

Princeton University

DEPARTMENT OF

Art

# ARCHAEOLOGY

Newsletter



*Dear Friends and Colleagues:*

We are very pleased to be completing the academic year with the inaugural edition of an annual newsletter that will go out to graduate alumni and friends of the Department of Art and Archaeology. As with the well-attended reception at the College Art Association meeting in New York in February 2000, its aim is to bring us together again and renew old ties. I am most grateful to Robert Janson-La Palme \*60, \*76 for assisting us by editing the news from alumni.

Many of you will find unfamiliar names within these pages. I took over as department chair last fall following the long and successful tenure of John Wilmerding, chair, and John Pinto, associate chair. During the present year we were delighted to welcome Carol Armstrong and Al Acres as new full-time faculty. You will read more about them below. With the retirement of Wen Fong at the end of the last academic year, we relied on visiting faculty to complement our offerings in



*Patricia Fortini Brown*

Asian art history. These included Michael Nylan of Bryn Mawr College and Mike Hearn from the Asian Art Department of the Metropolitan Museum of Art.

We also completed a successful search for a nineteenth-century position with the appointment of Alastair Wright as assistant professor. After receiving his Ph.D. from Columbia in 1997, he has been teaching at Richmond University in London. He will join us in September 2001, after a fellowship year at the Getty Institute. We are presently carrying out a search for Wen's replacement, who will hold the first P. Y. and Kinmay W. Tang Professorship of Chinese and Japanese art.

A major concern of the department over the next few years will be raising funds for the renovation and expansion of Marquand Library. The feasibility study carried out by Shepley, Bulfinch, Richardson, and Abbot is in its final stages. The plans, now in concept stage, envision an underground space beneath the entrance courtyard to McCormick Hall (yes, beneath the Picasso sculpture) and a third floor on top of the present library.

Please continue to stay in contact with us by e-mail ([artnewsletter@princeton.edu](mailto:artnewsletter@princeton.edu)) or by mail:

Newsletter, Department of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544-1018. We welcome your interest, your news, and your suggestions.

SPRING 2000

## Inside

2

NEW FACULTY

3

FACULTY NEWS

6

GRADUATE STUDENT NEWS

9

EXCAVATIONS

11

MARQUAND LIBRARY NEWS

12

SLIDES AND PHOTOGRAPHS

13

INDEX OF CHRISTIAN ART

14

PUBLICATIONS

15

ALUMNI NEWS

15, 16

ART MUSEUM NEWS

## Luce Foundation American Awards

The Henry Luce Foundation's Program in American Art has granted the Department of Art and Archaeology a \$25,000 fund dedicated to the dissertation research of Ph.D. candidates specializing in art related to the American experience in the United States, in areas that may include painting, sculpture, and other aspects of visual culture. Since 1982 the foundation has provided over \$50 million to some 160 institutions, museums, universities, and service organizations in support of exhibitions, catalogs, and other projects of importance to the enhancement of American art history. The Luce Dissertation Research Awards are partial fellowships to be made in smaller amounts at the discretion of the art history department to promising doctoral candidates for research materials and travel.



Al Acres  
Carol Armstrong



## New Faculty

**A**lfred J. Acres joined the department as assistant professor in September, 1999. Al earned his B.A. in art history from the University of Michigan (1984) and his M.A. (1986) and Ph.D. (1992) from the University of Pennsylvania. His dissertation, "Compositions of Time in the Art of Rogier van der Weyden," addresses the unusually dense range of temporal representation in one of the most influential bodies of painting in fifteenth-century Europe. Acres came to Princeton after six years at the University of Oregon, where he had recently been named associate professor. At Oregon, his teaching extended beyond his specialty in the Northern Renaissance to include Renaissance and Baroque art, both north and south of the Alps.

While a graduate student, Acres received numerous fellowships and awards, including the Dean's Award for Distinguished Teaching from the University of Pennsylvania (1987). His fellowships included a Belgian-American Educational Foundation Fellowship (1988); an ITT/Fulbright International Fellowship (1988) for research at the Centre Nationale de Recherches Primitifs Flamands, Brussels; a Mellon SAS Dissertation Fellowship (1988); and a Samuel H. Kress Foundation Dissertation Fellowship (1991). He taught three undergraduate courses at Penn while completing his degree.

Acres' article "The Columbia Altarpiece and the Time of the World," which appeared in *Art Bulletin* in 1998, was awarded the 1999 Arthur Kingsley Porter Prize for a distinguished article by a beginning scholar. He is now working on a book, tentatively entitled *Renaissance Invention and the Proleptic Passion*, which will address the enormous variety of ways in which artists in the period sought to represent or imply the sacrifice of Christ in scenes of his infancy.

His first teaching assignment at Princeton has been to direct Art 101, the one-semester introduction to the history of art. He reports that the survey, which features a series of lectures from department faculty, nine preceptors, and weekly teaching in The Art Museum, is proving to be a comprehensive introduction to the department. Next year, in addition to a second term of directing 101, he will offer courses on Northern Renaissance art, the history of prints, and Jan van Eyck.

**Carol Armstrong** was jointly appointed to the faculty of the Department of Art and Archaeology and the Program in the Study of Women and Gender as full professor in September 1999, and was named to an endowed chair, the Doris Stevens Professorship of Women's Studies. Armstrong received a bachelor's degree in art history from the University of California at Berkeley in 1977, a master of fine arts degree (1980) and a Ph.D. from Princeton in 1986. Before joining the faculty at Princeton, Armstrong was an assistant professor at the University of California at Berkeley, where she was promoted to associate professor in 1990; she moved to the City University of New York, Graduate Center, in 1992 and was promoted to full professor in 1998.

Armstrong's areas of specialization are nineteenth-century French painting, formalist aesthetics and art criticism, and the history of photography of both centuries, with a particular focus on representations of women, the female body, and femininity. She is the author of two books: *Odd Man Out: Readings of the Work and Reputation of Edgar Degas* (University of Chicago Press, 1991), for which she received the Charles Rufus Morey award, and *Scenes in a Library: Reading the Photograph in the Book, 1843-1875* (MIT Press, October Books, 1998), concerning nineteenth-century photographic illustration and positivist conceptions of visual evidence which was partially funded by a Guggenheim Fellowship. She has published several essays on women photographers of the nineteenth and twentieth centuries. Most recently, she contributed to *The Oxford History of Western Art* (edited by Martin Kemp), and has authored the text for the forthcoming facsimile of a Degas notebook in the J. Paul Getty Museum.

Armstrong has taught on topics ranging from Manet's and Degas's representations of women, to impressionism, cubism, nineteenth-century still-life painting, formalism and art criticism, and twentieth-century representations of the body. At Princeton she looks forward to teaching core courses on gender theory for Women's Studies, as well as lecture courses and seminars on women photographers and women artists, the image of woman in nineteenth-century art and literature, representations of Paris in the nineteenth century, color theory, and science and photography, among other things.

## Faculty News

**Robert W. Bagley's** recent publications include the chapter "Shang Archaeology," in *The Cambridge History of Ancient China* (Cambridge, 1999), and "Percussion," in *Music in the Age of Confucius*, ed. J. F. So (Washington, D.C., 2000). He continued work on a book on the bells from the Zeng Hou Yi tomb and is editing the catalogue of a forthcoming exhibition of archaeological finds from the People's Republic of China to be shown at the Seattle Art Museum and the Metropolitan Museum of Art.

