

COLUMBIA UNIVERSITY in the City of New York  
*Art History and Archaeology*

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THE MUSEUM  
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It is with considerable regret that I must announce my resignation from the Department to take a position at The Johns Hopkins University. A dozen years at Columbia have made this my home, and I shall miss my New York colleagues and students. But the green pastures of Baltimore are tantalizing to one with a small child, and the prospect of a private office helped make the offer irresistible. Otto Brendel will take over as Acting Chairman until an election for a successor can be held.

Robert Branner, *Chairman*

### ADVISORY COUNCIL

Mrs. ALICE KAPLAN was awarded the honorary degree of Doctor of Fine Arts by Cedar Crest College.

At its fall meeting the Advisory Council appointed an *ad hoc* committee to visit the students and faculty of the Department and make recommendations for any structural changes that might improve the effectiveness of the Council. The committee, composed of WINSLOW AMES, MYRON FALK, and Mrs. ALICE KAPLAN as chairman, met several times during the winter, including one visit to the Department with students alone and one meeting with the faculty. Its report to the Council listed the issues of major concern and recommended that a Visiting Committee of the Council be established. The Visiting Committee, approved on June 12, is to consist of no more than nine members, including a University trustee, an alumnus of the Department, and a faculty member of the art history department of another university. The first members are: WINSLOW AMES, JOHN COOLIDGE, VINCENT KLING, RENSSELAER LEE, Miss DOROTHY MINER, JERRY J. POLLITT, and Mrs. ARTHUR SACKLER. The *ad hoc* committee's report also suggested that the President of the Art History Student Union be invited to attend the meetings of the Council. The Council approved this report at its spring meeting, and it will be put into effect for the coming academic year.

The exhibition of Florentine Baroque art was sponsored by the Advisory Council, which also underwrote the cost of printing the catalogue. One member of the Council further contributed to the expenses of the opening.

The Council completed its fifth and final year of support to the excavations at Cosa with contributions from ARMAND ERPF, Mrs. ENID HAUPT, HENRY ITTLESON, Mrs. ALICE KAPLAN, ROLAND REDMOND, EDWIN C. VOGEL, ARTHUR WIESENBERGER, and CHARLES ZADOK.



Mr. Edwin C. Vogel

### Edwin C. Vogel Study Room

On June 12, the new photograph room (420 Schermerhorn) was dedicated to Mr. Edwin C. Vogel. Professor Branner made the following statement:

"For many years Edwin C. Vogel has been a steadfast, good friend of the Department of Art History and Archaeology. He was a founding member of the Advisory Council and for many years its chairman—both facts that scarcely need to be repeated in this company, and he was a leader in those activities that have enabled the Department to rise to the level of national excellence. I refer to such things as developing the Benefit Exhibitions for the scholarship fund and, of course, the object of this meeting today, the Photograph Collection.

"When Rudi Wittkower first came to Columbia in 1955, there were a few miscellaneous photographs here, but hardly what could be called, in any sense, a collection. Now the situation has been altered. A number of Council members have given prints from their own collections, we have obtained many from art dealers in New York and elsewhere, and we have



## The Fine Arts Library

To facilitate the selection and ordering of English language books in the field, the Library has subscribed to the services of the Richard Abel Company. Through the use of computer printout cards, ordering and cataloguing will be accomplished in a single operation, thereby speeding the delivery of books to the new book shelves. A similar arrangement for German books has been made with Harrassowitz of Wiesbaden.

Larger appropriations have been budgeted for the Fine Arts Library next year in recognition of the increased volume of publications in the field, higher prices of these publications, and the necessity to become more self-sufficient as other art libraries in the city become subjected to heavier use.

ROBERT KAUFMANN, Fine Arts Librarian, has submitted his resignation effective August 31, 1969. Mrs. MARY MORRIS SCHMIDT has been appointed his successor.

## The Slide Collection

The Slide Collection now contains approximately 240,000 slides, of which over 10,000 were added during the past year. Mrs. GLORIA NARDIN, Curator of the Collection, reports that the main concern of the staff at present is the back-carding operation, unfortunately a slow process but one that is essential to increased efficiency. Mrs. Nardin also reports that an effort is being made to have new additions to the Collection photographed from the original monuments rather than after reproductions. A move in this direction was RONALD WIEDENHOEFT's gift of 180 color slides of paintings and sculpture in the Berlin-Dahlem and East Berlin museums. Next year SUSAN BODENSTEIN will join the staff as Associate Curator; KATHRYNE ANDREWS will be Assistant Curator. Mrs. Nardin and RICHARD MARTIN will continue in their present positions.

## Photograph Collection

On Thursday, February 28, 1969, the Department's Photograph Collection moved into its new spacious quarters, the Edwin C. Vogel Study Room, which was dedicated on June 12. The new room finally provides an adequate work area, proper lighting and air conditioning, as well as new, uniform cabinets which are easily accessible and logically arranged. For the first time in its existence, the Collection, which now numbers nearly 100,000 photographs, will be able to maintain regular hours and an adequate staff to help students and faculty as well as to keep a proper check on the photographs and equipment.

Among the specially indexed parts of the Collection are the Berenson Archive of Italian Painting, the Decimal Index to the Art of the Netherlands, the Chinese National Palace Archives, and the illustrations to Bartsch. Many members of the faculty have aided in building up specific areas of the Collection, and Mrs. JACOB M. KAPLAN has made a generous gift of photographs from her own collection.

