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Spring, 1963

This newsletter is a mid-winter edition, designed to give a picture of the Department's activities in mid-season and to supplement the annual report. I hope the Newsletter will be of interest to members and friends of the Department and that they will continue to contribute news for incorporation in further issues.

Milton J. Lewine

Milton J. Lewine, Editor

THE EXHIBITION

Obviously it is too early to give even a preliminary account of the exhibition, everyone concerned with it is galvanized into full activity, and we have high expectations of the exhibition's success. The University News Office has prepared publicity and information about the exhibition to advertise it on a wide scale. The Departmental news office has cooperated with this effort and has sent out the following note to various art journals here and in Europe.

A loan of seventy watercolors by Paul Cézanne (1839-1906) will be held for the benefit of the Scholarship Fund of the Department of Art History and Archaeology of Columbia University. The exhibition will be held from April 20 at M. Knoedler and Company, 14 East 57th Street, New York City, and will be the largest exhibition devoted exclusively to Cézanne's watercolors since the extensive retrospective held in Paris in 1907.

The exhibition contains watercolors representing all important phases of Cézanne's artistic development, the works ranging in date from 1875 to Cézanne's death in 1906. The organizers are particularly fortunate in being able to show various drawings which have never before been exhibited publicly, as well as a number of studies for extremely well-known paintings.

The watercolors have been assembled from museums and distinguished private collections in both North America and Europe and were selected by a committee consisting of Meyer Schapiro (chairman), Winslow Ames, Roland Balay, Theodore Reff, John Rewald, Theodore Rousseau, Jr., and Edwin C. Vogel.

Among the unpublished watercolors are the Paysage Provençal in the collection of Mrs. Eugene Meyer, Washington, D. C.; Le Grand Arbre lent by Theodore Rousseau, Jr., New York; and the Paysage owned by Mr. and Mrs. Frederick B. Daknatel of Cambridge, Massachusetts.

Particularly remarkable in the exhibition are the Montagne Ste. Victoire of ca. 1890 from the Courtauld Institute, London; Garçon au Gilet of 1890-95, from the Feilchenfeldt collection, Zurich; and the Chateau de Gordes, 1895-1900, from the Boymans-Van Beuningen Museum, Rotterdam. Mr. and Mrs. Henry Pearlman have lent the Trois Poirées of 1888, which once belonged to Degas.

EXHIBITION

The exhibition also offers unusual possibilities for the comparison of watercolors never before seen together. Examples are the two portraits of Anne's gardener, Vallier, done in 1906, respectively from the collections of Mr. T. Edward Hanley of Bradford, Pa., and Mr. Heinze Berggruen of Paris. Other studies paired for comparison are those of the Quarry at Bibemus, lent by Mr. and Mrs. Joseph Pulitzer, Jr. of St. Louis and Mrs. Ursula Price of London.

The honorary patrons of the exhibition are the French Ambassador to the United States and Mrs. Alphand, the Permanent Ambassador of the United States to the United Nations, the French Ambassador to the United Nations and Mrs. Adoux, the United States Ambassador to the French Republic and Mrs. Bohlen, the Consul General of the French Republic in New York and Mrs. La Porte, the Cultural Counselor of the Embassy of the French Republic and Mrs. Morot-Sir, the Special Consultant on the Arts to the President of the United States and Dr. Heckscher. The Co-chairmen of the Benefit Committee are Mrs. Grayson and Mr. Edwin C. Vogel.

The exhibition catalogue is fully illustrated. The Preface has been written by Professor Rudolf Wittkower and introductions by Professors Meyer Shapiro and Theodore Reff, all of Columbia's Department of Art History and Archaeology. The catalogue contains detailed documentation for each work. With new information has been gathered together, the data having been assembled by graduate students in the Department. The catalogue will sell for \$3.50 per copy.

The present exhibition is the second held for the benefit of the Scholarship Fund, the earlier having been the Master Drawings Show of 1959. Out of the Scholarship Fund then established, sixteen graduate students have been provided with grants for summers spent studying in Europe. The funds obtained from the exhibition of the Cézanne watercolors will help continue and expand the scholarship program.

