
INVENTORY OF THE LEO STEINBERG RESEARCH PAPERS, 1945-1996, bulk 1950-1993

Finding aid prepared by Rose Lachman

The Getty Research Institute

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Accession no. 930046

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Processed by:

Rose Lachman and J. Gibbs

Date Completed:

May 1997, revised Nov 2005

Encoded by:

Rose Lachman

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Descriptive Summary

Title: Leo Steinberg research papers

Date (inclusive): 1945-1996

Date (bulk): 1950-1993

Collection number: 930046

Creator: Steinberg, Leo, 1920-

Extent: ca. 12 linear ft.(28 boxes)

Repository: Getty Research Institute

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1200 Getty Center Drive, Suite 1100

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Abstract: Art historian, critic, lecturer, and professor. The papers consist of research notes, correspondence relating to Steinberg's lectures and essays, papers written by his students, several versions of some of his essays, an abandoned dissertation project, and many of his notebooks from courses he took at the Institute of Fine Arts, New York. The archive reflects Steinberg's career as an art critic, lecturer, and teacher, ca. 1945-ca.1996.

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Preferred Citation

Leo Steinberg research papers, 1945-1996 (bulk 1950-1993), Getty Research Institute, Research Library, Accession no. 930046.

Acquisition Information

Received from Leo Steinberg, in two acquisitions, 1993, 1996.

Processing History

Jocelyn Gibbs processed and wrote a box list for the first acquisition (accession no. 930046). A supplementary acquisition (accession no. 960096) was moved to this collection and processed by Rose Lachman.

Biographical/Historical Note

Leo Steinberg, art historian, critic, lecturer and professor, was born in Russia in 1920 and lived in Berlin and London before emigrating to the United States in 1938. After studying at the Slade School of Art in London, he entered the Institute of Fine Arts at New York University in the mid-1950s (Ph.D., 1960), where he studied art and architecture with historians Harry Bober, Richard Krautheimer, Karl Lehmann, Wolfgang Lotz, Erwin Panofsky, Alfred Salmony and Charles Sterling. In 1958 and 1959 he was a guest of the American Academy in Rome, where he researched and wrote his dissertation on the baroque architect Francesco Borromini.

Steinberg taught drawing and art history at Hunter College and the Graduate Center of the City University of New York from 1961 to 1975, and ended his teaching career as Benjamin Franklin Professor at the University of Pennsylvania (1975-1991). His lectures at the Metropolitan Museum of Art, the Studio School in New York, Columbia University, and elsewhere attracted a broad audience of artists, art lovers and scholars. As an art critic, he is known for his writings on historical subjects and individual artists, as well as on modern and contemporary art subjects.

Published works range from short reviews and essays to book-length studies and include *San Carlo alle Quattro Fontane, a study in multiple form and architectural symbolism*, 1960; *Jasper Johns*, 1963; *Other Criteria*, 1972 (compilation of 18 essays); *Michelangelo's last paintings, the Conversion of St. Paul and the Crucifixion of St. Peter in the Cappella Paolina, Vatican Palace*, 1975; *The Sexuality of Christ in Renaissance art and in modern oblivion*, 1983.

Leo Steinberg is the first art historian to receive the Award in Literature from the American Academy and the Institute for Arts and Letters (1983). He also received the Frank Jewett Mather Award for Distinction in Art Criticism from the College Art Association (1984), and a MacArthur Fellowship (1986).

Scope and Content of Collection

The Leo Steinberg Research Papers consist of research notes, correspondence relating to his lectures and essays, papers written by his students, several versions of some of his essays, an abandoned dissertation project, and many of his notebooks from courses he took at the Institute of Fine Arts, New York University. The archive reflects Steinberg's career as an art critic, lecturer and teacher from ca. 1945-ca. 1996. Correspondence from ca.1993-1996 consists mainly of letters and notes by Steinberg about the archive.

The research notes and course notebooks, which contain numerous photographs, give a clear picture of Steinberg's topics of interest. The artists he concentrated on include Francesco Borromini, Auguste Rodin and Titian (boxes 1-8). The correspondence deals mostly with lectures he gave at the Metropolitan Museum of Art and elsewhere (boxes 9-10); the publication series refers almost exclusively to the essays compiled in his book *Other Criteria* (boxes 11 and 12, the latter an audio tape). The abandoned dissertation, *Afterlife of Romanesque*, reflects his interest in romanese art and architecture under the influence of his professor, Richard Krautheimer (box 13); and the course notebooks contain his notes from his student days with such distinguished art historians as Erwin Panofsky, Richard Krautheimer, Charles Sterling, Karl Lehmann, Alfred Salmony, Harry Bober and Wolfgang Lotz (boxes 14-28).