**Anne-Marie Bouché's** article on the Virtues in the Floreffe Bible frontispiece appeared in *Virtue and Vice: The Personifications in the Index of Christian Art* (Princeton, 2000). While on academic leave this year she completed an article on the importance of the Crusader foundation on Mount Tabor for the increased popularity of the liturgical feast in the West in the twelfth century, and worked on two other articles dealing with aspects of the iconography of Santiago de Compostela. Also in progress is an article "How Pictures Lie: Image and Audience in the Illuminated Cartulary of Marchiennes." Her larger current projects are a book on the Floreffe Bible frontispiece and a study of the transfiguration of Christ in the liturgy and art of the medieval West. This year Anne-Marie presented papers at the annual conference of the Center for Medieval and Early Renaissance Studies at Binghamton, and at the Medieval Academy of America's annual meeting. She also continues to give more popular lectures, most recently as part of the "Tuesdays at Sotheby's" series, where she spoke on the Trés Riches Heures of Jean, Duc de Berry.

**Patricia Fortini Brown** became the first female chair of the Department of Art and Archaeology in the fall of 1999. A specialist in Italian Renaissance art, she has taught at Princeton since earning her Ph.D. at the University of California, Berkeley, in 1983. She is the author of three books, including *Venice and Antiquity: The Venetian Sense of the Past* (Yale University Press, 1997). It was awarded the 1998 Phyllis Goodhart Gordon Book Prize for the best book in Renaissance studies by the Renaissance Society of America and was a finalist for the Charles Rufus Morey book award of the College Art Association. Invited to deliver the Slade Lectures in Fine Arts at the University of Cambridge in winter 2001,



she will present research for a new book on Venetian material culture, tentatively entitled *Refinement without Equal: Private Art and Public Life in Renaissance Venice*.

**Peter C. Bunnell** has, since October 1998, been serving as acting director of The Art Museum while continuing his teaching in the department. He has, however, found the time to publish a recent essay on the photographs by Walter Chappell entitled "Time Lived," in a catalogue published by the Roth/Horowitz Gallery of New York.

**Slobodan Ćurčić** recently published the second edition of his book *Grāčanica: Istorija i arhitektura* (Belgrade, 1998), as well as an article "Byzantine Architecture on Cyprus: An Introduction to the Problem of the Genesis of a Regional Style," in *Medieval Cyprus: Studies in Art, Architecture, and History in Memory of Doula Mouriki* (Princeton, 1999). The first volume of the Corpus of Late Medieval Architecture of Serbia, 1355–1459 (*Naupara*), which he co-authored with S. Popović, will be published in Belgrade. He has also completed five articles that are currently in press: "Middle Byzantine Architecture in Cyprus: Provincial or Regional?"; "Proskynetaria Icons, Saints' Tombs, and the Development of the Iconostasis"; "Function and Form: Church Architecture in Bulgaria, Fourth–Nineteenth Century"; "Late Medieval Fortified Palaces in the

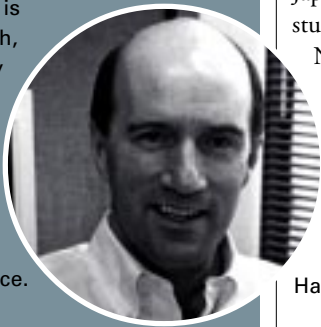
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Department faculty (left to right): Hugo Meyer, Carol Armstrong, T. Leslie Shear, Yoskiaki Shimizu, Thomas Leisten, Hal Foster, John Pinto, Peter Bunnell, Patricia Brown, John Wilmerding, Al Acres (not pictured: Robert Bagley, Anne-Marie Bouché, William Childs, Slobodan Ćurčić, Thomas DaCosta Kaufmann, Esther DaCosta Meyer, Todd Porterfield)

## Hal Foster is New DGS

The new director of graduate studies is Hal Foster, who came to the department in 1998 after six years in the Departments of the History of Art and Comparative Literature at Cornell. He had previously taught at Columbia, Barnard, the Pratt Institute, Rutgers, and the New School for Social Research, and served as director of critical and curatorial studies at the Whitney Museum. Known for his publications on various aspects of modernism and the avant-garde—most recently *The Return of the Real* (1996) and *Compulsive Beauty* (1993), both published by MIT Press—he is also an editor of *October* magazine and books. As the recent recipient of a Guggenheim fellowship, he continued work on a book on the problem of the arbitrary and the crisis of medium in twentieth-century art. With colleagues at Harvard and Columbia, he is co-writing a major textbook on twentieth-century art for Thames and Hudson/Norton.

Among the courses he teaches in the department are a two-semester survey of twentieth-century art and a proseminar in the history of art, a course designed to give graduate students an awareness of the theoretical assumptions underlying art-historical practice. One of his particular interests in teaching is the changing reception of modernism, particularly of pre-War material, among students for whom it is increasingly a historical phenomenon. Foster notes that current interest in the department's graduate program is quite high, with very strong applicants and a high rate of acceptance.



Hal Foster

Balkans: Security and Survival”; and “The Exonarthex of Hilandar: The Question of Its Function and Patronage.” He continues work on a wide-ranging survey to be titled *Architecture in the Balkans from Diocletian to Süleyman the Magnificent, 300–500*. At the 1999 Dumbarton Oaks Symposium he presented a paper on “Church, Cell, Tomb: Aspects of Later Byzantine Patronage” and he is coordinating the 2001 Dumbarton Oaks Symposium on Byzantine Thessaloniki.

**Thomas DaCosta Kaufmann** spent the academic year as a fellow at the Getty Research Institute, where he completed the catalogue of German drawings in the Crocker Art Museum, Sacramento. While at the Getty he spoke on the recent work of Tom Crow and participated in a panel “The Problem of Interdisciplinarity” sponsored by the Getty at the annual meeting of the College Art Association. Together with Elizabeth Pilliod, he also chaired a session at CAA on “Alternatives to Vasari in the Historiography of Art.” The catalogue of the recent Adriaen De Vries exhibition at the Getty included his contributions. In the past year he acted as consultative curator for the traveling exhibition *Land of the Winged Horsemen: Art in Poland, 1572–1764* and contributed to the catalogue. His essays will also appear in the catalogues of upcoming exhibitions in Cologne and Berlin. Audiences in Nuremberg, Los Angeles, Stockholm, Chicago, London, New York, Baltimore, Brno, Tulsa, Evanston, and Tuscany heard him lecture this year on topics including the Jagellonians and art, the early history of the Herzog August Bibliothek in Wolfenbüttel, and the facade of the church of San Lorenzo in Potosí, Bolivia. His principal current project is the “geography of art.” He is writing a book on that topic for the University of Chicago Press and he gave a seminar at the Getty on the historiography of the geography of art from 1800 to the 1930s. As part of this project, Kaufmann was recently in Japan, where he worked on *fumi-e* with graduate student Kevin Carr and former visiting student Noriko Kotan. In September he and Elizabeth Pilliod will co-chair a session on space and time in art at the International Congress of

the History of Art in London, and in November he will give the plenary address to the joint project/association of Dutch and Belgian architectural historians on Renaissance and post-Renaissance architecture in the Low Countries.

**Thomas Leisten**, George H. and Mildred F. Whitfield Preceptor in the Humanities, spent his fall term sabbatical in Germany, finishing his book on the 1912 German excavation of the Islamic site of Samarra, Iraq. Together with Kirk Alexander (Computing and Information Technology), Shari Kenfield (curator of research photographs), and Andrew Hershberger (graduate student in photography), he is currently organizing an exhibition of the late nineteenth-century photographic documentation of the early Islamic palace at Mshatta, Jordan (to open in May 2000). He is also preparing for the fourth season of excavation of an eighth-century palace in Bālis, Syria, in the summer of 2000. His recent publications include a preliminary report on the campaigns at Bālis in 1996 and 1998 (*Berytos*), and an article on the concept of funerary structures erected for the Abbasid and Fatimid caliphs between the tenth and the thirteenth century A.D. (*L’Égypte Fatimide*, 1999). His report on the archaeology and history of the early Islamic site of Kharab Sayyar in northern Syria is about to be published (*Welt des Orients*), and an article on body decoration and tattooing in Islamic literature and their representation in the arts is in progress.

