray Lectures at Cambridge. The three were entitled "Violence as Metaphor, Bodies in Pain," and "War." He also published an article, "Self-Portraiture and the American Self," in Common Knowledge (Winter 1996) and is currently completing a book on validating interpretation entitled My Lacoon, as well as numerous book reviews.

JOSEPH CONNORS traveled to Rome and Venice briefly in November for the first session of the University's undergraduate semester abroad in Italy. He gave the annual Levite Lecture at the University of Venice. In April he spoke at the Middle Atlantic Symposium at the University of Maryland on Borromini's early 17th century and critical reception of "Haussmann," at which he delivered a talk on "The Formless: A User's Guide." An article proposing the 26th interpretation of the spiral of St. Ivo, called Formless: A User's Guide, will appear shortly in the Burlington Magazine. The high point of the year is a new undergraduate lecture course, "The Baroque," from the point of view of the French Romantic architect Elie Faizant, who is teaching jointly with Simon Schama on "The Baroque" in the University of Venice. In April he gave the annual Levite Lecture at the Middle Atlantic Symposium at the University of Maryland on Borromini's early 17th century, which is now available in the catalogue of the travelling exhibition Along the Frontier: Nauman, Torres, Viola, from the International Center of Photography; and "Interzone," an interview with Hannah J. L. Feldman, an Art History graduate student, in World Art, n. 4, plus various book reviews.

issue of L’Uomo Vogue and the March 1996 issue of Artforum. His essay, “Au-delà de l’immatériel,” the Metropolitan Museum of Art and Abrams published his Haute Couture; and his preface to this is A Pair of Leis was published by Levi Strauss & Co. He is editor of Contemporary Fashion (Gale Research) published in November, 1995. He is also co-author with Harold Koda of the forthcoming The Costume Institute at the Metropolitan Museum of Art, published in January, 1996. Recent publications include “The Matter of Art,” an essay on the subject of paintings and prints in Renaissance Florence.”

STEPHEN MURRAY was on sabbatical leave for the 1995-96 academic year. Nevertheless, he was present and active on Montmarte Heights for much of the year as he played the central role in the establishment of the Centre Pompidou’s Media Center for Art History, founded in December 1995 with a $575,000 challenge grant from the National Endowment for the Humanities. The Centre is now ensconced on the eighth floor of a beautiful old building.

THOOREFF is currently completing a comprehensive, critical edition of the letters of Edgar Degas for his father’s publisher, S. Fischer. This edition includes the “Complete" Editions of Degas’s Sculpture, Apollo (August 1995), and Le Petit Fon voir et Monsieur Degas for (April 1995); "Venetian Drawing Lessons" in Degas’s Sixteenth-Century Venice: A Symposium in Memory of Janos Shafarik at the Pierpont Morgan Library (October 1995); and "A Seat in the Workshop and Piranesi" for the Meyer Schapiro Professorship inaugural lecture (April 1996). Recent publications include "La nuova pittura e la visione pastorale" in the exhibition catalogue Tiziano: Amor Sacro Amor Profano (Palazzo delle Esposizioni, 1995), and "Italian’s Saint Sebastian," Artibus et historiae, n. 30 (1994), as well as reviews in the TLS and Speculum.

MOYER was a visiting fellow at the British Academy for much of the year as he played the role of a Fulbright scholar at the University of Michigan. After a leave of absence last year, she is now returning to Oxford for additional research on her dissertation project. She also received a C. V. Starr Fellowship for her thesis on "The Patronage of Catherine de’Medici: The Limoges Cateau, Lighting Grant for his thesis "Constructing the Sublime: Architecture, Industry, and Politics in Nineteenth-Century Britain.”

 outside of the University, a num-

Student Fellowships and News

SUMMER TRAVEL GRANTS FOR 1996

Advisory Council Fellowships for summer travel were awarded to JEAN-FRANCOIS BEDARD (Paris and London), T. J. DEMOS (Paris), ANTHONY GERBINO (Paris), JACQUELINE JUNG (Germany and France), TREVOR SALAI (Art History major around the United States), RICHARD PEGG (Continental U.S.), and JULIA RODENBECK (Dartmouth College summer course), and EVELYN YOUNES (Continental U.S.).