Arrangement

The papers are organized in 7 series: [Series I. Borromini research, 1953-1993 \(bulk 1953-1960\)](#) [Series II. Rodin research, 1962-1977](#) [Series III. Titian research, 1965-1986](#) [Series IV. Correspondence and lectures, 1952-1995](#) [Series V. Publications: Manuscripts and Letters, 1962-1996](#) [Series VI. Abandoned dissertation, 1956](#) [Series VII. Course notes, 1950-1963](#)

Subjects

Borromini, Francesco, 1599-1667

Johns, Jasper, 1930-

Rodin, Auguste, 1840-1917

Titian, ca. 1488-1576

Art critics—United States

Art historians—United States

Art—History—Study and teaching (Graduate)—United States

Art, Modern—History

Genres and Forms of Material

Notebooks

Photographic prints

Photographs, Original

Contributors

Barr, Margaret Scolari, 1901-1987

Bober, Harry, 1915-

Canaday, John, 1907-

Chastel, André, 1912-

Cohen, Gerson D. (Gerson David), 1924-

D'Harnoncourt, Rene, 1901-1968

Goldwater, Robert John, 1907-1973

Held, Julius Samuel, 1905-

Janson, H. W. (Horst Woldemar), 1913-

Kitzinger, Ernst, 1912-

Kramer, Hilton

Krautheimer, Richard, 1897-

Lavin, Irving, 1927-

Lehmann, Karl, 1894-1960

Leider, Philip, 1929-

Lotz, Wolfgang, 1912-

Lowry, Bates, 1923-

Michelson, Annette

Panofsky, Erwin, 1892-1968

Salmony, Alfred, 1890-1958

Sterling, Charles, 1901-

Weissberger, Herbert, 1892-

Wittkower, Rudolf

Art journal (New York, N.Y.) Arts (New York (New York, N.Y.))

Series I. **Borromini research, 1953-1993**bulk 1953-1960

Physical Description: 2 lin. ft.

Scope and Content Note

Series contains research notes and photographs accumulated by Steinberg for his dissertation on Francesco Borromini, written 1958/1959. Primary sites described include S. Carlino, S. Agnese, S. Ivo, Palazzo Falconieri and Palazzo Spada. This series also includes correspondence with Rudolf Wittkower and Erwin Hainisch; lecture given at the Metropolitan Museum of Art, New York, and Harvard; articles by Paolo Portoghesi; and original typescript of the dissertation.

Box 1, Folder 1

S. Carlino - Albertina drawings & non-Albertina drawings

Scope and Content Note

3 pp ltr (July 1993) from Steinberg to Kevin Salatino (curator, Getty Research Library) explaining items in this file; 2 sets of numbered registers for Albertina's Borromini drawings, re-constructed by Steinberg in the course of his research; notes, many with drawings, including notes made by Margot Scolari (Daisy) Barr at the Albertina for Steinberg Ca. 60 items