**Hugo Meyer** has published his research on Hellenistic sculpture in three articles that appeared jointly in volume 97 of the *Bullettino della commissione archeologica comunale di Roma* (in English). The emphasis is on the portraiture of the Pergamene and Seleucid kings as well as on questions regarding the chronology of ideal sculpture of the period. His manuscript for a book titled “Prunkkameen und Staatsdenkmäler römischer Kaiser: Neue Perspektiven zur Kunst der frühen Prinzipatszeit” (“Luxury Cameos and State Monuments of Roman Emperors: New Perspectives on Early Imperial Art”) has been accepted by a Munich publisher. It is an exercise in the hermeneutics of Roman art leading to a thorough revision of the currently accepted chronological grid. This volume is limited to the treatment of securely redatable works, and Meyer is preparing a second publication dealing with

material to be discussed stylistically. He has also written the major contribution to a publication accompanying the exhibition *A Seleucid in Egypt*, to open in June at the Staatliche Sammlung Ägyptischer Kunst in Munich. His current work includes various articles pertaining to problems in Greek and Roman art in various media, and entries for the catalogue of Roman sculpture in The Art Museum, Princeton.

**John Pinto's** on-line course Walks in Rome, sponsored by the Alumni Council, currently has an enrollment of over 750. His 1999 book *La Fontana di Trevi* appeared as the first volume in a series sponsored by the Soprintendenza per i Beni Artistici e Storici di Roma. He will spend his 2000–01 sabbatical in Rome as visiting professor at the Bibliotheca Hertziana, writing a book on eighteenth-century Roman architecture.

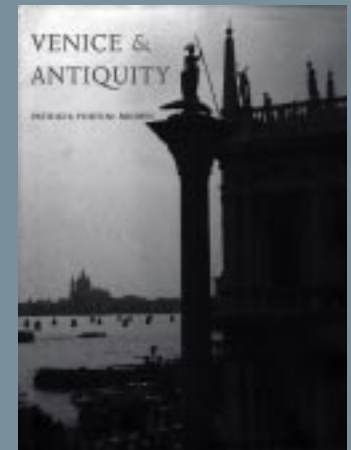
After seven years, **John Wilmerding** completed his term as department chair in 1999, and returned to full-time teaching. This provided the opportunity to revise some of his course offerings, including the introduction of a new freshman seminar on the art and culture of New York. Late in 1999 his new book, *Compass and Clock: Defining Moments in American Culture, 1800–1850–1900*, was published by Abrams. It focuses on comparable expressions in art, literature, politics, history, science, and technology in three decisive periods of American history, which overall illuminate major continuing themes in the national character. He lectured periodically throughout the year around the country, with visits this last year that included the Acadia National Park Rangers Corps and Mt. Desert Biological Laboratory in Maine, Dartmouth College, Delaware Art Museum, Christies and Sotheby's in New York, St. Petersburg Museum of Art in Florida, Kalamazoo Institute of Art and Western Michigan University, Los Angeles County Museum of Art, Corcoran Gallery of Art, Pennsylvania Academy of the Fine Arts, and St. Paul's School in New Hampshire. Wilmerding continues his association with the Metropolitan Museum of Art, where he is visiting curator in the Department of American Art. He also served as a trustee of the Guggenheim Museum, College of the Atlantic, Northeast Harbor Library, and Wendell Gilley Museum, Southwest Harbor, in Maine, and the Wyeth Endowment for American Art, Delaware.

In addition, he is currently on advisory boards or committees for Smithsonian Studies in American Art, Archives of American Art, Harvard University Art Museums, Terra Foundation for American Art, New Britain Museum of American Art, and Antiques America.com. He also holds a presidential appointment to the Committee for the Preservation of The White House. His current research is directed toward a new book, tentatively titled *Signs of the Artist: Signatures and Self-Expression in American Painting*, a study of autobiographical embodiments of artists in their works expressed intentionally or subliminally through their distinctive signatures.

## Emeriti Faculty

**David Coffin** published the lecture he gave at CASVA in Washington on the image of the Renaissance Roman villa in the periodical *Architectura*. He has just completed writing a Princeton illustrated booklet on the history of the Graduate College in honor of the centennial of the founding of the Princeton Graduate School.

**James Marrow**, after taking early retirement from the department, has spent a busy two years in Cambridge, England. In 1998–99 he was a visiting fellow of Corpus Christi College, and this year he has been acting keeper of manuscripts and rare books at The Fitzwilliam Museum. At the Fitzwilliam, Jim is photographing the collection of illuminated manuscripts comprehensively in order to make color slides available in the reading room as well as to digitize the collection. His current research includes collaboration on exhibitions of illuminated manuscripts in Philadelphia area collections (to open at the Philadelphia Museum of Art in the winter of 2001) and at the New York Public Library (planned for 2003 or 2004). One of his recent publications is "History, Historiography, and Pictorial Invention in the Turin-Milan Hours," in *In Detail: New Studies of Northern Renaissance Art in Honor of Walter S. Gibson*, ed. Laurinda S. Dixon, n.p. [Turnhout], 1998.



## Graduate Student News

**Emily Bakemeier** is finishing her dissertation on the portraits and iconography of Henri IV and is soon to begin a position as assistant provost for the humanities and social sciences at Yale.

**Kim Bowes** has spent the last year and a half in Spain, Portugal, France, and Britain doing field research on her dissertation on sacred and domestic space in the Late Roman villa and house. This work has resulted in two articles: “. . . *Nec Sedere in Villam*: Villa-Churches, Rural Piety, and the Priscillianist Controversy,” in *Shifting Frontiers in Late Antiquity* (in press), and “*Villa Sacra*: The Transformation of Domestic Space in Some Late Roman Villas of Hispania,” in *III Congreso de Arqueología Peninsular* (Porto, in press). She is also co-director of the excavation of the Roman city of Halutza in the Negev, Israel, and has co-written two articles on the dig: with Haim Goldfus, “New Late Roman Bone Carvings from Halutza and the Problem of Regional Bone Carving Workshops in Palestine,” *Israel Exploration Journal* (in press), and, with Haim Goldfus and Benny Arubas, “Re-excavations in the East Church of Halutza (Elusa): A Preliminary Report,” *Journal of Roman Archaeology* 13 (2000).

**Kevin Carr** is drawing on the resources at Kyūshū University and making frequent research trips to Kyoto and Tokyo. This year he published two articles based on his dissertation research, including “Chūsei ni okeru Shōtoku Taishi shari shinkō noseiritsu: Toku ni Taishi-byō tōkutsu jiken wo keiki toshite” (“The Foundations of Medieval Prince Shotoku Belief: The Incident of the

Tomb Theft”), in the festschrift *Hino Shōshō hakase shōshu kīnen ronshū* (Kyoto). He has also given papers at four conferences.

**Blake de Maria** was in Venice from January 1998 to August 1999 doing research on her dissertation, “The Merchants of Venice: A Study in Sixteenth-Century Cittadino Patronage.” Much of her time was spent in the archive transcribing documents pertaining to the artistic, social, and economic activities of several of Venice’s wealthiest and most prominent immigrant merchant families. The investigation centers on the private art patronage of this group, including interaction with the artists Pordenone, Titian, and Veronese, but also examines the ways in which these outsiders and their artistic endeavors presented a challenge to the traditional Venetian ethos of *mediocritas*. Her research has been supported by two grants from the Gladys Kriebel Delmas Foundation as well as additional funding from the Graduate School. She plans to defend her dissertation in the spring of 2001.