## In Support of the Department

The Samuel H. Kress Foundation has made a five-year grant of \$12,500 a year; it will provide \$3,000 annually for a Samuel H. Kress Foundation Fellowship, with the remaining funds for the support of graduate tuition, travel, and teaching aids.

The Edward John Noble Foundation has again provided money for a graduate fellowship in modern art; it will be awarded in 1969-1970.

The W. Stuart Thompson Fellowship Fund has been established by a gift from Mrs. W. STUART THOMPSON; income from the fund will be used to support students in the Department and in the School of Architecture. Other contributions to the Department were made by Mrs. JOHN DE MENIL, Dr. FRANCIS ROBICSEK, and EDWIN C. VOGEL.

FRANK M. MICHAELIAN has presented nine pieces of Chinese pottery to the University's growing collection.

## Florentine Baroque Exhibit

Between April 17 and June 15 The Metropolitan Museum of Art hosted an exhibition of Florentine Baroque art in American collections. Sponsored by the Advisory Council of the Department, the show was organized by Professor HOWARD HIBBARD and JOAN NISSMAN, an advanced graduate student, who was responsible for the catalogue. SARAH FAUNCE, Curator of Art Properties, was coordinator. Professor Hibbard's original idea was for a relatively small exhibition to be held on campus, but at the invitation of THOMAS HOVING, Director of the Metropolitan, it was moved to the museum and its scope enlarged.

Among the paintings, drawings, and sculpture in the exhibition is a work owned by the University, a painting of a young man in a plumed hat, attributed by Professor Hibbard and Miss Nissman to Francesco Furini. The picture was discovered by Miss Faunce in the course of cataloguing the works of art belonging to the University.

Public viewing of the exhibition was preceded by a gala opening on April 16, 1969, to which all faculty and graduate students were invited.



The entire Department owes a debt to the Curator, DONALD POWELL, and the Associate Curator, PATRICIA DANZ, for their successful efforts. Miss Danz will become Curator of the Collection next year; MARSHALL MYERS will be Associate Curator, and HANS FISCHER will be Assistant Curator.

### **Sackler Research Associates**

Research associates in the Sackler Laboratories for the academic year 1969-1970 will be: Dr. ANNELIESE BULLING, Dr. ISABELLA DREW, Dr. MARIE FARNSWORTH, and Dr. WILLIAM SAMOLIN.

## **GRADUATE PROGRAM**

### **Art History Student Union**

The Art History Student Union, which was formed last spring, expanding the scope of activities and interests of the old Graduate Art History Association, has been quite active under the presidency of MICHAEL BOTWINICK. Under the auspices of the Union's Committee on Student Life, chaired by BETH ALBERTY, a preregistration pamphlet with information on the Department, the University, museum, library, and gallery facilities in New York was prepared and sent to all incoming graduate students. During both the fall and spring registration periods, the AHSU provided course information and registration guidance to new students and served coffee and cake. These services will be continued in the coming year. As a result of the work of the Committee on Physical Needs (ALAN STONE, chairman), the Department purchased a Polaroid camera for use by graduate students preparing slides for seminar reports; this has eased the burden on the library and slide collection facilities.

The AHSU conducted several polls of students during the year. One, conducted by the Committee on Curriculum, chaired by GARY GOLDBERG, was concerned with various aspects of the graduate program. The results of the poll have been turned over to the newly-elected Graduate Students Curriculum Committee, which has been considering the entire graduate program—range and type of course offerings, examination procedures, and degree requirements in general. The members of the committee are MARGARET COULTER, FREDERICK HILL, RUTH KOZODOY, ALAN STONE (chairman), Professors GEORGE R. COLLINS, HOWARD MCP. DAVIS, ALFRED FRAZER, and HOWARD HIBBARD.

Perhaps the most significant single innovation in the graduate curriculum is the establishment of a program of museum studies. The program will draw upon members of the faculty who are already giving courses in museums and New York collections—e.g., *Introduction to connoisseurship* given by Professors JULIUS S. HELD and JANOS SCHOLZ; Professor JOHN H. PLUMMER's seminar on manuscript illumination, given at the Pierpont Morgan Library; and Professor EDITH PORADA's museum courses on Canaanite and Phoenician art. In addition to these and other courses given by museum personnel, a new course, *Museum techniques*, will be offered by members of the staff of the Metropolitan Museum. The new program will lead to museum internships.

Student officers of the AHSU for 1969-1970 are:

Frederick Hill, president  
Faith Dreher, vice president  
Deborah Nevins, secretary  
Justin O'Connor, treasurer

#### **Committee on Curriculum**

Marina Somers, chairman

#### **Program Committee**

Kathleen Shelton, chairman

#### **Committee on Student Life**

Melinda Leshner, chairman

#### **Student Committee on Instruction, Faculty of Philosophy**

Patricia Danz and Margaret Coulter

This year Dr. GINO CORTI of the Archivio de Stato in Florence again offered his Saturday seminar on paleography and archival problems. Professor CHIANG YEE also offered a series of informal sessions on Chinese seals.

### **Frick Symposium**

At the Symposium on the History of Art sponsored by the Frick Collection and the Institute of Fine Arts in April 1969, Columbia was represented by RICHARD H. MARTIN, whose paper was entitled "The Samuel and David Cycles at Chartres," and ROBERTA BERNSTEIN, who spoke on Rauschenberg.