Box 1, Folder 2	<p>Correspondence with Wittkower, ca. 1960-1967</p> <p>Scope and Content Note</p> <p>1 explanatory note from Steinberg (dated June 1993); 6 letters between Steinberg and Wittkower; 8 pp. "Appendix IV: Borromini and Stoicism" (by Wittkower?), with pencil annotations by Steinberg</p>
Box 1, Folder 3	<p>Correspondence with Albertina, 7 ltrs, 1960-1961,1976-1977 77</p> <p>Scope and Content Note</p> <p>Ltrs between Steinberg and Erwin Hainisch regarding access to Borromini drawings at the Albertina (1960-1961); later correspondence regarding reproduction rights (1976-1977)</p>
Box 1, Folder 4 Box 1, Folder 5	<p>Wolfgang Lotz comments on Steinberg's dissertation, 2 sheets, n.d.</p> <p>S. Carlino - interior, excluding dome and conches photographs</p> <p>Scope and Content Note</p> <p>ca. 30 items</p>
Box 1, Folder 6	<p>S. Carlino - dome pattern</p> <p>Scope and Content Note</p> <p>34 photographs, some negatives, notes, some printed material</p>
Box 1, Folder 7	<p>S. Carlino - diagram, drawings notes, drawings, photographs</p> <p>Scope and Content Note</p> <p>ca. 60 items</p>
Box 1, Folder 8	<p>S. Carlino - vedute</p> <p>Scope and Content Note</p> <p>notes, some correspondence regarding obtaining photographs, photographs, printed material, ca. 25 items</p>
Box 1, Folder 9	<p>S. Carlino - crypt and cloister</p> <p>Scope and Content Note</p> <p>photographs with some annotations, ca. 13 items</p>
Box 1, Folder 10	<p>S. Carlino - exterior</p> <p>Scope and Content Note</p> <p>photographs, 21 items</p>
Box 1, Folder 11	<p>S. Carlino - inverted volutes</p> <p>Scope and Content Note</p> <p>notes, photographs, printed material, negatives, ca. 12 items</p>
Box 1, Folder 12	<p>S. Carlino - Introduction</p> <p>Scope and Content Note</p> <p>handwritten notes, ca. 15 items</p>
Box 1, Folder 13	<p>S. Carlino - photographs of drawings</p> <p>Scope and Content Note</p> <p>Berlin, 30 photographs from Kunstbibliothek, plus handwritten inventory list with negative nos.</p>
Box 1, Folder 14	<p>S. Carlino - miscellaneous</p> <p>Scope and Content Note</p> <p>notes, 1 letter, copies of drawings, ca. 12 items</p>

Box 1, Folder 15	S. Carlino - miscellaneous Scope and Content Note printed material, photographs, notes, ca. 15 items
Box 2, Folder 1	S. Carlino - miscellaneous notes Scope and Content Note handwritten notes, ca. 30 items
Box 2, Folder 2	S. Carlino - miscellaneous notes & drawings Scope and Content Note notes, drawings, 1 letter, ca. 20 items
Box 2, Folder 3	S. Carlino - miscellaneous "new matter to consider" Scope and Content Note notes, some typed, ca. 30 items
Box 2, Folder 4	Bernini-Borromini lectures, 1960 Scope and Content Note 7 typed lectures, with annotations, given at the Metropolitan Museum of Art, NY, and Harvard, Spring 1960
Box 2, Folder 5	San Carlino lecture, 1960 Scope and Content Note handwritten notes ("to recast & condense S. Carlo lecture") & typed annotated lecture given at the Met and Harvard, Spring 1960
Box 2, Folder 6	Borromini - not S. Carlino, notes Scope and Content Note 2 small notebooks, 1 bundle of loose notes
Box 2, Folder 7	S. Maria dei Sette Dolori Scope and Content Note notes, drawings, annotated photographs, ca. 25 items
Box 2, Folder 8	S. Agnese / Palazzo Pamphili Scope and Content Note notes, drawings, photographs, ca. 15 items
Box 2, Folder 9	Lateran Scope and Content Note notes, printed material, drawings, photographs, ca. 60 items
Box 2, Folder 10	Oratorio Scope and Content Note notes, drawings, photographs, ca. 80 items
Box 2, Folder 11	S. Ivo - text Scope and Content Note notes, drawings, photographs, some printed material, ca. 60 items

Box 2, Folder 12	S. Ivo - notes Scope and Content Note notes in several small bundles, 7 letters with Konrad Hoffman, 1962, ca. 30 items
Box 2, Folder 13	S. Ivo - photographs Scope and Content Note 20 items
Box 3, Folder 1	Propaganda Fide Scope and Content Note photographs and notes, drawings, ca. 30 items
Box 3, Folder 2	Articles by P. Portoghesi, 1953-1956, 1958 Scope and Content Note 9 issues or parts of issues of <i>Quaderni dell 'architettura</i> , with articles by Paolo Portoghesi; 3 offprints by Portoghesi on Borromini
Box 3, Folder 3	P. Portoghesi World encyclopedia article on Borromini Scope and Content Note typescript (translated into English), ca. 25 pp.
Box 3, Folder 4	Borromini drawings, miscellaneous & "destination uncertain" Scope and Content Note 16 photographs, some heavily annotated
Box 3, Folder 5	Palazzo Spada Scope and Content Note 18 photographs, 2 drawings (1 ink drawing on tracing paper)
Box 3, Folder 6	Palazzo Carpegna Scope and Content Note 7 p of notes with drawings, 1 photograph
Box 3, Folder 7	Falconieri - Palazzo a villa Scope and Content Note 12 photographs of building, and drawings, some with annotations; 4 pp of notes
Box 3, Folder 8	Kate Ganz paper regarding Falconieri ceilings, 1968 Scope and Content Note written for Wittkower, with a note from Ganz to Steinberg
Box 3, Folder 9	S. Sabina - cell of St. Dominic Scope and Content Note notes, 1 photograph, 5 items
Box 3, Folder 10	S. Giovanni in Oleo Scope and Content Note 5 sheets of notes with drawings, 4 photographs
Box 3, Folder 11	S. Lucia in Selci Scope and Content Note 7 sheets of notes, 6 photographs