APPOINTMENTS AND VISITORS FOR 1963-64

The departmental offerings in Near and Middle Eastern studies will be greatly strengthened by the transfer to the Department of Art History and Archaeology from the Department of Uralic and Altaic Languages of Assistant Professor William Samolin. Professor Samolin will teach "Archaeology of the Bronze and Iron Ages in Europe," "Archaeology, Early Civilization, and the History of Prehistoric Peoples," and "The Techniques of Physics and Chemistry in Archaeological Research."

POINTMENTS AND VISITORS FOR 1963-64

Students next year will also be able to take advantage of the course offerings for visitors in Near and Middle Eastern studies. The department considers itself very fortunate to be able so coherently to expand its program in this area. The visitors will be:

Charles K. Wilkinson, Curator of Ancient and Islamic Near Eastern Art at the Metropolitan Museum of Art who will be Adjunct Professor of Art History for the spring semester. He will offer a course on "Decorative Arts of Early Iran." Professor Wilkinson has been a member of the Metropolitan Museum's excavations at Nishapur, and his students will be able to benefit from his intimate knowledge of the Nishapur material.

Suut Kemal Yetkin, Rector of the Ankara University in Ankara, Turkey, who will be Visiting Professor of Turkish Art and Archaeology (co-sponsored by the Near and Middle East Institute), for a full year. He will offer the following courses: "The Architecture of the Seljuk Turks;" "The Architecture of the Ottoman Turks;" "Origins of Turkish Miniature Painting;" and "Ottoman Turkish Miniature Painting."

Two more visitors will round out next year's program by course offerings in manuscript art and in the art of Michelangelo. The two visitors are:

Dr. Gerhard Schmidt, of the Kunsthistorisches Institut der Universität Wien, Visiting Associate Professor of Art History in the autumn term, teaching "The International Style in Manuscript Illustration;" and "Typological Manuscripts in the Middle Ages."

Professor Charles de Tolnay, Visiting Professor of Art History in the autumn semester, teaching a Michelangelo seminar.

RS 1962-63

The enrichment of the departmental offerings by the addition of courses given by visiting scholars has been extremely successful during the current year. Faculty and students enjoyed the opportunity of welcoming both old and new friends to the department. This year's visitors are:

Hugo Buchthal, of the Warburg Institute of the University of London, who is a Visiting Professor during the spring session, offering lectures and seminars in Christian and Byzantine art, particularly in manuscript illuminations.

VISITORS 1962-63

Edgar Kaufman, Jr., Visiting Professor, has been with us the full year, giving lecture, seminar, and research courses in modern architecture.

Robert Rosenblum, Princeton University, is a Visiting Assistant Professor, lecturing this term on French neo-classic painting.

Charles de Toynay, Visiting Professor, is conducting a seminar on Michelangelo as an architect.

GRADUATE STUDENTS

As the following figures indicate, the department continues to maintain a roster of students:

Full registration, 1962-63: 155
Spring registration, 1962-63: 149

To meet the demands of the students, the department each term offered 17 lecture courses and 16 seminar courses (including research seminars).

The students themselves continue to work diligently towards completing their course and degree requirements. Three, possibly four, candidates anticipate receiving doctoral degrees in June and approximately 25 master's degrees. So far this year, 9 students have sat for their pre-doctoral oral examinations; approximately 12 more expect to take the examination during the spring term. In the fall session, 8 Ph.D. candidates completed their week's research projects; or more plan on doing the paper in the spring term.

It is still too early to announce any awards of grants and fellowships, but we do have a listing of the master's degrees awarded so far this year.

Pauline Albenda - Investigation of working methods of Ancient Near Eastern Sculptors, with special reference to style and proportion in Early Mesopotamian statuary

Albert Boime - Georges Seurat, Piero della Francesca, and the Tradition of the Ecole des Beaux-Arts

Gernando Colombardo - Korean Celadon Ware

Carl Goldstein - Studies in French Ceiling Painting of the 17th century.