**Ping Foong**, who is writing a dissertation under the supervision of Wen Fong, is publishing an article entitled “Guo Xi’s Intimate Landscapes,” in a forthcoming issue of the *Metropolitan Museum Journal* (volume 35, fall 2000).

**Ludovico Geymonat** is currently in Athens, doing research at the French School and making field trips to other parts of Greece to examine monuments related to his dissertation on Byzantine elements in the iconographic program of the Parma baptistery. In February he traveled to Parma, where he gave a paper on Byzantine Athens.

**Liz Guenther** traveled to Germany to study drawings and manuscript illuminations and will present some of her research on Dürer’s narrative style in a public lecture at Harvard University.

Since September of 1999, **Eva Havlicova** has been affiliated with Keio University in Tokyo, where she is doing research for her dissertation on the Kamakura school, a regional school of painters in eastern Japan in the Muromachi period. Her research has taken her to a number of public and private collections, as well as to archives in Tokyo and Kamakura.

Janice Katz at Kanazawa castle at the edge of Kenrokuen garden in Kanazawa



**Janice Katz** spent the first part of the year at the University of Tokyo completing research on her dissertation "The Maeda Daimyo as Collectors and Patrons of Art." In the fall she gave a paper at the northeast regional meeting of the Association for Asian Studies. She is currently a predoctoral fellow at the Smithsonian, and will lecture there and at the Philadelphia Museum of Art in conjunction with their exhibition *The Arts of Hon'ami Koetsu*.

**Mark T. Lindholm** received a Harold W. Dodds Honorific Fellowship from the Graduate School, allowing him to focus on the writing of his dissertation since his return from Germany in late August, 1999. His dissertation considers the German Lutheran attitude towards religious art in the late sixteenth and early seventeenth centuries, with a particular emphasis on the ramifications of the Lutheran classification of images as *adiaphora*, or "things of indifference."

**Hui-wen Lu** is in the Department of Asian Art at the Metropolitan Museum of Art in New York, where she is involved in the recataloguing of the collection of Chinese painting and calligraphy. She continues work on her dissertation on the calligraphy of the stone engravings of northern Wei Luoyang and the development of regular script in the fifth and sixth centuries.

**Heather Minor** is at the Bibliotheca Hertziana in Rome working on her dissertation dealing with architecture and intellectual culture in Rome in the period from 1730 to 1758. She will be at the Hertziana again next year, sponsored by a two-year Kress fellowship.

**Mark Mitchell** is researching his dissertation on art training in New York in the mid-nineteenth century. He looks forward to being in residence next year at the Winterthur Museum, Garden, and Library, which has awarded him the Lois F. McNeil Dissertation Fellowship. The National Academy of Design has invited Mark to contribute entries to the catalogue accompanying its exhibition *Rave Reviews: One Hundred Years of American Art (1826–1925)*.

**Andrea Nelson** will soon be wrapping up eighteen months of research in Italy and returning to the States. She will then begin drafting her dissertation, "The Cult and Imagery of St. Catherine of Alexandria in Renaissance Milan."

**Daniel Strong** is associate director of the Faulconer Gallery at Grinnell College in Grinnell, Iowa. "Cullercoats Reconsidered," an article based on his analysis of Winslow Homer's images of women during the artist's stay in England, will appear in *American Art*, the journal of the National Museum of American Art, in late 2001.

**Glenda Middleton Swan** is currently precepting for Art 101 at Princeton as well as working to complete her dissertation "Meaning in Context: Continuous Narrative in Roman Painted Panels," which she is writing under the direction of William Childs. She also presented a paper at the 1999 annual meeting of the Archaeological Institute of America.

**Helen Deborah Walberg's** dissertation examines an unusual group of paintings of miracles of the Madonna produced in Venice between 1618 and 1629, placing them within the context of popular Venetian piety in the Counter Reformation. She is currently a graduate fellow at the Center for the Study of Religion at Princeton and will be completing her research in Venice during the upcoming academic year with a nine-month grant from the Gladys Krieble Delmas Foundation. She hopes to defend in either the spring or the autumn of 2001.

## Dissertations Recently Completed

October 1998

**Athanasios Papalexandrou**

"Warriors, Youths, and Tripods: The Visual Poetics of Power in Geometric and Early Archaic Greece"

January 1999

**Cheeyun Kwon**

"The *Ten Kings* at the Seikadô Library"

May 1999

**Laurie Dahlberg**

"Victor Regnault, Louis Robert, and Photography at the Manufacture Impériale de Porcelaine de Sèvres, 1845–1865"

**Joanne Spurza**

"A New Study of the Palazzo Imperiale at Ostia"

**Justin Wolff**

"Soldiers, Sharps and Shills: Richard Caton Woodville and Antebellum Genre Painting"

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## Branden Joseph to be Fellow in Liberal Arts

With a lead gift from Charter Trustee Lloyd E. Cotsen, the University has inaugurated the Princeton Society of Fellows in the Liberal Arts which will bring postdoctoral scholars to campus on three-year appointments. Each year the University will appoint as many as eight postdoctoral scholars, who will teach in a number of departments. University faculty, including Art and Archaeology's Hal Foster, will serve as senior fellows and will choose the postdoctoral fellows in consultation with various academic departments. The postdoctoral and senior fellows will also collaborate on seminars, conferences, and new teaching initiatives.

The first group of liberal arts fellows, who will arrive in the fall of this year, will include art historian Branden Joseph. Joseph earned his Ph.D. at Harvard, where he wrote a dissertation on the experimental art of John Cage, Robert Rauschenberg, and the neo-avant-garde. His work focuses on the aesthetic formerly known as "neo-dada" and its relationship to earlier avant-garde strategies. He has published articles and contributed to exhibition catalogues on artists including Cage, Rauschenberg, Andy Warhol, and Diane Arbus. Joseph is also the founding editor of *Grey Room*, a new quarterly MIT Press journal focusing on the history and theory of architecture, art, and media. He previously taught at Harvard, the Parsons School of Design, and Rice University.

This fall Joseph will teach a seminar in contemporary art, followed in the spring by the second part of a four-course interdisciplinary introduction to Western culture.

## Graduate Students to Host Symposium

Department graduate students are organizing a one-day symposium which will take place at Princeton on November 11, 2000. Titled "2," the theme of the conference is doubling, splitting, reflecting, and copying in visual culture. Graduate students in art history and architecture from Princeton and other universities will present their work on pairs, diptychs, duplications, stereoscopic views, mirroring, symmetry, dichotomies, opposites, binaries, and other aspects of "two."

*November 1999*

**Randon Jerris**

"Alpine Sanctuaries: Topography, Architecture, and Decoration of Early Medieval Churches in the Bishopric of Chur"

**Michael Cole**

"Benvenuto Cellini and the Act of Sculpture"

**Andrew Shanken**

"From Total War to Total Living: American Architecture and the Culture of Planning, 1939–194X"

*January 2000*

**Shane McCausland**

"Zhao Mengfu (1254–1322) and the Revolution of Elite Culture in Mongol China"

*May 2000*

**Asen Kirin**

"The Rotunda of St. George and Late Antique Serdica: From Imperial Palace to Episcopal Complex"

**Jennifer McIntire**

"Visions of Paradise: Sui and Tang Buddhist Pure Land Representations at Dunhuang"

## Dissertations of Currently Enrolled Students

**Anthony Barbieri-Low**

"The Organization of Imperial Workshops during the Han Dynasty" (Robert Bagley)

**Kevin Gray Carr**

"Ritual Narrative Art in the Medieval Cult of Prince Shotoku" (Yoshiaki Shimizu)

**Andrew Hershberger**

"Cinema of Stills: Minor White's Theory of Sequential Photography" (Peter Bunnell)