This year’s recipients of the Leonine Summer Travel Grants are ALESSIO ASSONITE (England and Italy), SHEILA BARKER (Seville, Madrid, London, and Munich), LYNNE CATTERTSON-SILVER (Italy), IL KIM (Italy), JULIE ROTH (Northern Italy), ANTHONY R. SCIBLLA (Spain, France, Italy), and JEAN L. SORABELLA (Copenhagen, Vienna, Munich, and Italy).

The Sheldon Weing fellowships were awarded to ELLEN HSU (Anany City and Henan Province, China), GRATIA WILMAMS (Japan), FRANCES YUAN (Taiwan and China), and YIGUO ZHANG (Beijing, Shanghai, and Liaoning, China). Other fellowships for summer travel for 1996 were awarded to ELLEN BELCHER (Notre Dame and England, and have recently published "Sorcery," in In Pursuit of History: African Faithful (Heinemann 1996) and "Inven­tion and Reinvention in the Traditional Arts" for African Arts 282 Spring 1995).

In addition, in February she gave a talk entitled "Reading Faces and Pende Masking (Zaire)," sponsored by the Columbia University Seminar in the Arts of Africa, Oceania, and the Americas. MARGARET WERTH gave a talk at the College Art Association meeting, "The Mater of Seeing: Histories of Modernist Painting" in the "The Matter of Art." She also received a National Endowment for the Humanities Fellowship for University Teachers for 1996-97 and will be on leave for the academic year.
JONATHAN UNGLAUB has had his Gallery of Art, for her dissertation "Counter-Reformation Venice," and SUSAN KENNEDY ZELLER is the Fellow for his dissertation "Tintoretto and the Reformation Antwerp, 1585-1609," and JONATHAN UNGLAUB has had his Fulbright award extended for another year.

Columbia students also number among the Metropolitan Museum of Art Fellows in 1996–97: FREDERICK ICHMAN has been named the Rousseau Fellow for his dissertation "Tintoretto’s Judgment: Artistic Ambition in Counter-Reformation Venice," and SUSAN KENNEDY ZELLER is the Whitney Fellow for her thesis on "The Native Response to the 1992 Columbian Quincentennial in the United States and Canada."

Both JOSEPH DISPONZO, writing on "Jean-Marie Morel and the Invention of Memory," and VICTOR SANGER, whose dissertation is entitled "Vauban’s Cities: Urbanism and Fortification in Late 17th-Century France," will be in Paris next year as winners of Chateaubriand Fellowships.

JONATHAN APPLEFIELD was awarded a Getty Research Grant for research related to his dissertation on the American artist Robert Watts (1923-88); NICOLETTE LEONARDI has won a Bruth Fellowship for Graduate Study in Foreign Institutions from the Università degli Studi, Catania; JUDITH RODENBECK has been awarded the Luce/ACLS Fellowship for a Doctoral Dissertation in American Art for her thesis on "Crash: Happenings and the Imaging of Disaster, 1955-1967"; GERALD SAKAMOTO will be a Fellow at the Metropolitan Center for Far Eastern Art for a dissertation entitled "Paintings of Okada Kano and Shoske School: The 16th Century;" PAUL STERNBERGER won a Kress Foundation Fellowship for his dissertation "Photography and Landscape in America, 1881-1900: Between the Aesthetic and the Romantic;" and RICHARD L. WITTEN will be in Paris as the recipient of a French-American Foundation Bi-Centennial Fellowship for dissertation research.

Both JOSEPH DISPONZO, writing on "Jean-Marie Morel and the Invention of Memory," and VICTOR SANGER, whose dissertation is entitled "Vauban’s Cities: Urbanism and Fortification in Late 17th-Century France," will be in Paris next year as winners of Chateaubriand Fellowships.

JONATHAN APPLEFIELD was awarded a Getty Research Grant for research related to his dissertation on the American artist Robert Watts (1923-88); NICOLETTE LEONARDI has won a Bruth Fellowship for Graduate Study in Foreign Institutions from the Università degli Studi, Catania; JUDITH RODENBECK has been awarded the Luce/ACLS Fellowship for a Doctoral Dissertation in American Art for her thesis on "Crash: Happenings and the Imaging of Disaster, 1955-1967"; GERALD SAKAMOTO will be a Fellow at the Metropolitan Center for Far Eastern Art for a dissertation entitled "Paintings of Okada Kano and Shoske School: The 16th Century;" PAUL STERNBERGER won a Kress Foundation Fellowship for his dissertation "Photography and Landscape in America, 1881-1900: Between the Aesthetic and the Romantic;" and RICHARD L. WITTEN will be in Paris as the recipient of a French-American Foundation Bi-Centennial Fellowship for dissertation research.