### **Lecture Series, 1968-1969**

The Graduate Art History Association Lecture Series, under the chairmanship of PATRICK DE WINTER, offered a rich and varied program this year. The speakers and their topics were:

JAMES S. ACKERMAN, Harvard University. "The Renaissance Origins of Scientific Imagery."

FRANCES YATES, Warburg Institute, University of London. "The Theory of Sciences and Arts in Tudor and Stuart England."

ELEANOR S. GREENHILL, University of Texas. "Toward a New Interpretation of Chartres-West."

MASSIMO PALLOTINO, Istituto de Itruscologia e Antichità Italiche, University of Rome. "The Inscribed Golden Tablets from Pyrgi and their Historical Significance."

ANN HARRIS, Columbia University. "Sacchi, Bernini, and a Pasce oves Meas for St. Peter's."

ROBERT ROSENBLUM, New York University. "The Styles of Ingres."

JOHN BECKWITH, Victoria and Albert Museum. "The Triumph of Orthodoxy (Ninth-Century Byzantine Art)."

RODNEY S. YOUNG, Archaeological Institute of America. "The Bronze Industry of Anatolia."

CREIGHTON GILBERT, Brandeis University. "Development within Giotto's Late Style, or, The Bardi-Peruzzi Problem."

RUDOLF ARNHEIM, Harvard University. "Visual Thinking."

ISIAH BERLIN, Wolfson College, Oxford University. "Tolstoy's Conception of Artistic Responsibility."

MICHAEL KITSON, Courtauld Institute of Art, University of London. "The Drawings of Claude Lorraine."

RICHARD COOKE, Cambridge University. "Pier Francesco Mola and Venice."

MARTIN ROBERTSON, Lincoln College, Oxford University. "Polygnotos at Delphi."



## Publications, Papers, and Other Graduate Student Activities

In February ROSEMARIE BLETTER gave a paper on German Expressionist architecture before the New York chapter of the Society of Architectural Historians. SUSAN BODENSTEIN wrote on Morgan Seal 652 in the *Journal of the Ancient Near Eastern Society of Columbia University (ANES)*, 1969. DAVID CAST's article, "The Stork and the Serpent: A New Interpretation of the 'Madonna of the Meadow' by Bellini," will appear in the autumn 1969 issue of *The Art Quarterly*. MARGARET COULTER participated in the Institute of Fine Arts excavations at Samothrace last summer and will return in the summer of 1969. Two prints by MARION GRAYSON, a dry point etching and a gesso intaglio, were on exhibit at the U.S. Mission to the United Nations; they were on loan from the Pratt Center for Contemporary Printmaking. DAVID HUPERT, who is head lecturer at the Whitney Museum and chairman of its Independent Study Program, delivered two talks at Sarah Lawrence College in February on Futurism and Dada. KAREN RUBINSON wrote a critical review of an article by John Piet in *ANES* 1969. The summer 1968 issue of *Art International* included an article by BITITE VINKLERS, "Rauschenberg's Drawings for Dante's *Inferno*." Miss Vinklers has also written several articles on American painters, sculptors, and movements for the *Encyclopedia of Art and Artists* and the *Encyclopedia of Twentieth-Century Art*, to be published soon by Praeger. "Cole, Byron and *The Course of Empire*" by ALAN WALLACH appeared in *The Art Bulletin* of December 1968.

## Student Awards, 1969-1970

Kathryne J. Andrews. Summer Travel Grant 1969.  
 Roberta Bernstein. Summer Travel Grant 1969.  
 Charles Brownell. Summer Travel Grant 1969.  
 Patricia R. Danz. Summer Travel Grant 1969.  
 Bradley J. Delaney. Summer Travel Grant 1969.  
 Alice Fischer. F.J.E. Woodbridge Distinguished Fellow.  
 Rona Goffen. Woodrow Wilson Dissertation Fellow; CRIA Stipend, summer 1969; Kress Foundation Grant for Paladio Seminar, Vicenza.  
 Vivian Gordon. Summer Travel Grant 1969.  
 Richard H. Martin. Summer Travel Grant 1969.  
 Karen S. Robinson. National Defense Foreign Language Fellowship; Summer Travel Grant 1969.  
 Sarantis Symeonoglou. Summer Travel Grant 1969.

## Preceptors, 1969-1970

The following students will be preceptors in the Department during the coming academic year:

Roberta Bernstein (General Studies), Rosemary Bletter (Columbia College), David Cast (General Studies), Bradley Delaney (General Studies), Frederick Hill (Columbia College), and Irene Winter (Columbia College).

## DEGREES AWARDED

### Doctor of Philosophy

Sixteen Ph.D. degrees have been awarded in the Department in 1968-1969:

Pauline Albenda. "The Representation of the Human Figure on the Assyrian Wall Relief."

Mino Badner. "The Figural Sculpture and Iconography of Admiralty Island Art."  
 Vincent J. Bruno. "Form and Color in Greek Painting."  
 Herbert M. Cole. "Mbari: Process, Meaning, and Form in Owerri Ibo Art."  
 Alessandra Comini. "Egon Schiele's Portraits."  
 Carol Greene Duncan. "The Persistence and Re-Emergence of the Rococo in French Romantic Painting."  
 Sarah Hall Sharples Gill. "Selected Aspects of Sarawak Art."  
 Jay Martin Kloner. "The Influence of Japanese Prints on Edouard Manet and Paul Gauguin."  
 Saul Levine. "Michelangelo's David: Form, Site, and Political Symbolism."  
 Mira P. Merriman. "The Paintings of Giuseppe Maria Crespi."  
 David Jonathan Stephen Pepper. "Guido Reni in Rome and Bologna, 1595-1614."  
 Tania Bayard Rolph. "The West Portals of Bourges Cathedral and their Sculpture."  
 Robert Hollister Rough. "The Gospels of Matilda, Countess of Tuscany."  
 Ronald M. Steinberg. "Fra Girolamo Savonarola and the Painters and Paintings of Florence at the Turn of the Fifteenth Century."  
 Eric Van Schaack. "Francesco Albani (1578-1660)."  
 Deborah Burnett Waite. "Solomon Islands Sculpture."