Box 3, Folder 12	Palazzo Giustiniani Scope and Content Note 5 sheets of notes, 1 offprint, 1 photograph
Box 3, Folder 13	Biblioteca Angelica Scope and Content Note 1 drawing, 1 photograph of interior
Box 3, Folder 14	miscellaneous photographs Scope and Content Note 5 photographs mounted on 3 boards, various buildings.
Box 3, Folder 15	S. Giovanni dei Fiorentino - Falconieri chapel Scope and Content Note 4 sheets of notes
Box 3-4	Dissertation - original typescript as photographed & republished by Garland, 1977 Scope and Content Note Dissertation written 1958-1959, NYU, S. Carlo alle quattro Fontane
Box 3, Folder 16	pp. 1-122 as above, pp. 123-264 pp. 265-379 pp. 280-483 Series II. Rodin research, 1962-1977 Physical Description: 2 lin. ft. Scope and Content Note Series contains photographs, clippings, and notes for Steinberg's essay "Rodin: Sculptures and Drawings," published as introduction to an exhibition catalog for the Charles E. Slatkin Galleries, NY, May, 1963 and in <i>Other Criteria</i> . Most of the photographs are by Farrell Grehan.
Box 4, Folder 1	
Box 4, Folder 2	
Box 4, Folder 3	
Box 4, Folder 4	Rodin groups Scope and Content Note ca. 10 photographs, printed material, some notes, ca. 15 items
Box 4, Folder 5	Rodin - abstracts and clippings Scope and Content Note ca. 16 pp. notes & a few printed materials, mostly articles
Box 4, Folder 6	Rodin correspondence, 1962-1963, 1971 Scope and Content Note with Charles Slatkin of Charles Slatkin, Inc. Galleries, NY: 13 letters, most regarding Rodin exhibit
Box 4, Folder 7	Rodin notes, miscellaneous Scope and Content Note ca. 25 items
Box 4, Folder 8	Rodin - Esen notes & correspondence, 1962-1963,1971,1977 Scope and Content Note 8 letters with Albert Esen; Esen 2 pp typed notes regarding Steinberg essay on Rodin (publ. 1962) with Steinberg annotations; notes, ca. 25 items

Box 4, Folder 9	Rodin - on working stone Scope and Content Note notes and parts of draft essay, 11 sheets
Box 4, Folder 10	Rodin - unused notes, 1962,1969,1971 Scope and Content Note notes, with drawings, ca. 50 pp.
Box 4, Folder 11	Rodin - Durig estate - fakes, 1969 Scope and Content Note 4 letters (1969): 3 regarding Durig estate of 154 drawings, presumably by Rodin, on which Steinberg gave an assessment; 1 letter from unidentified collector regarding a "Rodin" watercolor; photographs, notes, printed material, ca. 50 items
Box 5, Folder 1-2	Rodin - miscellaneous photographs and clippings I Scope and Content Note ca. 80 items
Box 5, Folder 3	Rodin - miscellaneous photographs and clippings II Scope and Content Note ca. 15 items
Box 5, Folder 4	Rodin - miscellaneous photographs and clippings III Scope and Content Note ca. 30 items
Box 5, Folder 5	Rodin - gates and related works (1880-1885?) Scope and Content Note photographs and clippings, 10 items
Box 5, Folder 6	Rodin - broken nose Scope and Content Note photographs and notes regarding man with broken nose sculpture, 5 items
Box 5, Folder 7	Balzac Scope and Content Note 5 photographs
Box 5, Folder 8	Rodin afterlife Scope and Content Note notes, most regarding influence of Rodin on later artists, 4 items
Box 5, Folder 9	Rodin Q Scope and Content Note notes & printed material regarding Rodin's sources, ca. 30 items
Box 5, Folder 10	Rodin figures, 183-232 Scope and Content Note photographs, most marked for publication, ca. 30 items