**Gordon Hughes**

"Robert Delaunay's Sensory Abstraction" (Hal Foster)

**Hui-wen Lu**

"Calligraphy of Stone Engravings in Northern Wei Luoyang: The Development of Regular Script from the Fifth to the Sixth Century" (Wen Fong)

**Mark Mitchell**

"The Artist-Makers: Professional Art Education in New York City during the Mid-Nineteenth Century" (John Wilmerding)

**Kevin Moore**

"Jacques-Henri Lartigue: Invention of an Artist for the History of Photography" (Peter Bunnell)

**John N. Napoli**

"The Certosa di San Martino in Naples: Collaboration, Decoration, and Illusion" (John Pinto)

**Christine Tan**

"Illustrated Editions of 'The Peony Pavilion': Issues of Narrative Illustration in the Late Ming/Early Qing" (Wen Fong)

**Francesca Toffolo**

"Art and the Conventual Life in Renaissance Venice: The Monastery Church of Santa Caterina de' Sacchi" (Patricia Fortini Brown)

**Jelena Trkulja**

"The Articulation and Decoration of Late Byzantine Church Facades: The Case of the 'Morava Style'" (Slobodan Ćurčić)

**Joshua Waterman**

"The Visual Arts and Poetry in Seventeenth-Century Silesia" (Thomas Da Costa Kaufmann)

## Fellowships and Awards for 1999–2000

American Academy in Rome: Tina Najbjerg  
CASVA-Chester Dale Fellowship: Liz Guenther  
Delmas Fellowship: Nadja Aksamija  
Donald and Mary Hyde Fellowship (Princeton University): Tine Meganck  
Greek and Austrian Fellowship for Italian Studies: Ludovico Geymonat  
Japan Foundation Grant: Kevin Gray Carr  
Japanese Ministry of Education Grant: Kevin Gray Carr  
Kress Fellowship in the History of Art at Foreign Institutions: Heather Hyde Minor  
Kress Travel Fellowship in the History of Art: Kim Bowes  
Metropolitan Center for Far Eastern Art Studies: Eva Havlicova  
Metropolitan Museum of Art Fellowship: Hui-wen Lu, Kevin Moore  
Charlotte W. Newcombe Fellowship: Liz Guenther  
Princeton University Honorary Fellowship: Mark Lindholm  
Smithsonian Grant: Janice Katz  
Woodruff Traveling Fellowship (Archaeological Institute of America): Kim Bowes

## Fellowships and Jobs for 2000–2001

Anthony Barbieri-Low: Hyde Summer Fellowship  
Mark Mitchell: Winterthur Fellowship  
Francesca Toffolo: Gladys Kriebel Delmas Fellowship  
Andrew Shanken: Oberlin College, Art History Department  
Helen Deborah Walberg: Gladys Kriebel Delmas Fellowship  
Joshua Waterman: Kress Travel Fellowship

# Excavations

## Excavations at Polis Chrysochous, Cyprus

The department began excavations at the small village of Polis Chrysochous on the northwest shore of Cyprus in 1983 under the direction of Professor William Childs. The main objective of the project was to locate the city that had produced noteworthy and rich tombs that had been sporadically excavated for over a hundred years. Literary sources record two cities in the vicinity: Marion, the seat of an Archaic kingdom that was destroyed by Ptolemy I Soter, in 312 B.C., and Arsinoe, founded by Ptolemy II Philadelphos in the 270s. After twelve seasons of excavation interspersed with study seasons, the outlines of the two cities can be sketched, the latter lying partially over the earlier.

Occupation on the site began as early as 4000 B.C., but the earliest architectural remains recovered so far date to around 1000 B.C. The earliest coherent structure unearthed is a sanctuary of “the Goddess” of the seventh and sixth centuries; destroyed around 500 B.C., it lay largely undisturbed until excavated by the department. Several thousand small to medium-sized figurines and statuettes of terracotta, as well as vases, murex shells, animal bones, bronze bowls, and an iron roasting-spit (*obelos*) testify to the lively cult and constitute an almost unique view into the manner in which such early sanctuaries functioned.

A second sanctuary, of the fifth and fourth centuries—also filled with votive figurines and statuettes and one colossal terracotta statue over three meters tall—bore witness to the destruction of Marion by Ptolemy in 312 B.C.: the broken votives lay over the floor in a deep level of ash. Next to and partially invading the sanctuary was a wall three meters wide hastily built to defend the city, but in vain.

Other discoveries range from the traces of an Archaic ashlar building of immense size (partially excavated in 1999—possibly the palace?) to a Roman villa of early imperial date and a basilica of the Early Christian period. The Hellenistic city has eluded detection, but from the time of Augustus through the early Byzantine period the city of Arsinoe flourished and grew. Exploitation of the nearby copper mines at Limni is evident in large heaps of slag and metal-working establishments. However, the city

began to decline in the late eighth century and was probably abandoned by 1000 A.D. in the wake of Arab raids. There was a brief period of revival under the Lusignan dynasty, the former crusader kings of Jerusalem, in the thirteenth to fifteenth centuries.

The Polis team begins digging on June 7th this year. A number of trenches will be excavated, including one that contains what seem to be Classical, probably fourth-century, ashlar blocks.



Two Princeton students surveying with a theodolite at the dig at Polis Chrysochous; the “sheep shed” dormitory is at the left.

## Excavations at Bālis, Syria

The department’s long tradition of archaeology in the Levant is being continued by Thomas Leisten, the George and Mildred Whitfield Preceptor in the Humanities, who joined the department in 1995 as assistant professor of Islamic art and archaeology. For the last three years he has conducted excavations in central Syria at Bālis, a well-known site with remains dating from the Roman to the medieval period. With additional support from the Program in Hellenic Studies and the Department of Near Eastern Studies, eleven Princeton students, both undergraduates and graduates from various departments, have traveled to Syria to participate in the dig. They have been joined by students from the Universities of Georgia, Tübingen, and Heidelberg. Each year the dig’s local partner, the Directorate of Antiquities and Museums, has sent several Syrian students to be part of the team. The Princeton expedition has also benefited from cooperation with a team of German archaeologists who have been digging in the area for a number of years.

In the first three seasons excavations have concentrated on two areas: a palace of the Umayyad period (eighth century A.D.) and a residential neighborhood that was abandoned just before the Mongols occupied the city in 1263. The palace was outfitted luxuriously, to

*continued on next page*



Thomas Leisten examining a trench in the area of the Byzantine city wall which surrounds the medieval residential/commercial area of Bālis

judge from the wall paintings, stucco-work, and marble-paved bath found by the Princeton team. Interestingly, the literary sources record that an Umayyad prince lived in Bālis, where he raised horses, and this must have been his residence. Excavations in the residential neighborhood have revealed that it was in fact an area of mixed use, with houses scattered among shops that produced and sold metalwork and polychrome glazed ceramics. Among the finds were molds for ceramic vessels, some of them with the name of the craftsman cut into the wall of the mould. A surprising discovery was that in the latest period houses were built on the city wall, rendering the city defenseless before the Mongol invaders who arrived in 1263.

This summer the Princeton team will return to Bālis to resume excavation of the gates and apartments of the palace complex. Preliminary work will also begin on an eleventh-century A.D. shrine complex near the main site.

**The village of Samouma** is a small farming community expanding in every direction between the main road to Aleppo and the new irrigation systems fed by the Euphrates. At the western edge of the village, a ten-minute drive from the excavation site on the banks of Lake al-Assad, is a small schoolhouse (*madrassa*) and courtyard enclosed by a ten-foot concrete wall. This structure served as the home and workshop for two excavation teams, three cooks, two drivers, two vans, and twelve tents for the five-week excavation. In all, thirty-five people from eleven

countries gathered in this remote area to shed new light on the archaeological record of Syria.