## Master of Arts

Thirty-nine students in the Department received the Master of Arts degree during the academic year 1968-1969:

Mary F. Adams  
 Elizabeth F. Andrus  
 Herbert R. Broderick  
 Kerstin B. E. Carlvant  
 Patrick M. DeWinter  
 Nancy L. Dorfman  
 Mary D. Edwards  
 Linda S. Ferber  
 Kate S. Ganz  
 Dawn Glanz  
 Bruce Glaser  
 Mona T. Gorlin  
 Marion L. Grayson  
 Barbara S. Guggenheim  
 Jacquelin Hicks  
 Frederick D. Hill  
 Thelma E. Ingalls  
 Fred Scott Kleiner  
 Manuel Lemakis

Deborah Lipton  
 Judith L. S. Lifchez  
 Donald David Logan  
 John C. Lonsford  
 Mieke J. Maas  
 Patricia A. Marino  
 Richard H. Martin  
 Catherine D. Matelli  
 Helen L. Meltzer  
 Donald W. Powell  
 Judith S. Rohrer  
 Frieda B. Rosenthal  
 Ann Rosewater  
 David G. Rothschild  
 Frances R. Shapiro  
 Innis H. Shoemaker  
 Thalia S. Singer  
 Dalia Tumas  
 Isabell Wellisz

## UNDERGRADUATE DIVISIONS

### Barnard College

Among the new offerings at Barnard this year were Professor GEORGE STRICEVIC's course on Christian iconography and Professor JOHN KOUWENHOVEN's course on the vernacular in the American arts of design, which was offered jointly with the Department of English. MARIE-THERESE D'ALVERNEY, Virginia C. Gildersleeve Visiting Professor, gave a course entitled *Medieval illustrations of scientific, theological, and philosophical concepts*. DORIS SRINIVASAN and



PRISCILLA SOUČEK joined the teaching staff this year, giving courses on the art of India and the Near East, respectively, and ROSEMARY ARNOLD gave the course on Greek and Roman art.

On March 24-26, several students and members of the faculty attended a seminar in modern art entitled "Critic's Choice" sponsored by the New York State Council on the Arts.

Perhaps the most interesting of the James Room exhibitions this year was one of four Harlem painters; it was organized by CHARLES E. INNISS, former director of the Studio Museum in Harlem, and coordinated by Professor GEORGE STRICEVIC. Other exhibitions presented the work of SIGRUN MÜLLER, a contemporary German painter, and works by students.

During Professor JULIUS S. HELD's absence in the spring term Professor BARBARA NOVAK served as Acting Chairman.

## Columbia College

During the current year the College staff has been primarily concerned with problems of curriculum revision, according to Professor GEORGE R. COLLINS, departmental representative. Staff meetings were open and all majors were invited to attend and participate. Early in the year it was decided to drop the comprehensive examination for graduating majors and to make available more opportunities for independent study. New colloquia on the literature of art (theory, criticism, and historiography) will be instituted next year, and the College's offering will be enriched by a number of other new courses. Professor EDITH PORADA will give a course on ancient sites, and a course on Baroque painting in the Netherlands will be given by JOHN WALSH at the Metropolitan Museum. Further expansion of the program will be possible through extensive cross-listing of courses with Barnard, General Studies, and other College departments; some of the new additions are in the psychology of visual perception and Impressionism as a cultural style.

Columbia College students interested in the cinema have collaborated with the Department in instituting a seminar in film and the arts of German Expressionism. Also in response to manifest student interest, the Department has begun to explore the possibility of courses in the art of photography. As an initial step, PETER BUNNELL, associate curator of photography at the Museum of Modern Art, was invited to give two lectures this spring under the auspices of the Department and the Board of Managers of Ferris Booth Hall.

Since a considerable number of our majors are interested in careers in architecture and planning, the Department and the School of Architecture have cooperated in establishing a program of architectural studies in the College. The first two courses to be given next year by members of the Architecture faculty will be *The architect in society* and *Introduction to urban planning*.

The Humanities fine arts course is being modified to allow some variation in its rather exclusively Western outlook. At the suggestion of Professor DOUGLAS FRASER, topics in Oriental and African art are being prepared for optional use by instructors in Humanities and in the introductory fine arts

course in General Studies. ESTHER PASZTORY has worked up the materials for Benin and Bambara sculpture, and it is hoped that the Oriental topics will be ready for use in the near future.

This is Professor Collins' final year as departmental representative; he will be succeeded in 1969-1970 by Professor HOWARD MCP. DAVIS.

## The School of General Studies

Professor JAMES H. BECK, acting departmental representative, reports that the General Studies faculty has been working very effectively with the newly formed student committee. Upon the unanimous recommendation of the students, the comprehensive examination was dropped as a requirement for seniors. The students also requested the institution of new upper-level courses permitting more independent and original research, specifically seminars in which they might have the opportunity to work in smaller groups and concentrate upon methodological problems. A new series of colloquia was established with topics focusing on a specific locality within a circumscribed period. Next year ALESSANDRA COMINI will offer a section on Munich and Vienna, 1880-1920, and Professor BECK will give another on Siena, 1300-1420.