Box 5, Folder 11	Rodin figures, 233 ff Scope and Content Note photographs, 22 items
Box 5, Folder 12	Burghers of Calais Scope and Content Note photographs, notes, clippings, ca. 40 items
Box 5, Folder 13	Rodin - miscellaneous photographs Scope and Content Note ca. 30 photographs, with some printed material (include clipping regarding Ernst Durig estate) and notes
Box 5, Folder 14	Rodin hands Scope and Content Note photographs, negatives, ca. 15 items
Box 5, Folder 15	Rodin - Farrell Grehan photographs Scope and Content Note 27 photographs & 1 letter from Steinberg to Grehan
Box 5, Folder 16	Rodin - Farrell Grehan photographs Scope and Content Note 10 items
Box *6	Rodin oversize photographs Scope and Content Note 9 photographs, 8 mounted, all by Farrell Grehan

Series III. **Titian research, 1965-1986**

Physical Description: 1 lin. ft.

Scope and Content Note

Series contains notes, drawings and photographs for Steinberg's lecture at the Metropolitan Museum of Art (New York) on Titian's Presentation of the Virgin; also typescript of David Rosand's article on Titian.

Box 7, Folder 1	Titian's Presentation of the Virgin Scope and Content Note ca. 30 photographs, some printed material, notes with drawings
Box 7, Folder 2	Titian's Presentation - David Rosand, 1973 Scope and Content Note 1 4 pp letter from Steinberg to David Rosand (June 1973) regarding Steinberg contributing a paragraph to Rosand article; copies of Rosand's articles; ca. 60 page typescript of Rosand essay, "Lux Mundi" (regarding Titian's Presentation)
Box 7, Folder 3	Titian - La Vecchia - notes Scope and Content Note 9 pp of notes
Box 7, Folder 4	Tiziano Scope and Content Note spiral bound notebook of notes, with drawings (some notes in a hand not Steinberg's)

- Box 7, Folder 5 **Robert Torchia paper on Titian's Presentation**
 Scope and Content Note
 typescript, with some annotations by Steinberg, dated May 1986 (Torchia a graduate student at University of Pennsylvania)
- Box 7, Folder 6 **Titian lecture, Metropolitan Museum of Art, 1965**
 Scope and Content Note
 lecture and outline, typescripts with annotations, ca. 35 pp.
- Box 8 **Titian's Presentation; notes**
 Scope and Content Note
 on index cards and small note paper

Series IV. **Correspondence and lectures, 1952-1995**

Physical Description: 1.5 lin. ft.

Scope and Content Note

Series contains correspondence about lecture series presented by Steinberg at the Metropolitan and elsewhere. Correspondents include Gerson Cohen, Rene d'Harnoncourt, John Canaday, Margaret Scolari Barr, André Chastel, Julius Held, H.S. Janson, Irving Lavin, Annette Michelson and Phil Leider. Correspondence with Hilton Kramer concerns Steinberg's column in *Arts*. Many letters are in response to Steinberg's lecture, "Sexuality of Christ in Renaissance Art and in Modern Oblivion." An offprint of his essay, "Eve's Idle Hand," published in *Art Journal* 1975/1976 is included along with student papers based on the essay.

- Box 9, Folder 1 **Letters regarding lectures (excluding Metropolitan Museum of Art), 1952-1973**
 Scope and Content Note
 34 items; includes letter from Steinberg to Gerson Cohen (1970 Nov 16) from the Institute for Advanced Studies in the Humanities about giving a lecture series. Correspondents include Rene d'Harnoncourt, John Canaday and Gerson Cohen.
- Box 9, Folder 2 **Letters regarding lectures at Metropolitan Museum of Art, 1957-1960**
 Scope and Content Note
 54 items
- Box 9, Folder 3 **Letters regarding publications and articles, 1955,1961-1986**
 Scope and Content Note
 6 items; includes entry for Steinberg in *Who's Who in World Jewry* 1955.
- Box 9, Folder 4 **Correspondence with Hilton Kramer, 1955-1979**
 Scope and Content Note
 9 items; regarding column Steinberg wrote for *Arts* magazine (1955-1960); with later explanatory comments from Steinberg (Dec 1996); includes letter from Annette Michelson (1979 Oct 22) about article she wrote as editor for *October*
- Box 9, Folder 5 **Letters regarding column in *Arts*, 1953-1960**
 Scope and Content Note
 24 items; includes letter from Josef Albers (1956 Apr 30) and letter regarding CAA annual Frank J. Mather Award given to Steinberg, 1958.