Jay Martin Kloner - Van Gogh and Oriental Art

GRADUATE STUDENTS

Marian G. Harrison - Development of Egyptian Temple from the Pre-Historic Period through Dynasty V

Virginia L. Mockler - Italian Monumental Lunette Compositions of 1135 to 1365 and their Backgrounds in Medieval France and Spain

Ellen C. Oppier - Self Portraits of Lovis Corinth

Morrise R. Wagner - Cézanne Card-Players

LIBRARY

The Fine Arts Library continues to grow, both in acquisitions and in use. During the fiscal year of 1961-62 the library acquired 725 volumes; a comparable number will be added this year. Some of these books were received in the form of gifts, and the department would like to extend its thanks to the donors. Friends who have contributed books are Messers. Cyrus T. Brady, Jr., Max Kahn, H. F. W. Eltes, Davidson Taylor, and Dr. M. L. Gitelson. From faculty and alumni books were received from Professors Branner, Lawrence, Porada, Schapiro, and Wittkower, Dr. Wayne Anderson, and Dr. Margarete Bieber. It would be a very nice gesture indeed if all alumni of the department would remember the library on the publication of their new books.

Our readers may find it interesting to know that the Columbia University Libraries has a Gifts and Exchange Division to which all unwanted duplicate material is sent from the various departmental libraries. The Librarian in charge of this section communicates with other libraries throughout the world and is frequently able to exchange material not wanted here for publications which our libraries lack or need. In this manner we are able to obtain certain publications from European institutions without tapping our book budget. Other materials are handled in such ways as will best benefit the collections.

This year has been one of great activity in the Fine Arts Library. The month of January 1963 showed an increase in book usage of 20 percent over January 1962. During the examination period we broke all records for attendance, with as many as 86 students reading at the same time. As a result of this increase in usage we have been granted, since last June, additional part-time assistance amounting almost to the services of one full-time staff member. It should be noted that the Libraries are endeavoring to meet this increased usage by lengthening the hours of opening. As of February 6, the Fine Arts Library is now open Mondays through Fridays until 11 p.m.

SPECIAL APPEAL

Does anyone know a banker who receives the special gift books put out by various banks abroad? Some of these books are of great art-historical value, an example being the volume on the Corso in Rome issued by the Banco dello Spirito Santo. Unfortunately, however, these books do not appear on the market and obtaining them is immensely difficult. If anyone knows a recipient of such volumes willing to part with them for the benefit of the library, we would be enormously grateful.

PHOTOGRAPH COLLECTION

Miss Georgia Sommers, the photograph librarian, reports an increase in the quantity of photographs turned over to the collection. The department subscribes to three photograph series: those produced by the Bibliotheca Hertziana in Rome on Roman monuments, by a Dutch society on Dutch paintings, and by the Dutch iconographic index. Recent acquisitions of extremely high quality are photographs of Giotto's Bardi and Arena chapels, 150 Dutch photographs of South Pacific art and architecture, and a set of photographs of the church of S. Spirito in Sassia in Rome. A lack of funds unfortunately prohibits subscription to other series. The Gernsheim series of photographs of Renaissance drawings, for example, costs approximately \$1200 a year, and we cannot afford either to subscribe for the present and future issues or to buy back the past sets.

Since May of 1962 the collection has profited by 1000 new photographs and 1500 old ones, some of them gifts from members of the faculty. New cabinets with swing fronts have proved efficient and convenient for the capacity load of each drawer. The final system of cataloguing is now in full operation, and once the new file dividers and cross-references are completed, the housing of the collection will have reached definitive form.

Seminar students have in particular found the collection indispensable. Last term the photographs of Bernini drawings and of unpublished Mosan metalwork were in constant use. The iconographic index has proved highly useful, and the circulation of the entire collection increases as acquisitions grow in quantity.

May we add an appeal for the gift of photographs. We regard the rapid expansion of the collection as of the greatest value.