In an attempt to provide further opportunities for consultation, each major has been assigned an adviser at registration; this is in addition to the regular departmental adviser.

## THE FACULTY

### Professor Upjohn Honored by College Alumni

The Society of Older Graduates presented its 1969 Great Teacher Award to Professor EVERARD M. UPJOHN. The society is composed of graduates of Columbia College and the School of Engineering and Applied Science who received their degrees at least thirty years ago and have continued to serve the University. The presentation of the award, which Professor Upjohn shared with Sebastian B. Littauer, professor of industrial engineering, was made at the society's twentieth annual dinner at the Columbia University Club.

Professor Upjohn came to Columbia College in 1935 and was instrumental in developing the Humanities fine arts course and in revising the program of art history offerings. His citation began: "For a third of a century you have brought to your students an intellectual stimulation that has shaped the careers of many and enriched the lives of all."

### Academy Honors Two

Professors HOWARD HIBBARD and EDITH PORADA are among the seven members of the Columbia faculty recently selected for membership in the American Academy of Arts and Sciences.



## CAA-SAH Meetings

At the annual joint meeting of the College Art Association and the Society of Architectural Historians, held in Boston in January 1969, Professor JULIUS S. HELD chaired the session on Renaissance art, and Professor JAMES H. BECK read a paper entitled "Masaccio Sculptor." Professor ALFRED FRAZER was chairman of the session on Late Antique and Early Christian art and architecture at which he also spoke on later Roman wall decoration. Professor Frazer further delivered a state-of-the-question paper at a closed session held at Brandeis University. The Department cocktail party, now an annual event, was attended by about two hundred graduates and friends from all over the country.

## Visitors

Professor MARIE-THÉRÈSE d'ALVERNY was Virginia C. Gildersleeve Visiting Professor of Art History at Barnard College for the autumn term. She conducted a seminar on the history of the manuscript and on Mediaeval libraries.

Professor ROMAN GHIRSHMAN was Visiting Hagop Kevorkian Professor of Art History for the fall term. He participated in a seminar on problems in Iranian art. The seminar was made possible by a special grant from the Kevorkian Foundation.

Professor HANS HIMMELHEBER was visiting professor of art history for the spring term. He gave courses on West African art and on Eskimo art.

Professor HOMER A. THOMPSON of The Institute for Advanced Study, Princeton, New Jersey, was visiting professor of art history for the autumn term. He conducted a seminar on topography and monuments of Athens.

Professor MARIANNE MARTIN was visiting associate professor and taught a spring course, *Futurism: art and theory*. Her regular appointment is at New York University.

Professor MADLYN KAHR of Manhattanville College, was visiting assistant professor of art history for the spring term. She gave a course on Dutch painting in the seventeenth century.

Professor GEORGE STRIČEVIĆ of the University of Newcastle-upon-Tyne, England, was visiting assistant professor of art history at Barnard College for the academic year. He gave a course on Byzantine art and conducted a seminar on early Byzantine art.

Mr. ALAN SAWYER, Director of the Textile Museum, Washington, D. C., was adjunct professor of art history and archaeology. He gave a lecture course on Ancient Peruvian art in the autumn term.

## Faculty Promotions

Professors ALFRED FRAZER and MILTON J. LEWINE have been promoted to the rank of full professor; JAMES H. BECK and MIYOKO MURASE will become associate professors effective July 1, 1969, and ALESSANDRA COMINI and WAYNE DYNES have been promoted to assistant professorships. CARL C. DAUTERMAN, ERNST GRUBE, and NORA SCOTT will be adjunct full professors as of next year.

## Faculty Leaves, 1969-1970

On leave for the academic year 1969-1970: Professors DOUGLAS FRASER and H. DUSTIN RICE. Professor GEORGE R. COLLINS will be on leave for the autumn term.

## Retirements

Professor JANE GASTON MAHLER will retire from the faculty next year. She has been appointed professor emerita of art history and archaeology by the Acting President of the University.

Professor RUDOLF WITTKOWER, who will also be retiring on July 1, 1969, will become Avalon Foundation Professor Emeritus of the Humanities. He was awarded an honorary degree by Duke University this June.

## New Appointments

WILLIAM TROUSDALE has been appointed adjunct professor; next year he will offer a course on the archaeology of ancient China and a seminar on Chinese jade.

Coming from the Philadelphia Museum, ALLEN STALEY will join the faculty as assistant professor. In addition to teaching in the College, he will give a graduate lecture course on nineteenth-century English painting and a seminar on Whistler.

ELLWOOD PARRY, III will be an assistant professor in the College, where he will give the courses in nineteenth- and twentieth-century painting; he will also offer a graduate course on American history paintings.

Also joining the College faculty are DAVID VAN ZANTEN, instructor, who will teach part of the survey, and JOHN WALSH of the Metropolitan Museum, who will be a part-time instructor offering a course on seventeenth-century painting in the Netherlands at the museum.

## Visiting Officers of Instruction, 1969-1970

MINO BADNER of Rice University, an alumnus of the Department, will return next year as visiting associate professor to offer courses in primitive art.

RICHARD BRILLIANT will come from the University of Pennsylvania to be visiting professor; he will give a course on Roman art of the early empire.