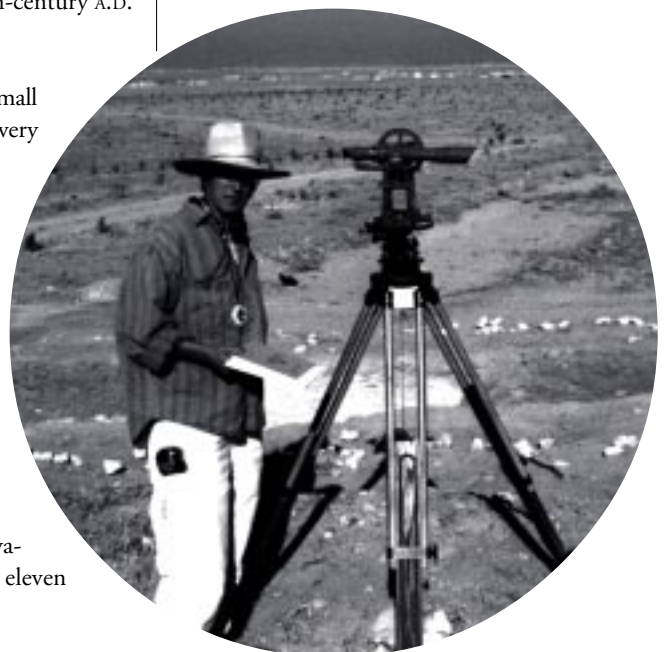
The director of the excavations, Professor Thomas Leisten, asked me to do the photography and secondary surveying. The primary surveying was done by a student from the Tübingen Institute using an electronic theodolite and laptop computer. I used a 1950s cast-iron transit, pencil and paper, and a calculator. Despite its lack of modern features such as electronic distance measurement (which the theodolite has), this beautiful old instrument served me well in locating last year's grid, setting out the trenches, and taking elevations.

The field photography was the most interesting part of my job. While cleaning various features for me to shoot, the workmen showed enormous patience in the face of a constant twenty-mile-per-hour wind which coated everything in dust within minutes after being swept. On August 11th, two days before the close of the dig, we had the unanticipated help of a solar eclipse. That day there was no wind, and the flies tortured Professor Leisten and me as we hauled a fifteen-foot ladder and all the equipment from trench to trench to take the final overhead shots. During the eclipse, the moon provided adequate sun-block to make our 115-degree afternoon work almost pleasant.

As the eclipse reached 80 percent, the daylight gradually took on a gray, surreal hue which transformed the color of the water from teal to dark green. After work that day we took a much-deserved swim in the lake.

*JoAnn Boscarino*

Assistant Curator of Research Photographs



Surveyor/photographer JoAnn Boscarino with her cast-iron transit setting out trenches on the site of the Umayyad palace

# Marquand Library News

**M**arquand Library is in the middle of a revolution in information storage and retrieval that is changing the research methods and the expectations of its users. Librarian Janice Powell reports that today's younger patrons are even more image-driven than their predecessors, and art historians in general are asking for, among other innovations, images that can be manipulated. Other departments are increasingly regarding images as crucial to the study of their disciplines, and Marquand now functions more than ever as a campus-wide resource.

The change in book acquisitions has been partly one of quantity: in recent years the library has added more than 6,000 books to its collections each year. In addition to its traditional strengths in classical archaeology, Renaissance, and Baroque, Marquand now buys very actively in the fields of photography, modern, and Islamic art. Even with the addition of some compact shelving—the stacks are at full capacity—for every book added, one is sent to storage in one of two annexes. More than 30,000 books have been stored in the last ten years, but fewer than one percent of these is ever recalled.

The library also continues adding to its holdings of seventeenth- to nineteenth-century titles. Some of the recent acquisitions are P. Hencken, *Lucidum Prospectivae Speculum* (Augsburg, 1727); C. Gottlieb von Murr, *Versuch einer Beschreibung der Kaiserlich-Königlichen Schatzkammer zu Wien* (Nürnberg, 1771); D. Parasacchi, *Raccolta delle principali fontane dell'inclita città di Roma* (Rome, 1647); and T. Rawlins, *Familiar Architecture* (London, 1789). Marquand has also been active in preserving its collection of older books through rebinding, the construction of acid-free boxes, and in some cases even the photographic reproduction of entire books on acid-free paper.

The demand for facsimiles, both for research and for teaching, has also been growing, and the library has recently acquired a number of them, including *La Bibbia di Borso d'Este* (Modena, 1996–), *Die Bible des Patricius Leo* (Zurich, 1988), *Die Sächsische Weltchronik* (Lucerne, 1996), *Sô Kakei Keizan seien su* (*Pure and Remote Views of Mountains and Valleys by Hsia Kuei of Sung*) (Tokyo, 1990), *The Medieval Housebook* (Munich, 1997), and *Le Livre des merveilles* (Lucerne, 1995), a manuscript illuminated by the Boucicaut Master and associates.

Probably the most dramatic change in recent years has been the addition of a number of online art history resources to the campus network. Any computer connected to the network can now access, among other databases, *Amico*, with over 50,000 images from American museums; the *Art Index* from 1929 to the present; *Artbibliographies Modern*; *The Avery Index to Architectural Periodicals* from 1977 on; the *Index to Nineteenth-Century American Art Periodicals*; and *Scipio*, a database of art auction catalogues from the late sixteenth century to auctions scheduled but not yet held.

To respond to this growth and change, the University has hired the architectural firm of Shepley, Bulfinch, Richardson, and Abbot to conduct a feasibility study for the renovation and limited expansion of Marquand. The proposed expansion would provide better and more flexible space for faculty, students, and visitors, along with data portals and power supplies at every seat and electronic capabilities in the seminar rooms. It would also allow for the upgrading of the outdated HVAC systems, the removal of asbestos from the ceilings, and the general refurbishing of a deteriorating building. The prospect of providing more usable and flexible space for our growing collections, both paper and electronic, as well as for our readers, is very exciting.

## In Memoriam

**June Wooden Dudley Bliss** died on February 28, 2000, after a long illness. She was 75. June retired from the University after nine years as the assistant to the director of graduate studies in the Department of Art and Archaeology. She is survived by a sister, two children, five grandchildren, and one great-grandchild. The Department of Art and Archaeology extends its condolences to June's family and friends.

## Department Exhibits Historic Photographs

A historic glimpse of the now-dispersed facade of the eighth-century A.D. palace at Mshatta, Jordan, is offered by the exhibition *Reconstructing the Mshatta Facade in Jordan: A Digital View of Rediscovered Nineteenth-Century Photographs*, which will be on display in McCormick Hall from May 5 through September 30. The show is drawn from the department's collection of 7 x 9 inch glass-plate negatives of this well-known monument taken by Rudolph-Ernst Brünnow in 1898, before part of it was removed to Berlin; other sections of the facade were subsequently lost. For the exhibition, thirty-five of Brünnow's negatives have been scanned and enlarged, creating panoramic views of this key monument of early Islamic art as it appeared more than a hundred years ago. The exhibition was organized and created by Assistant Professor of Islamic Art and Archaeology Thomas Leisten, Curator of Research Photographs Shari Kenfield, graduate student Andrew Hershberger, Manager of the Multimedia Engineering Computation Atelier Kirk Alexander, and department photographer David Connelly.