Box 9, Folder 6	Articles regarding essay on Jasper Johns, 1975-1996 Scope and Content Note 8 items; with later explanatory comments by Steinberg (Dec 1996) about corrections to the literature; includes correspondence with German critic, Willi Bongard.
Box 9, Folder 7	Letters from scholars, 1958-1992 Scope and Content Note 16 items; includes letters from Margaret Scolari Barr, André Chastel, Julius Held, H.W. Janson, Irving Lavin and Phil Leider.
Box 9, Folder 8	"Sexuality of Christ" Lionel Trilling lecture, 1981 Nov 19 Scope and Content Note 34 items; includes correspondence with proposal for the lecture and followed by letters about the lecture: "Sexuality of Christ in Renaissance Art and in Modern Oblivion."
Box 9, Folder 9	Subsequent lectures based on Sexuality of Christ..., 1982-1983 Scope and Content Note 32 items; correspondence about lectures Steinberg gave in Washington DC, Philadelphia, New York Hospital, Yale and Northwestern University.
Box 9, Folder 10	Paper by Helena Schulz-Keil, 1986 Scope and Content Note Paper written in response to "Sexuality of Christ...", includes letter from Schulz-Keil.
Box 9, Folder 11	Bowdoin College commencement address, and memorial tribute to Albert Elsen, 1995 Scope and Content Note 2 items; Steinberg received honorary Ph.D. at Bowdoin; Elsen tribute was published in College Art Association newsletter.
Box 9, Folder 12	Report on teaching art history, 1956 Scope and Content Note report written for Parsons School of Design.
Box 9, Folder 13	Student paper: "Michelangelo's Victory," 1979 Scope and Content Note 3 items; includes Steinberg's edits on paper and 2 letters from student Maud Lavin.
Box 9, Folder 14	"Eve's Idle Hand," 1975-1976 Scope and Content Note 29 items; includes Steinberg offprint from <i>Art Journal</i> ; correspondence with students; papers from Hunter College students based on Steinberg's essay.
Box 10	Reading and lecture notes on 17th century Italian painting, 1960 Scope and Content Note ending with Sebastiano Mazzoni (Mazzoni lecture given at Metropolitan Museum of Art, 1960).

Series V. **Publications: Manuscripts and Letters, 1962-1996**

Physical Description: 1 lin. ft.

Scope and Content Note

Series contains correspondence, reviews, and versions of several of the essays included in *Other Criteria*. This series also contains a folder of clippings with citations for Steinberg's publications used by various authors, and an audio tape interview of Paul Brach by Clare Spark Loeb about *Other Criteria*.

Box 11, Folder 1

"The Algerian Women and Picasso at Large"

Scope and Content Note

penultimate version of essay published in *Other Criteria*, 1972. includes annotations, 71 pp.

Box 11, Folder 2

"Creation of Adam"

Scope and Content Note

early version of essay for *Art Bulletin*, (Dec 1992) with annotations; sections: Devil's Due, Rebel Angels and Creation.

Box 11, Folder 3

"Picasso's Sleepwatchers"

Scope and Content Note

essay as it appeared in *Life Magazine*, (1968 Dec 27); includes 15 letters from friends, published letters to the editors appearing in *Life Magazine* (1969 Jan 24) and article by critic, Hilton Kramer in *The New York Times* (1969 Jan 5). The essay was also published in *Other Criteria*.

Box 11, Folder 4

***Other Criteria*, 1971,1976,1978**

Scope and Content Note

12 items; correspondence regarding permission for photo reproductions, fees and reprints of articles for the book of essays (1971, 1976, 1978).

Box 11, Folder 5

***Other Criteria*, 1962-1972**

Scope and Content Note

33 items; correspondence about the essays, primarily before they were included in the book; includes letters from Al Elsen and 3 letters from Steinberg (bulk 1972).

Box 11, Folder 6

***Other Criteria*, 1973**

Scope and Content Note

24 items; letters from friends regarding the book.