## Publications, Papers, and Research

In July 1968 Professor JAMES H. BECK read a paper on iconographic problems in Jacopo della Quercia's portal in Bologna at the Zentralinstitut für Kunstgeschichte in Munich. His article, "The Historical 'Taccola' and Emperor Sigismund in Siena," appeared in the December 1968 issue of *The Art Bulletin*. The American Philosophical Society has awarded Professor Beck a grant for the summer of 1969 for further study of Masaccio.

Professor ROBERT BRANNER has been elected a member of the National Committee on the History of Art. His *Chartres Cathedral: Sources, Analysis, and Criticism* has just been published by W.W. Norton, and a number of articles are in press or just appearing: "The 'Capella Regis' and the Sainte-Chapelle in Thirteenth-Century France," *IV Midwestern Conference on Mediaeval Studies*; "Le premier évangélaire de la Sainte-Chapelle," *Revue de l'art III*; "The 'Soissons Bible' Paintshop in Thirteenth-Century Paris," *Speculum*; "The Copenhagen 'Corpus juris civilis'," *Konsthistorik Tidskrift*; "The Bari Gradual and its Paintshop," *Gesta*. During the past year Professor Branner read papers at the University of Pennsylvania ("The Importance of Reims Cathedral in the



Thirteenth Century"); at Marlboro College, Marlboro, Vermont ("Mediaeval Art"); and as part of the Mediaeval and Renaissance Studies Program at Barnard ("The Sainte-Chapelle").

Professor OTTO BRENDDEL reports that he has just completed chapters thirty through forty-three of his *Etruscan Sculpture and Painting*. "The Scope and Temperament of Erotic Art in the Greco-Roman World" is about to appear in *Essays on Erotic Art*, published by the Alfred Kinsey Institute of Indiana University. At the Walters Art Gallery, Baltimore, Professor Brendel gave a lecture entitled "Politics and Allegory." He also spoke on a new fragment group from Cosa at the annual meeting of the Archaeological Institute of America, held in Toronto, and on Etruscan art at Washington University, St. Louis, and Casa Italiana, Columbia University.

*La città lineare*, of which Professor GEORGE R. COLLINS was co-author, was published last year by Mondadori of Milan. Professor Collins was also the co-author, with his wife Christiane, of "Der Einfluss Sittes in Ausland," *Berichte zur Raumforschung und Raumplanung*, 1968. Four books in the series on cities and planning which he is editing for George Braziller appeared in the fall of last year; four others are currently in press. Professor Collins was interviewed on the state of contemporary architecture by the Paris periodical *Preuves* and by the Madrid journal *Hogar y Arquitectura*. He is a member of the Parks and Urban Design Committee of the Citizens Union of the City of New York, and this year he organized a series of lectures, "Introduction to Urban Studies," intended for undergraduates interested in the field as a major.

ALESSANDRA COMINI's dissertation on Egon Schiele's portraits will be published next year by the University of California Press.

*The Silent Traveller in Japan* by Professor CHIANG YEE will see the light this year. Professor Chiang delivered a series of lectures on Chinese art at the Oklahoma Science and Arts Foundation.

Professor HOWARD McP. DAVIS has rendered distinguished service to the University this year as chairman of the Joint Committee on Disciplinary Affairs. His paper, "Gravity in the Paintings of Giotto," is about to appear in the *Atti del Congresso Internazionale, Giotto e il suo tempo*.

Among the recent publications of Professor CARL C. DAUTERMAN are: "Porcelains in the Forsyth Wickes Collection," *Antiques*, September 1968; "Snakes, Snails and Creatures with Tails: Palissy Ware in the Metropolitan Museum," *Connoisseur*, November 1968; "Sèvres Incised Marks and the Computer," in *Computers and their Potential Applications in Museums*, published by the Metropolitan Museum of Art. He gave two series of lectures, one at the Metropolitan Museum entitled "Porcelain Rooms and Porcelain Princes," the other at the Frick Collection on rococo fantasy in the decorative arts.

WAYNE DYNES' *Palaces of Europe* was published by Paul Hamlyn of London as part of its Great Buildings of the World series.

Professor DOUGLAS FRASER's book, *Village Planning in the Primitive World*, was among the first titles in the series, Cities and Planning, edited by Professor Collins.

"The Porch of the Tor de'Schiavi at Rome," an article by Professor ALFRED FRAZER, appeared in the January 1969 number of *The American Journal of Archaeology*. Professor Frazer has completed the fifth season of excavation of the propylon of Ptolemy II at the Sanctuary of Great Gods at Samothrace; he spoke on that monument before the annual meeting of the Archaeological Institute of America at Toronto.

Professor ANN SUTHERLAND HARRIS repeated her Columbia lecture on Sacchi, Bernini and a "Pasce Oves Meas" for St. Peter's at the University of Toronto. Among her recent publications are: "New Drawings by Bernini for 'St. Longinus' and other Contemporary Works," *Master Drawings*, 1968, and a review of the Florentine Baroque exhibition, "Florentine Seventeenth-Century Painting at the Metropolitan," which appeared in the May 1969 issue of *Art News*. In press are: "An Exceptional Domenichino," *Burlington Magazine*, and "Some Chalk Studies by Francesco Albani," *Master Drawings*. Professor Harris has been awarded another grant by the Council for Research in the Humanities to continue work on her monograph on Andrea Sacchi, which will be published by the Phaidon Press.