Both JOSEPH DISPONZO, writing on "Jean-Marie Morel and the Invention of Memory," and VICTOR SANGER, whose dissertation is entitled "Vauban’s Cities: Urbanism and Fortification in Late 17th-Century France," will be in Paris next year as winners of Chateaubriand Fellowships.

JONATHAN APPLEFIELD was awarded a Getty Research Grant for research related to his dissertation on the American artist Robert Watts (1923-88); NICOLETTE LEONARDI has won a Bruth Fellowship for Graduate Study in Foreign Institutions from the Università degli Studi, Catania; JUDITH RODENBECK has been awarded the Luce/ACLS Fellowship for a Doctoral Dissertation in American Art for her thesis on "Crash: Happenings and the Imaging of Disaster, 1955-1967"; GERALD SAKAMOTO will be a Fellow at the Metropolitan Center for Far Eastern Art for a dissertation entitled "Paintings of Okada Kano and Shoske School: The 16th Century;" PAUL STERNBERGER won a Kress Foundation Fellowship for his dissertation "Photography and Landscape in America, 1881-1900: Between the Aesthetic and the Romantic;" and RICHARD L. WITTEN will be in Paris as the recipient of a French-American Foundation Bi-Centennial Fellowship for dissertation research.

Both JOSEPH DISPONZO, writing on "Jean-Marie Morel and the Invention of Memory," and VICTOR SANGER, whose dissertation is entitled "Vauban’s Cities: Urbanism and Fortification in Late 17th-Century France," will be in Paris next year as winners of Chateaubriand Fellowships.

JONATHAN APPLEFIELD was awarded a Getty Research Grant for research related to his dissertation on the American artist Robert Watts (1923-88); NICOLETTE LEONARDI has won a Bruth Fellowship for Graduate Study in Foreign Institutions from the Università degli Studi, Catania; JUDITH RODENBECK has been awarded the Luce/ACLS Fellowship for a Doctoral Dissertation in American Art for her thesis on "Crash: Happenings and the Imaging of Disaster, 1955-1967"; GERALD SAKAMOTO will be a Fellow at the Metropolitan Center for Far Eastern Art for a dissertation entitled "Paintings of Okada Kano and Shoske School: The 16th Century;" PAUL STERNBERGER won a Kress Foundation Fellowship for his dissertation "Photography and Landscape in America, 1881-1900: Between the Aesthetic and the Romantic;" and RICHARD L. WITTEN will be in Paris as the recipient of a French-American Foundation Bi-Centennial Fellowship for dissertation research.

Both JOSEPH DISPONZO, writing on "Jean-Marie Morel and the Invention of Memory," and VICTOR SANGER, whose dissertation is entitled "Vauban’s Cities: Urbanism and Fortification in Late 17th-Century France," will be in Paris next year as winners of Chateaubriand Fellowships.

JONATHAN APPLEFIELD was awarded a Getty Research Grant for research related to his dissertation on the American artist Robert Watts (1923-88); NICOLETTE LEONARDI has won a Bruth Fellowship for Graduate Study in Foreign Institutions from the Università degli Studi, Catania; JUDITH RODENBECK has been awarded the Luce/ACLS Fellowship for a Doctoral Dissertation in American Art for her thesis on "Crash: Happenings and the Imaging of Disaster, 1955-1967"; GERALD SAKAMOTO will be a Fellow at the Metropolitan Center for Far Eastern Art for a dissertation entitled "Paintings of Okada Kano and Shoske School: The 16th Century;" PAUL STERNBERGER won a Kress Foundation Fellowship for his dissertation "Photography and Landscape in America, 1881-1900: Between the Aesthetic and the Romantic;" and RICHARD L. WITTEN will be in Paris as the recipient of a French-American Foundation Bi-Centennial Fellowship for dissertation research.
volume also included articles by other Columbia alumni, including JAMES M. SASLOW's "The Unconsummated Portrait: Michelangelo's Poems about Art" and REBEKAH SMICK's "Evoking Michelangelo's Vision Poetics: Transformations in the Topos of Living Stone."