Box 11, Folder 7

***Other Criteria*, 1974-1996**

Scope and Content Note

39 items; correspondence regarding the book includes 2 letters from Steinberg.

Box 11, Folder 8

***Other Criteria*, 1972**

Scope and Content Note

14 items; pre-publication reviews.

Box 11, Folder 9

***Other Criteria*, 1972-1976**

Scope and Content Note

61 items; published reviews.

Box 11, Folder 10	<p>Other Criteria, 1972</p> <p>Scope and Content Note</p> <p>5 items; typescript transcript (10 pp) of Paul Brach (Dean of the School of Art at California Institute of the Arts) interview by Clare Spark-Loeb regarding <i>Other Criteria</i> (1972 Dec 12); includes 2 letters and 2 announcements.</p>
Box 11, Folder 11	<p>Clippings of citations</p> <p>Scope and Content Note</p> <p>28 items; citations by various authors of Steinberg essays and publications; annotations by Steinberg; many citations sent to Steinberg by his friend, Andrea Kirsch.</p>
Box 12	<p>Other Criteria, 1972</p> <p>Scope and Content Note</p> <p>audio tape of Paul Brach interview by Clare Spark-Loeb regarding <i>Other Criteria</i>.</p>
<p>Series VI. Abandoned dissertation, 1956</p> <p>Physical Description: 0.5 lin. ft.</p> <p>Scope and Content Note</p> <p>Series contains research notes, illustrations and bibliographic notecards for Steinberg's abandoned dissertation project, "Afterlife of Romanesque." Files include first three chapters and research material for chapters IV and V.</p>	
Box 13, Folder 1	<p>Dissertation project</p> <p>Scope and Content Note</p> <p>Abandoned dissertation, <i>Afterlife of Romanesque</i>, chapter I (1956 Oct 2); includes letter to Prof. Richard Krautheimer.</p>
Box 13, Folder 2	<p>Afterlife of Romanesque, chapter II</p> <p>Afterlife of Romanesque, chapter III</p> <p>Material for chapter IV and conclusions</p> <p>Material for chapter V, Romanesque in Northern Renaissance.</p> <p>Research notes from readings</p> <p>Illustrations with annotations</p> <p>Scope and Content Note</p> <p>7 sketches, 11 photoprints</p>
Box 13, Folder 3	
Box 13, Folder 4	
Box 13, Folder 5	
Box 13, Folder 6	
Box 13, Folder 7	
Box 13, Folder 8	<p>notes and comments on romaneseque, gothic, renaissance and later old representations of romaneseque</p> <p>Notes</p> <p>Scope and Content Note</p> <p>reliance on literary sources; surface thinking; anti-clericalism; antiquarian attitude; patriotic considerations; periodization and terminology.</p>
Box 13, Folder 9	
Box 13, Folder 10	
Box 13, Folder 11	<p>Notes</p> <p>Scope and Content Note</p> <p>Is romaneseque a style or a transition only; romaneseque architecture defined; internationalization; on romaneseque (C17, C18).</p>
Box 13, Folder 12	<p>Notes</p> <p>Scope and Content Note</p> <p>conceptualization of romaneseque (C19); Viollet-le-Duc; new material; book resumes (E. de Beer, M. Schapiro); oblivion of romaneseque; destruction of romaneseque.</p>
Box 13, Folder 13	<p>bibliographic notecards</p>

Series VII. **Course notes, 1950-1963**

Physical Description: 4 lin. ft.

Scope and Content Note

Series contains notes taken by Steinberg for courses he attended as a student at the Institute of Fine Arts, NYU from 1950-1963. Most include illustrations and photographs. Professors include Erwin Panofsky, Herbert Weissberger, Charles Sterling, Karl Lehmann, Alfred Salmony, Harry Bober, Richard Krautheimer, Bates Lowry, Wolfgang Lotz, Robert Goldwater and Ernst Kitzinger.

Box 14, Folder 1

Course notebook, Fall 1952

Scope and Content Note

1st notebook from course audited by Steinberg, Early Netherlandish Painting, fall 1952, taught by Erwin Panofsky at Institute of Fine Arts, NYU.

Box 14, Folder 2

Course notebook, 1952-1953

Scope and Content Note

2nd notebook from course audited by Steinberg, Early Netherlandish Painting, lectures 8-14, 1952-53, taught by Erwin Panofsky, Institute of Fine Arts, NYU.