EXHIBITIONS

The most important series of exhibitions on campus was arranged by Professor Feld. All were housed in the James Room at Barnard Hall:

Modern American Paintings from the Collection of
Milton and Edith Lowenthal; November 5-30, 1962.

EXHIBITIONS

Paintings and Drawings by Columbia Faculty Artists;
December 17 - January 18, 1963.

Old Master Drawings from the Cooper Union Museum;
February 8 - March 22, 1963.

Professor Douglas Fraser and Mr. Michael Klare arranged an exhibition of primitive masks from North America. The masks were loaned by the American Museum of Natural History through the courtesy of Dr. Harry Shapiro of the Anthropology section. The exhibit, displayed in Schermerhorn Hall, included examples from the Kwakiutl and Tsimshian settlements of British Columbia, from the Seneca tribe of the Iroquois Confederation, and from the Eskimos of Alaska and Greenland.

Mr. Klare is also preparing, with the interest and generosity of Professor Jane G. Mahler, an exhibit of Buddhist Shrine Art of the Orient. The exhibit will include materials from the collection of J. G. Phelps Stokes, consisting of figurines in metal of Buddhist deities. The exhibit will include examples from the Far East, Southeast Asia and Tibet. Professor Mahler has contributed rubbings of Buddhist reliefs from Bangkok. This exhibit will be held in Schermerhorn Hall. Mrs. Adair Pease, a graduate student, will assist in the preparation of captions.

Another planned exhibit will have the theme of Animals in the Painting of the Orient. Professor Mahler will provide reproductions of Japanese, Chinese, and Persian scrolls and miniatures which portray real and imaginary animals.

LECTURE SERIES

The year has been rich in the quality of talks arranged by the Graduate Student Association, particularly through the offices of the program chairman, Mrs. Mira Merriman. The following persons addressed the association--a fuller account will appear in the Annual Report:

Kenan Erim - University of Pennsylvania Museum
"Aphrodisias"

Adrian Gerbrands - Rijksmuseum voor Volkenkunde
"Asmat Art and Artists"

Ernst Gombrich - Warburg Institute
"Hegel's Influence on the History of Art"

Heidi Heimann - Warburg Institute
"Copies of the Utrecht Psalter"

- Hugh Honour
"Canova's Maria Christina Monument"
- Alfred Kidder - University of Pennsylvania Museum
"Recent Discoveries at Tikal"
- Wolfgang Lotz - Institute of Fine Arts, New York University
"Palladiana"
- Philip Lozinski - University of Montreal
"Miniature Architecture in Medieval Jewelry"
- Gr. Nandriş - University of London
"Humanism in Neo-Byzantine Wall-Paintings of Eastern Europe"
- Tahsin Ozguc - University of Ankara
"New Discoveries at Altin Tepe in Eastern Anatolia:
Urartian Architecture, Frescoes, and Metalwork of
the 8th century B.C."
- Donald Posner - Institute of Fine Arts, New York University
"Leonardo and the 17th century"
- Philippe Verdier - Walters Art Gallery
"The International Style"
- Rudolf Wittkower - Columbia University
"Ancient and Modern Rome in a Sixteenth Century Manuscript"

CAA AND SAH ANNUAL MEETING

The department of Art History and Archaeology was well represented at the annual meetings of the College Art Association and the Society of Architectural Historians held at Baltimore, January 24-26, 1963.

Professor Robert S. Branner chaired the session on Medieval Architecture, and several professors delivered papers. Professor Douglas Fraser delivered a talk on Architectural Evidence of Trans-Pacific Contact Between Asia and Pre-Columbian America; Professor Milton J. Lewine spoke on Vignola and S. Anna dei Palafrenieri in Rome; and Professor Theodore Reff on The Meaning of Picasso's Baltimbanques.