Professor EVELYN B. HARRISON has been on sabbatical leave during this year, the recipient of a senior fellowship from the National Endowment for the Humanities. She spent the months July 1968 to March 1969 in Athens preparing the publication of her manuscript on the classical sculpture from the excavations of the Athenian Agora. In April she returned to continue this work at the Institute for Advanced Study in Princeton.

In the spring term 1969 Professor JULIUS S. HELD was Robert Sterling Clark Professor of Art at Williams College. His book, *Rembrandt's Aristotle and other Rembrandt Studies*, will be published this fall by the Princeton University Press. Among his other recent publications are: "Jan van Boeckhorst as Draughtsman," *Bulletin des Musées Royaux des Beaux-Arts de Belgique*, 1967, and a review of E. Scheyer, *Schlesische Malerei der Biedermeierzeit*, in *The Germanic Review*; in press are: "Rubens and Vorsterman," *The Art Quarterly*; reviews of the first volume of the *Corpus Rubenianum*, J. R. Martin's monograph on the decorations for the Jesuit church in Antwerp, for *Zeitschrift für Kunstgeschichte*; of the Jordaens exhibition at Ottawa for *The Burlington Magazine*, and of the Canadian exhibition, "Rembrandt and his Pupils," for *Pantheon*. In the spring of 1968 Professor Held presented a series of lectures on basic concepts of art history and connoisseurship at the Metropolitan Museum; he also spoke on Jordaens' drawings at the National Gallery of Canada, Ottawa, and gave a talk entitled "The Uniqueness of Rembrandt" at the Art Gallery of Ontario, Toronto. He was recently elected president of the American Friends of the Musée Plantin-Moretus in Antwerp. Fifteen portrait sketches by Professor Held of Barnard faculty and trustees were published in the fall 1968 number of the *Barnard Alumnae Magazine*.

Professor HOWARD HIBBARD has been elected to the editorial board of *The Art Bulletin*. His *Bernini e la scultura italiana dell'età barocca* was published in Milan last year, and a paper on Borromini and Maderno delivered at the Borromini congress held at the Accademia di San Luca in Rome in 1967 has just appeared in the *Atti* of the congress. During the past year he spoke on Guido Reni and psychoanalysis at Hunter College and at Wesleyan University on the young Bernini. At the Fordham University symposium on Baroque art and the Jesuit contribution Professor Hibbard gave a talk entitled "The Painted Decorations of the Gesù: Iconography and Influence."



From January to March 1968 Professor HANS HIMMEL-HEBER led an expedition of the Göttingen Institute for the Scientific Film to the Ivory Coast in order to record mask dances and music. At the International Congress of Anthropological and Ethnological Sciences in Tokyo he read a paper on explainable peculiarities of African sculpture. Among his recent publications are: "Nasenblut als Bindemittel für Malfarbe bei den Eskimos," *"HNO" Wegweiser für die ärztliche Praxis*, 1968, and "Die Technik des Vergoldens bei den Baule, Elfenbeinküste," *Abhandlungen und Berichte des Staatlichen Museums für Völkerkunde Dresden*, 1968. Professor Himmelheber was also co-author of the introduction to a catalogue of an exhibition of African art at the museum für Völkerkunde in Frankfurt.

HUNTER INGALLS served during the past year as faculty adviser and coordinator of a series of weekly poetry readings held on campus. In January 1969, along with Professor HOWARD McP. DAVIS and several graduate students, he interviewed the painter Adolph Gottlieb in a program sponsored by the Board of Managers of Ferris Booth Hall.

"Rembrandt's Meaning," by Professor MADLYN KAHR appeared in *Oud Holland* of 1968; another article, on the meaning of Paolo Veronese's paintings in San Sebastiano, will be in the forthcoming issue of the *Warburg Journal*.

CAROLINE KARPINSKI's account of the collection of prints and drawings at the Metropolitan Museum was published in *Das grosse Buch der Graphik, Meisterwerke aus 24 berühmten graphischen Kabinetten*, by Georg Westermann Verlag, Braunschweig, 1968.

Professor MILTON J. LEWINE has been in Rome during 1968-1969; he has received a grant from the Columbia University Council for Research in the Humanities to continue his work through the summer of 1969. His "Nanni, Vignola, and S. Martino degli Svizzeri in Rome" is in the March 1969 issue of the *Journal of the Society of Architectural Historians*.

Professor MIYOKO MURASE contributed several articles to a three-volume corpus of Japanese paintings in Western collections (Tokyo, 1969). In April 1969 she participated as a panelist at a conference in the history of Japanese art held at Cambridge, Mass.

Among the recent publications of Professor BARBARA NOVAK O'DOHERTY are: "New Found Land," *Art News*, September 1968; "Landscape Painting in America, 1825-1875," in *The American Vision*, published by the Public Education Association; review of Jules Prown's monograph on Copley in *Studies in Burke and His Time*. The first issue of a new periodical, *American Art Journal*, will contain a study by Professor Novak, "Some American Words—Basic Aesthetic Guidelines, 1825-1875."

Professor DOROTHEA NYBERG read a paper, "Current Investigations of Eighteenth-Century Architectural Taste: Early Christian Prototypes," at Yale University in November 1968.

Mrs. ESTHER PASZTORY spoke on ancient Peruvian art and the exhibition at the Guggenheim Museum before the Hunter College Art Club in December 1968. In May of this year she lectured at the opening of the primitive art collection exhibit at the Metropolitan Museum. She is also helping to prepare an education hall at the museum with taped lectures, slides, and films.