## Slides & Photographs

**T**he Slide and Photograph Collections of the Department of Art and Archaeology have undergone vigorous change in the last several years under the direction of Ben Kessler. The most notable development, carried out in conjunction with the Multimedia Engineering Computation Atelier (MECA) of the School of Engineering, has been the digitization of many thousands of images from slides. For the most part these images are mounted on the campus Web site, allowing students to review slides shown in lectures. Some courses, however, have taken this process even further, so that lectures and precepts, as well as student review, are based entirely on the digitized images projected in class. This means that professors can effectively employ their personal computers as electronic light tables to prepare lectures and save the image sets for later use. As projection technology improves, this will become the standard mode of operation for most courses.

A course taught by Professor John Pinto on the urban history of Rome exemplifies the most sophisticated application of this new technology. A major instructional tool as well as a leitmotif for the course is an electronic version of G. B. Nolli's great 1748 map of Rome. One can home in on details of the map and click on individual monuments to access relevant images, textual commentary, and bibliographic references. The map can even be manipulated to highlight features such as chronological developments or the routes of papal processions.

Notwithstanding the trend toward digitization, the slide collection has continued to expand and replenish itself. The addition of new faculty has prompted the acquisition of slides in new areas such as Islamic art and architecture. Cataloging records are continually being added to a relational database that was initiated in 1992. The database is flexibly structured to accommodate the complex art-historical material it documents. There are now close to 90,000 database entries, a significant segment of the roughly 300,000 slides in the collection. Approximately 1,000 new records are entered each month by our cataloguers.

The Far Eastern slide collection continues to grow under the curatorship of Xia Wei, whose

strong knowledge of Chinese art has been an important asset.

Homer A. Thompson, who was visiting professor in the department from 1954 to 1971, as well as director of the American School of Classical Studies's excavations of the Athenian Agora, has donated a large collection of documents relating to the dig. These 14,000 photographs and 300 plans and drawings provide detailed records of the excavation of the city center and its monuments from the 1930s to the 1960s. Curator of Research Photographs Shari Kenfield and Assistant Curator JoAnn Boscarino have recently completed the cataloguing and archiving of this collection, which will now be accessible to scholars with an interest in the physical setting of the birthplace of democracy.

The mosaics in McCormick Hall and The Art Museum are only the most obvious part of the department's participation in the excavations of Antioch, the modern Antakya in southeast Turkey. Research photographs also maintains a collection of some 5,700 photographs and negatives from those excavations, as well as inventories, notebooks, diaries, drawings, and other records. This material has recently been entered into a searchable database and preserved in archival storage materials, facilitating the study of the site and its well-known mosaics. A number of photographs from the department's archives will appear in the exhibition *Antioch: The Lost Ancient City*, which will be at the Worcester Art Museum from 7 October 2000 to 7 February 2001 and then travel to the Cleveland Museum of Art and the Baltimore Museum of Art. Princeton University Press will publish a lavishly illustrated catalogue of the exhibition.

Kenfield and Boscarino are also at work cataloguing the large archive of photographs left to the department by the late Professor Kurt Weitzmann. The collection, which is particularly strong in the areas of Byzantine and medieval manuscript illumination, was assembled over the course of many decades.

A brief overview of the holdings of the research photographs collection can be seen at <http://www.princeton.edu/~artarch/resphoto/home.html>.

# Index of Christian Art

**C**olum Hourihane, director of the Index of Christian Art, recently announced that the Index will catalogue and digitize all of the illuminations in Western manuscripts held by the Pierpont Morgan Library in New York. The Morgan is widely recognized as the premier collection of manuscripts in North America, and one of the greatest collections in the world. Its 500 Western manuscripts range in date from the fifth to the end of the fifteenth century and contain more than 32,000 illuminations. All of these images will be added to the Index's electronic database, now available worldwide by subscription. The resulting resource will make available a thousand years of Western medieval iconography in a searchable online database that is unmatched in its depth and degree of access.

Initial funding for the project, which is expected to take six years, was provided by a grant of \$250,000 from the Getty Grant Program, and the final budget of over \$1 million is now in place thanks to the support of the Homeland Foundation. As a result of this generous sponsorship, two additional staff members have joined the Index: Lynn Ransom and Gerry Guest, both experts in manuscript illumination, are already busy contributing to this exciting project. The photography of the entire Morgan collection, which is well underway, is being done to the highest standards by Index photographer John Blazejewski.

The Index has also undertaken a cooperative venture with Dumbarton Oaks in Washington, D.C., which holds one of the two North American copies of the Index. More than a thousand 4 x 5 inch transparencies of the mosaics of San Marco in Venice have been scanned and catalogued by Index staff. Dumbarton Oaks's collection of images, which provides unrivalled coverage of the renowned San Marco mosaics, has never before been published, and is now available on the Index's subscription Web site. The Index is also collaborating with the Courtauld Institute of Art of the University of London, scanning some of its photographic archives and adding them to the Index's database.

The Internet application of the Index's database is now available at over forty institutions throughout the world, as well as in Princeton and at the four copies of the Index in Rome, Utrecht,

Washington, D.C., and Los Angeles. This wider accessibility has greatly increased the Index's prominence. It is now being consulted by scholars and students in their own offices and dormitories, incorporated into classroom lectures, and even studied in library schools. The database has been hailed as a model of scholarly application of computerization to the field of art history. With nearly 20,000 works of art in its records, it is now the largest database of medieval studies in existence, as well as the most comprehensive archive of Christian iconography.

The task of transferring the records from the familiar old card files to the database is also underway. Two additional scholars, Judith Golden and Leslie Tait, joined the Index earlier this year and have undertaken the project of computerizing and updating all of the sculpture records created over the past eighty years and adding them to the database. New material is also being contributed to the database on a daily basis by Index scholars including Adelaide Bennett Hagens and Lois Drewer.

In addition to being at the forefront of this electronic revolution, the Index is continuing its more traditional role of sponsoring conferences, lectures, and publications. Recent conferences have brought together scholars from around the world to present research on topics ranging from medieval Irish art to Judaeo-Christian iconography. In May of this year, the Index will publish the first extract of data from its text files: its complete catalogue of personifications of virtue and vice. Like so much of the Index's holdings, these files constitute the largest collection of such personifications in existence, documenting over 220 different Virtues and Vices in nearly a thousand works of art.

The Index has also recently assumed responsibility for one of the most significant journals in the field of iconography. The annual publication

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Annunciation to the Shepherds in a French manuscript of ca. 1175 (Pierpont Morgan Library, Ms. M.44, folio 2v), one of 32,000 Morgan images that will be added to the Index of Christian Art's database (photo: John Blazejewski, © J. Pierpont Morgan Library)

## SCADs of Computer Help

Crashed hard drives, database glitches, disappearing screen fonts, e-mail attachments that refuse to open—the whole range of problems that can afflict computers are far less daunting to department faculty and staff since the arrival of in-house computer specialist Julie Angarone. As part of Computing and Information Technology's program Supporting Computers in Academic Departments (SCAD), she spends about 60 percent of her time in the department; the Classics Department gets the other 40 percent.

Julie earned a B.S. in chemistry and worked as a chemist for several firms before switching to computers. Most recently she was at Union Camp Corporation, where she worked on networking and in general computer support. She is currently completing the requirements for certification as a Microsoft systems engineer. Databases are one of Julie's specialties, and she has been very helpful in fine-tuning the Access database for the department's excavations on Cyprus. A number of Web pages have been improved by her expertise, and she also played a part in setting up the electronic projection system in the department's small lecture room. Julie has collaborated on the departmental applications of Almagest, a networked database of images now used in many courses. She's found that she particularly enjoys the diversity of academic computing, including dealing with the different platforms, specialized programs, and foreign fonts used by faculty members in different fields.

*Studies in Iconography* has transferred to its new home in McCormick Hall, cementing what appears to be an ideal relationship of the largest iconographic resource in existence and one of the foremost scholarly journals in the field.