We are very proud that a number of recent alumni and candidates for the doctoral degree also delivered papers. Dr. Ilene H. Forsyth of the University of Michigan discussed An Unknown Romanesque Madonna; Mr. Jack Spector of Rutgers State University delivered a paper on Delacroix's Sketches for His Heliodorus at Saint Sulpice; and Mr. George Mauner, of Pennsylvania State University, spoke on The Nature of Nahi Symbolism.

LECTURES AND PAPERS READ

Professor Robert Branner delivered a paper on "The Origins of the Gothic Style" at the National Gallery in Washington, 13 January 1963.

Professor Douglas Fraser has given several talks: "Benin Symbolism," for the African Studies Association, Washington, 13 October 1962; "Significant Parallels in Dongson and Mochica Art," at the American Association for the Advancement of Science, Philadelphia, 26 December 1962; and "The Asian Contribution to Pre-Columbian Art and Culture," for the Hartford Anthropological Society, 4 March 1963.

Mr. Louis Hawes talked on "Picasso's Girl Before the Mirror (1932)" for the International Students Association, Columbia College, October 1962.

Professor Julius Held continues an active schedule of public talks. At the Walters Art Gallery in Baltimore, 5 November 1962, he talked on "The Iconography of the International Style around 1400." At the Museo de Arte de Ponce, Puerto Rico, he talked on 29 January 1963 on "Frans Floris's Position in Flemish sixteenth-century Art." On 20 February 1963 he delivered a paper at the Philadelphia Museum of Art entitled "The Prometheus Bound and Other Rubens Matters." In connection with his lecture in Puerto Rico, Professor Held was interviewed on television, Station WRIKA, Ponce, 2 February 1963.

Professor Marion Lawrence talked on "The Iconography of the Mosaics of S. Vitale in Ravenna" at the VI International Congress of Christian Archaeology, held at Ravenna, 23-30 September 1962.

Professor Jane Gaston Mahler has had a busy schedule, lecturing both in Asia and America. She returned in February from a trip around the world, giving particular emphasis to research in the Oriental collections in Europe and to field work and research in Turkey, Nepal, India, Burma, and Japan. In both Nepal and Japan she delivered talks on "The Relationship between the Arts of India and Nepal." In the spring of 1962 she chaired a panel at Barnard on "Art Trends in China Today." At Asia House, 13 June 1962, Professor Mahler spoke on "Gods of Asia: Origins and Aspects," and at the Community Center of West Tisbury, Massachusetts, she lectured on "The Art of the Golden Age of Burma in Pagan."

Professor Edith Porada has given talks to societies of Asian Art in both Zurich and in San Francisco on the "Pre-Islamic Art of Iran." On 27 June 1962 she read a paper at the Rencontre Assyriologique.

Professor Theodore Reff delivered a talk on "Matisse: the Painter as Sculptor," at the Solomon R. Guggenheim Museum, 18 November 1962.

Professor Everard M. Upjohn lectured at the meeting of the Tuesday Evening Hour of Trinity Church, New York, 5 February 1963, on "From Triviality to Evangelism: the Architectural Background of Trinity Church."

Professor Rudolf Wittkower delivered the Walter Turner Candler Lectures at Emory University in January 1963.

RANDOM HOUSE SERIES

The department is very proud to announce that the first publications in the series planned by the department and published by Random House will soon go to press. The authors and titles are as follows:

Otto J. Brendel: Metamorphoses of the Classical (a collection of published and unpublished essays)

Christiane Grasseman Collins and George R. Collins:
Camillo Sitte, City Planning according to Artistic Principles, translated from the German (Der Städtebau nach seinen Künstlerischen Grundsätzen), with critical notes and a commentary on the place of Camillo Sitte in the city-planning movement

James Rosser Johnson: The Radiance of Chartres (a critical work on the stained glass windows)

Mark Peisch: From Oak Park to Canberra: The Chicago School and Walter Burley Griffin

Rudolf Wittkower: Architectural Principles in the Age of Humanism (revised edition)

In the preparation of these manuscripts, Miss Etta Arntzen, a graduate student in the department, served as research assistant during the academic year 1961-62.