Box 14, Folder 3

Course notebook, Summer 1950

Scope and Content Note

with photographs from course audited by Steinberg, Islamic art, taught by Herbert Weissberger, NYU.

Box 14, Folder 4

Course notebook, Feb 1961

Scope and Content Note

from course audited by Steinberg as post-graduate student, 15th century French painting, taught by Charles Sterling.

Box 14, Folder 5

Course notebook, Feb 1961

Scope and Content Note

from course audited by Steinberg as post-graduate student, 17th century French painting, taught by Charles Sterling.

Box 15

Course notebook, Fall 1951

Scope and Content Note

and 1 folder of notes, with photographs, from course audited by Steinberg, Egyptian art, taught by Karl Lehmann, NYU.

Box 16

Two course notebooks, 1951

Scope and Content Note

with photographs and inserted notes from course audited by Steinberg, Art of the Stone Age, taught by Alfred Salmony, NYU.

Box 17

Course notebook, 1952

Scope and Content Note

with photographs from course audited by Steinberg, Arts of Japan, taught by Alfred Salmony, NYU.

Box 18

Course notebook, 1952, 1957

Scope and Content Note

with photographs from course Steinberg audited and took as a registered graduate student, Aegean Art, 1952 and 1957, taught by Karl Lehmann, NYU.

Box 19	<p>Course notebook, 1955</p> <p>Scope and Content Note</p> <p>with photographs and inserted notes from course taken by Steinberg as a registered graduate student, Romanesque to Gothic, taught by Harry Bober, NYU.</p>
Box 20	<p>Course notebook and papers, 1955, 1960</p> <p>Scope and Content Note</p> <p>with photographs and inserted notes from course taken by Steinberg as a registered graduate student, 17th Century Architecture in France and England, 1955, taught by Richard Krautheimer, NYU; includes paper, Le Vau and Italian Architecture, May 16, 1960, the final assignment for Ph.D. qualification submitted by Steinberg following his dissertation defense.</p>
Box 21	<p>Course notebook, 1958</p> <p>Scope and Content Note</p> <p>with lecture and seminar notes taken by Steinberg when he was a graduate student, Early Renaissance Sculpture, 1957, taught by H.W. Janson; Funerary Sculpture, 1958, taught by Erwin Panofsky; Iconography of Architecture, 1958 taught by Richard Krautheimer and Bates Lowry, NYU.</p>
Box 22	<p>Course notebook, Summer 1956</p> <p>Scope and Content Note</p> <p>with inserted notes from course taken by Steinberg when he was a graduate student, Italian High and Late Renaissance Architecture, taught by Wolfgang Lotz, NYU.</p>
Box 23	<p>Course notebook, 1957</p> <p>Scope and Content Note</p> <p>with photographs and inserted notes from course taken by Steinberg when he was a graduate student, African and Oceanic Art, 1957, taught by Robert Goldwater, NYU.</p>
Box 24	<p>Course notebook and paper, 1950,1957, 1958</p> <p>Scope and Content Note</p> <p>with lecture notes and photographs taken by Steinberg when he was an auditor and a registered graduate student, Byzantine Art in the Age of Justinian, 1958, taught by Ernst Kitzinger; Byzantine Architecture, 1957, taught by Richard Krautheimer; Byzantine Art, 1950, taught by Harry Bober, NYU; includes Steinberg paper, S. Marco of Venice as a Mid-Byzantine Church, 1958.</p>
Box 25	<p>Course notebook, 1958</p> <p>Scope and Content Note</p> <p>with photographs and inserted notes from course taken by Steinberg when he was a graduate student, Carolingian and Romanesque Architecture, taught by Richard Krautheimer, NYU.</p>
Box 26	<p>Course notebook, 1959</p> <p>Scope and Content Note</p> <p>with photographs and inserted notes from course taken by Steinberg when he was a graduate student, Late Antique Art, taught by Karl Lehmann, NYU.</p>

Box 27

Course notebook and paper, 1957

Scope and Content Note

with photographs and inserted notes from course taken by Steinberg when he was a graduate student, Roman Architecture, 1957, taught by J.B. Ward Perkins, NYU; includes reading notes, final exam paper and one lecture, History of Rome from Early Christian Times, taught by Richard Krautheimer.

Box 28

Course notebook, 1963

Scope and Content Note

from course audited by Steinberg as a post-graduate student, Titian taught by Erwin Panofsky, NYU.