Professor EDITH PORADA has spent a busy year on the lecture circuit. She spoke on several objects in the Sackler Collection of the University: "An Iconographic Motif of Iranian and Kassite Art," American Oriental Society, Berkeley; "Two Eagles and a Fawn," Fifth International Congress of Iranologists, Teheran. At the American Archaeological Society meeting at Toronto she read a paper on cylinder seals from Enkomi, Cyprus, and a reappraisal of early glyptic art in Cyprus; at the Center of Ancient History of the University of Pennsylvania she spoke on Greek influence in Persepolis. "Persepolis and Pasargadae" was the title of a talk she gave at the Institute of Continuing Education, New York University. Her recent articles include: "True or False? Genuine and False Cylinder Seals at Andrews University," *Andrews University Seminar Studies*, 1968; "Of Deer, Bells and Pomegranates," *Iranica Antiqua*, 1967; "Iranian Art and Archaeology: A Report of the Fifth International Congress," *Archaeology*, 1969. Professor Porada was chairman of the archaeological seminar at Columbia and published its 1966-1967 minutes, "Chronologies in Old World Archaeology," in the *American Journal of Archaeology*, 1968. For the Council for Old World Archaeology Surveys and Bibliographies she edited and contributed to the volume on Western Asia.

Professor THEODORE REFF's recent publications include: "The Pictures within Degas's Pictures," *Metropolitan Museum of Art Journal*, and an article on Cézanne for the *Encyclopaedia Universalis* (Paris, 1968). In press are: "More Unpublished Letters of Degas," *Art Bulletin*, and *Unpublished Correspondence of Toulouse-Lautrec*, which he edited with Jean Adhémar. During the past year Professor Reff read two papers, "Degas and History Painting" and "Cézanne and the Modern Still Life," at various universities and museums across the country.

Professor DAVID ROSAND's "Rubens's Munich *Lion Hunt*: Its Sources and Significance" appeared in *The Art Bulletin* of March 1969. Two other articles are in press in *Master Drawings*: "Aliense's Collection of Drawings: A Suggestion" and "Palma il Giovane as Draughtsman: The Early Career and Related Observations." Professor Rosand has received a grant from the Council for Research in the Humanities of Columbia University to continue work on a projected volume of Veronese studies.

EUGENE SANTOMASSO was awarded a grant by the Deutscher Akademischer Austauschdienst to conclude research on his doctoral dissertation. He delivered a lecture, "Aspects of Expressionist Architecture," before the New York chapter of the Society of Architectural Historians; he spoke on the same topic as guest lecturer at the Pratt Institute.

Professor ALAN R. SAWYER was curator of the Guggenheim Museum exhibition, "Mastercraftsmen of Ancient Peru," for which he also wrote the catalogue.

Dr. DORIS SRINIVASAN has been elected a fellow of the American Institute of Indian Studies.

In March 1968 Professor GEORGE STRIČEVIĆ read a paper, "Anastasis in Ravenna: The Iconography of Ravenna Baptisteries," at the Institute of Fine Arts of New York University.

Professor PETER A. TOMORY contributed the chapter on the visual arts to *The Cultural Pattern of New Zealand*, edited by A. L. McLeod and published by the Cornell University Press. His *Foundations of European Art* will be published by Thames and Hudson of London this year.



Professor EVERARD M. UPJOHN wrote the introduction to *Asher Benjamin*, a reprint of Benjamin's seven books on architecture published by the Plenum Press.

"A New Bust of Pope Urban VIII by Bernini" was published by Professor RUDOLF WITTKOWER in *The Burlington Magazine* of February 1969. Professor Wittkower also has a number of contributions in press: "Borromini: personalità e destino" will appear in the *Atti* of the Borromini Congress, to be published shortly; "Guarini: orazione inaugurale" will be in the *Atti* of the Guarini Congress; "Lord Burlington at Northwick Park," in the Sir John Sumerson Festschrift; "Il balaustro nell'architettura del Rinascimento e il Palladio," in *Bollettino del Centro Internazionale di Studi d'Architettura*; "English Neo-Palladianism, the Landscape Garden, China, and the Enlightenment," in *L'Arte*; the article on Lord Burlington for the *Encyclopedia Britannica*. Several of Professor Wittkower's books are appearing in new editions and translations: *Born under Saturn*, co-authored with his wife Margot has been published in paperback by Norton and is also available in a Japanese translation; a German edition of *Architectural*

*Principles in the Age of Humanism* has been announced; a revised edition of *British Art and the Mediterranean*, co-authored with Fritz Saxl, will be published by the Clarendon Press, Oxford. Substantial revisions of his catalogue of the Carracci drawings at Windsor Castle will be made in a supplementary volume, now in press. Professor Wittkower has been an active lecturer during the past year. He gave the inaugural lecture at the Guarini Congress at Turin in September 1968, spoke on eighteenth-century Egyptomania before the Eighteenth Century University Seminar at Columbia in April 1969, on conservative and progressive tendencies in Florentine art of the seventeenth century at the Metropolitan Museum in May, and in June he will speak on Pietro da Cortona as architect at the Cortona symposium at the American Academy in Rome. He was chairman of and gave the introductory lecture at the Fordham University symposium on Baroque art and the Jesuit contribution. Among the growing list of honors conferred upon Professor Wittkower are an honorary doctorate of fine arts awarded by Duke University and election to honorary membership in the Columbia chapter of Phi Beta Kappa.



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