RECENT BOOKS PUBLISHED BY THE MEMBERS OF THE DEPARTMENT

Professor Robert Branner's La Cathédrale de Bourges has recently appeared; the volume was published by Tardy Frères.

Professor Douglas F. Fraser's Primitive Art, published by Doubleday and Co., appeared in the winter of 1962 in London and New York, and, in translation in Milan, Mexico City, and Amsterdam.

Professor Paul S. Wingert's book, Primitive Art, appeared in the winter of 1962; it was published by the Oxford University Press.

Professor Rudolf Wittkower and his wife Margot have recently seen the appearance of their Born under Saturn; the American edition will appear later this year.

GUASTAVINO ARCHIVE

The News Office of Columbia University recently released the following statement, containing information which will be of interest to all:

Through the generosity of the board of the R. Guastavino Co., of Woburn, Mass., Columbia University has recently been the recipient of almost the entire files of that Company dealing with the methods of fireproof and acoustical vaulted construction that have for many years been employed in this country under the name of the "Guastavino System."

The System and the Company were originated by Rafael Guastavino (1842-1908) who came to the U.S.A. in 1881 from Catalonia where he had made daring innovations in the ancient Catalan traditions of thin-shell laminated-tile vaulting. In this country he and his son (of the same name) were responsible for the vaults in more than 2,000 American buildings from the 1880's to the 1940's when thin-shell vaulting in concrete began to supplant their craft. In collaboration with Professor Wallace Sabine of Harvard University the younger Guastavino developed two different masonry acoustical tiles which possessed phenomenal absorptive properties and were used in many of the neo-Gothic churches and chapels constructed during this century in the United States and Canada.

The files have been deposited in the Catalan Archive of Art and Architecture, a unit of the Department of Art History and Archaeology of Columbia University. This archive is under the direction of Professor George R. Collins, who is in the process of cataloguing the materials and preparing them for publication. The elder Guastavino was a fore-runner of Antonio Gaudí, Catalan architect whose works the Columbia archive was originally organized to study. The considerable role that Catalan thin-shell tile-vaulting played in American civic, industrial, and residential building during the early 20th century is a matter that has until now largely escaped the attention of historians.

Among the better-known buildings that have an appreciable part of their fabric constructed according to the Guastavino System are the Boston Public Library, Carnegie Hall, the Cathedral of St. John the Divine (among 12 cathedral-churches), the Christian Science mother church, Riverside Church, and the National Shrine in Washington. The vaults were used in the state capitols of Louisiana, Massachusetts, Nebraska and West Virginia, as well as in government buildings in New Delhi, India. The Buhl Planetarium dome in Pittsburgh is of Guastavino thin-shell design.

The Guastavinos worked on six Federal Reserve Banks and at least 20 major railroad terminals, including Pennsylvania and Grand Central stations in New York. They constructed bridge approaches, like those of the Queensboro Bridge, and overpasses for the New York West Side Highway. Nearly

GUASTAVINO ARCHIVE

a dozen government edifices in Washington and buildings on the campuses of Harvard, Yale, Princeton, Columbia, West Point, Pittsburgh, the University of Chicago and 40 other educational institutions are included among their works. Among private residences and estates were those for the Morgans, Vanderbilts, Whitneys, Rockefellers, Astors, Lamonts, Pynes, Stephen Clark and Otto Kahn.

Cities possessing large numbers of Guastavino structures include Albany, Baltimore, metropolitan Boston, Buffalo, Chicago, Cleveland, Denver, Detroit, Hartford, Minneapolis-St. Paul, Montreal, New Haven, metropolitan New York, Philadelphia, Pittsburgh, Providence, and, of course, Barcelona in Spain.

The archival materials turned over to Columbia University for research include not only the contracts and records of the firm, but also several thousand working drawings, pictures of many important constructions by the firm, publications about its works, and a variety of technical materials. Apart from their employment by architectural historians and other scholars, the records and drawings will be of value in the future to anyone engaged in the modification of the buildings, such as is now in progress in the Metropolitan Museum of Art.