JUDITH S. HULL (Ph.D. '85) was the guest curator of a "Century of Women Landscape Architects and Gardeners in Pittsburgh." March–May 1996, at the Heinz Architectural Center, Carnegie Museum of Art.

IRMA B. JAFFE (Ph.D. '66) was recently honored with the rank of Cavaliere in the Order of Merit of the Republic of Italy by the Italian Government. This honor was bestowed in recognition of her books and articles on Italian and Italian-American art and symposia she has organized, such as the series on "The Italian Presence in American Art."

ALICE GRIER JARRARD (Ph.D. '93) was awarded a Getty Postdoctoral Fellowship for her project "Theaters Art" and REBEKAH SMICK's "Evocazione cinquecento in Modena" in 1995-96.

In October ADRIANA PROSER (Ph.D. '94) started a new position as the Chinese Art Scholar in Residence at the Philadelphia Museum of Art (1995-1997)

JONATHAN B. REYES of the University of Cincinnati presented "The Life of the Virgin in the Arena Chapel and Giotto's Anti-Judaism" at the Georgia Museum of Art's conference Early Italian Art 1250-1425 in April 1996.

LOUISE RICE'S (Ph.D. '92) "The Alps and Alpine Lifestyles for New St. Peters," published by Cambridge University Press, was awarded a CAA Millard Meiss Grant. She currently teaches at Duke University.

JAMES M. SASLOW'S (Ph.D. '83) The Medical Wedding of 1585: Florentine Festival as "theatrum mundi," published by Yale University Press, was awarded a Millard Meiss publication subsidy by the CAA. His article "The Unconsummated Portrait: Michelangelo's Poems about Art" was published in The Eye of the Poet: Studies in the Rriciosity of the Visual and Literary Arts from the Renaissance to the Present, edited by AMY GOLAHNY. He teaches at Queens College.

LAURIE SCHNEIDER (Ph.D. '67) of the City University of New York gave a paper at the Georgia Museum of Art's conference Early Italian Art 1250-1425 entitled "Giotto's Arena Chapel: Psychological Perspectives" in April 1996.

JANE SCHUYLER (Ph.D. '72) has had two articles selected for inclusion in Michelangelo: Selected Scholarship in English: The Sistine Chapel (Garland Press, 1995).

LIBBY W. SEABERG'S (M.A. '64) solo exhibition "Brushes with Sculpture" was at the 55 Mercer Gallery in New York from November to December 1995.

JEFFREY CHIFPS SMITH (Ph.D. '79), whose book German Sculpture of the Later Renaissance c. 1520–1580 (Princeton University Press, 1994) received the Phyllis Gordon Book Prize of the Renaissance Society of America, was elected to the Board of Directors of the College Art Association for the 1996–2000 term. He teaches at the University of Texas at Austin.

DAMOND SIMON SOKOLOW (M.A. '71) taught art history for three years at several colleges before returning to Columbia for a law degree. For the last fourteen years he has been a professor of law at the University of Texas School of Law in Austin, Texas, teaching contracts, partnership, and corporate law, and two courses in entertainment law. He has twice been awarded the Texas Excellence Teaching Award, most recently in 1994. For the last three summers he has taught a course on international art transactions, twice in LImbusk and once in Paris, and will teach it again next summer in Florence. For six years he has been married to Tohi Deutsch, a professional bridge player who is representing the United States at the World Bridge Championships in Beijing this fall.

PAUL ASPINLER (Ph.D. '87) of the University of Delaware participated in the Georgia Museum of Art's conference Early Italian Art 1250-1425, presenting a paper on "Bernardo Daddi's Mesta for Florence Cathedral: New Documents and a Proposal" in April 1996.

BARBARA RHULICH WHITE (Ph.D. '65) wrote Impressions Side by Side: Their Relationships, Art, and Letters, to be published by Knopt in September 1996. She teaches art history at Tufts University, Medford, MA.

IRENE J. WINSTER (Ph.D. '73) has been the William Dorr Boardman Professor of Fine Arts at Harvard. Next year, she will spend her sabbatical at Cambridge University, delivering the Slade Lectures during the Winter term.

SUSAN WOOD (Ph.D. '79) received Oakland University's research excellence award this year for her work on the portraiture of Roman imperial women. Her article "Divya Drussila Panthea and the Sisters of Caligula" recently appeared in AIA.

Recent Dissertations (1995-6)

The following dissertations have been defended since our last Newsletter:

- PATRICIA CAVAZZINI: "Palazzo Lan­cellotti a Coronari and its Fresco Deco­ration" (Joseph Connor)

- MAURENE S. DONADRO: "Transfig­ured Wasteland: The Sculpture of Richard Stankiewicz" (David Rosand)

- BRIGIT L. GOODBODY: "George Catlin's Indian Gallery: Art, Science, Power" (Barbara Novak)


- ALISA T. LA GAMMA: "The Art of the Punu Mukudj Masquerade: Portrait of an Equatorial Society" (Susanne Blier)

- CONSTANTIN A. MARINESCU: "Making and Spending Money Along the Bozomos: The Limnarchi Coinages Minted by Byzantium and chloride and their Socio-cultural Context" (Richard Brilliant)

- JUDITH M. OSTROWITZ: "Privileging the Past: Art, History, and Historicism on the Northwest Coast" (Esther Pasztory)

- JORDANA POMEROY: "Collecting the Past to Create a Future: The Old Masters, Artists, and Patrons in Early Nineteenth-Century England" (Allen Staley)


- JANETE A. SLYKEDAL: "Costume as Commu­nication: Textiles and Clothing in Northern French Early Gothic Sculpture, 1135–1160" (Stephen Murray)

- LYNNE SPIKES: "Imagery of the Black feet: Strategies for the Visual Articulation of Identity and Power" (Susanne Blier)

- CATHERINE S. STEEVE'S: "The Hotel de Ville of Paris: The Architecture, Urbanism, and Politics of François I" (Hilary Ballon)

- BOH-HUA WANG: "Su Shih's Art of Writing and His 'Han-shih T'ieh'" (David Sensabaugh)


- NANCY WIL: "Uncovering the Hidden Codes: Geometry of the Reims East End" (Stephen Murray)
JOSE LUIS BARRIO-GARAY

Alumnus José Luis Barrio-Garay, professor of art history and criticism at the University of Western Ontario, died on December 18, 1995, at the age of 63. Born in Saragossa, Spain, Professor Barrio-Garay held degrees from the Escuela de Bellas Artes de San Fernando of the University of Madrid and the University of Western Ontario, and received a Ph.D. in art history from Columbia University in 1971. The focus of his work was the theory and criticism of art with a special interest in 19th- and 20th-century German and Spanish baroque art. His skill and influence as a professor was evident in the reputation of his introductory course, Understanding the Visual Arts, which he continued to offer throughout his career. Before coming to Canada, Professor Barrio-Garay was professor and chair of the Department of Visual Arts at the University of Western Ontario, where he was professor and director of the School of Art, Ohio University, assistant professor at the University of Wisconsin-Milwaukee and at the University of Southern Mississippi. He lived in Munich for two years and later in Heidelberg, where in 1954 he moved to New York City where she grew up. She attended Teachers College at Columbia University but left school to marry in 1952. Years later, she resumed her studies and received a master's degree in art history from Columbia in 1966. For ten years, from 1967 to 1977, she was the president of the American Federation of the Arts, an organization which develops many traveling exhibitions. She also served on many boards, including those of the Museum of American Folk Art and the Whitney Museum of American Art. In addition to chairing the Advisory Council of the Department of Art History and Archaeology at Columbia University, she served on the visiting committees of the Fogg Art Museum at Harvard University, the Museum of Modern Art, and the Metropolitan Museum of Art.

MARGOT WITTKOWER

Margot Wittkower, widow of Rudolf Wittkower, died at her home in Manhattan on July 3, 1995, at the age of 91. Margot Wittkower was married in 1923 to the scholar who, for American academics, became synonymous with Columbia University’s Department of Art History and Archaeology from 1956 to 1971. Eclipsed by her association with her famous husband, Mrs. Wittkower’s career remained largely unknown. She was, in fact, one of the first women to publish the single magnum opus to 19th- and 20th-century European painting before her death: “a unified theory of the social, subjective, and expressive processes of life as well as emotional behavior are comprised” (quote the closing words of his magisterial essay “Style”). Four volumes of this selected papers appeared before his death: Romanesque Art (1977), Modern Art, 1900 and 20th Centuries (1978), Late Gothic, Early Christian, and Medieval Art (1979), and Theory and Philosophy of Art: Style, Artist, and Society (1994). Modern Art: A Journal of the National Book Critics Circle Award (1978) and the Mitchell Prize for Art History (1979).

Meyer Schapiro’s work, compiled by his wife, Dr. Lilian Milgram Schapiro, was published by Eugene Blasser last year, and further volumes as well as those of his unpublished lectures are currently being prepared for publication. Meyer Schapiro represented the very best of American art history to the world; he brought to the discipline an original vision founded on profound learning and the keenest sensitivities.

In addition to the department’s endowed Meyer Schapiro professorships, which were established in his honor, a Meyer Schapiro Fellowship Fund has been created, to which friends and former students are invited to contribute. His office in Schermerhorn Hall will be maintained to serve even further the department and former students are invited to contribute.

Meyer Schapiro, University Professor Emeritus at Columbia University, died at his home in New York City on Sunday, March 3, 1996, at the age of 91. Born in September 23, 1904, in Siauliai, Lithuania, and emigrated to the United States with his family when he was three. He grew up in the Brownsville section of Brooklyn, where he was first exposed to art in evening classes taught by John Sloan at the Hebrew Settlement House.

He entered Columbia College in 1920 at the age of 16, having won both Pulitzer and New York State Regents Scholarships, and received his A.B. in 1924. Five years later he submitted his dissertation for the Ph.D., the first in fine arts and archaeology awarded by Columbia. “The Romanesque Sculpture of Moissac,” parts of which were published in the Art Bulletin of 1931, opened an entirely new critical perspective on Romanesque art; recognizing the new aesthetic values of his contemporaries, Schapiro’s study articulated the aesthetic qualities of that art as well as situating it historically and culturally within such precision. Schapiro began his teaching career at Columbia in 1928 as a lecturer and rose through the professorial ranks, becoming full professor in 1952; he was named University Professor in 1965 and became University Professor Emeritus in 1973. Throughout his career, he moved between the University campus on Morningside Heights and his home neighborhood of Greenwich Village. Lecturing as well as writing, Schapiro never published the single magnum opus to stand as eternal testimony to his achievement, but that could have been his goal as a scholar in perpetual search of “the principles of form construction and expression” and so aware of the obviousness of “a unified theory of the social, subjective, and expressive processes of life as well as emotional behavior are comprised.”

Throughout her husband’s career, Mrs. Wittkower played a major role as his collaborator for the many books and articles he published. Two books, Born Under Saturn (London: 1963) and The Divine Michelangelo (Lon­ don: 1964) were co-authored.

In her final years, she continued to work on a monograph on Lord Burlington, the outstanding figure of the Neoclassical Indian movement. She remained strong-minded and attentive to detail until a peaceful end.

The sixth annual Samuel Dorsky Symposium on Public Monuments, “Respect for Human Life and the Obsolescence of Violence,” organized on March 21, 1996, by Donald M. Reynolds of Columbia University, was dedicated to her and included a talk by Morrison H. Heckscher, “Margot Wittkower Honored: A Student’s Recollection.”

On Meyer Schapiro Continued from page 1

covered the artist, the human maker; he inspired the feeling individual responsible for the invention of such expressive forms. The most distant art took on a life, and became accessible precisely through his vision of form and insinuation of form. As a College student aspiring to become a painter, one of the most important lessons in the art of painting in Meyer’s art history courses. To me, in the 1950s, the legendary Professor Schapiro seemed like the best art teacher imaginable; he spoke about the making of pictures and he discovered meaning, deep personal and social meaning, in the very processes of that making. Working with him at Columbia then offered a way into the vital art world of New York; he brought the artists to Morningside Heights, and their presence in his classroom, in some way validating his wisdom, added a further aura to the experience.

Meyer Schapiro may have been a scholar, a school; but among scholars he was a poet.

—David Rosand