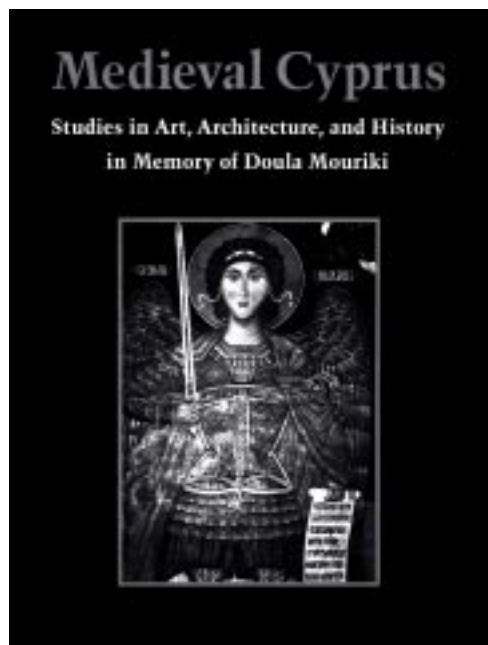
At a recent conference celebrating the eightieth anniversary of the Index, it was described as an elderly *grande dame* who had learned how to dance again. This new vigor is certainly due in part to staff members like Marie Holzmann, who has been attached to the Index since 1970, as well as to newer arrivals, including

a large group of Princeton students who have painstakingly worked on digitizing nearly 20,000 images. The Index has often benefited from the work of volunteers, and one of the most steadfast volunteers of recent years is Ed Reardon, who has added considerably to the archive.

For information on subscribing to the Index's online database, and for more about the Index, its staff, and its current projects, consult the Web site at <http://www.princeton.edu/~ica/indexca.html>.

## Department Publications

**T**he department continues to add new titles to its series of publications on archaeology and the history of art, which now totals 106 volumes. Responsibility for all departmental publications has moved from Princeton University Press to the department's office of publications, under the direction of Editor of Publications Christopher (Kit) Moss, who earned his Ph.D. in the department.



Our recent volumes have included *Morgantina Studies*, volume 5, *The Archaic Cemeteries*, by Claire L. Lyons, part of the final publication of the excavations of the ancient Sicilian town; *Medieval Cyprus: Studies in Art, Architecture, and History in Memory of Doula Mouriki* [\*70], edited by Nancy Patterson Ševčenko and Christopher Moss, a tribute to the well-known Byzantine scholar, the first woman to earn a Ph.D. in the department; and *The Byzantine Octateuchs*, by Kurt Weitzmann and Massimo Bernabò, the long-awaited corpus of manuscript illuminations. For the Index of Christian Art, we recently published *Image and Belief: Studies in Celebration of the Eightieth Anniversary of the Index of Christian Art*, edited by Colum Hourihane.

This year we look forward to publishing *Virtue and Vice: The Personifications in the Index of Christian Art*—which will make available the complete holdings of the Index's text files of Virtues and Vices—and *From Ireland Coming: Irish Art from the Early Christian to the Late Gothic Period and Its European Context*, a collection of papers edited by Colum Hourihane.

All of the department's publications are distributed by Princeton University Press (<http://pup.princeton.edu>).

**Carla M. Antonaccio** (Ph.D. '87) is associate professor of classical studies at Wesleyan University in Middletown, Connecticut, where she has taught since 1988. Next year she will be chair of the department. Carla is currently on sabbatical and academic leave, and is an NEH fellow at the National Humanities Center in Research Triangle Park, North Carolina. She is working on her second book, called *Excavating Colonization*, a study of ancient Greek colonization focusing on Sicily and South Italy, which is under contract with the University of Texas Press. Her work uses perspectives from postcolonial studies and anthropology to rethink concepts such as "hellenization" of indigenous societies in ancient colonial contexts. Carla is co-director (with Malcolm Bell of the University of Virginia, another Princeton Ph.D.) of the Morgantina excavations in Sicily, where she works with several former Princetonians, including Jenifer Neils, John Kenfield, Shelley Stone, and Barbara Tsakiris. [cantonaccio@mail.wesleyan.edu]

**Eugene (Gene) Becker** (Ph.D. '59) spent one enjoyable year at the Frick Gallery, then shifted careers and has been active in business and government ever since. He began his business career at the old First National City Bank (now Citigroup), became John Lindsay's first budget director for New York City in 1966, was an Assistant Secretary of the Army for financial management from 1967 to 1972, and held positions with Kidder Peabody & Co. and Shearson Loeb Rhoades. In 1989 he and a friend founded the Forum for U.S.-E.U. Legal-Economic Affairs to help resolve the difficult issues facing American and European companies doing business in the common market of the evolving European Union. He currently manages a boutique consulting firm, Atlantic Advisors LLC, advising U.S. corporations on appropriate locations for new manufacturing facilities, primarily overseas. Some time ago he was a trustee of the Carnegie Hall Corporation and Manhattanville.

**Marina Belović-Hodge** (Ph.D. '96) recently published *Ravanica Monastery: History and Painting* (in Serbian) in Belgrade, Yugoslavia, where it received very favorable reviews as well as coverage in the mainstream Yugoslav media, including radio and television. Her monograph,

which is a translation and thorough revision of her Princeton dissertation, is the first comprehensive study of the history and fresco painting of the monastic church of Ravanica, one of the pivotal medieval monuments of Serbia. She completed work on the book during post-doctoral research at the Dumbarton Oaks Center for Byzantine Studies in Washington, D.C., and the publication was sponsored by the Yugoslav Ministries of Culture and Science. She is now preparing an English version of the book for publication, and is working on a number of papers for publication and presentation at conferences and symposia on late Medieval/Byzantine, Renaissance, and Slavic studies.

**Virginia Bower** (M.A. '77) spent the spring 2000 semester as a visiting lecturer in the Department of Art History at the University of Wisconsin, Madison, teaching two courses in Chinese art while Professor Julia Murray, also a department alum, was on leave. [virginiabower@hotmail.com]

**Jonathan Brown** (Ph.D. '64) is Carroll and Milton Petrie Professor of Fine Arts at the Institute of Fine Arts, New York University. In connection with the 400th anniversary of the birth of the Spanish painter Diego Velázquez, he lectured at the National Gallery, London; the Museo del Prado, Madrid; the Museo de Bellas Artes, Seville; the Museo de Bellas Artes, Bilbao; and the Fundación Pedro Barrié de la Maza, La Coruña. He also read papers at symposiums at the Metropolitan Museum of Art, New York; the Simposio Internacional sobre Velázquez, Seville (as keynote speaker); University of Paris, Sorbonne; the Kunsthalle, Bonn; and the National Gallery, London. In addition, he curated exhibitions at The Frick Collection, New York (*Velázquez in New York Museums*) and the Museo del Prado (*Velázquez, Rubens y Van Dyck*). He served as a member of the Advisory Committee of the Ministerio de Educación y Cultura, Spain, which coordinated the activities in Spain for the Velázquez anniversary year. Professor Brown also organized a major exhibition of Latin American colonial art, *Los siglos de oro en los virreinos de América: 1550-1700*, at the Museo de América, Madrid. The Spanish editions of two books were presented in Madrid: *Velázquez: La técnica del*

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## Art Museum News

### New Director

Susan Taylor has been named director of The Art Museum. Currently director of the Davis Museum and Cultural Center at Wellesley College, she will take up her Princeton position in August.

At Wellesley, Taylor has overseen acquisitions, exhibitions, and programs. A highlight of her twelve-year tenure was the construction of a new building designed by Rafael Moneo. Taylor served as project director for this building, developing the program plan for the 61,000 square foot facility, which includes a cinema and cafe as well as permanent and temporary exhibition galleries and study areas for prints, drawings, and photographs.

She has also been responsible for building the collection in many areas, including the acquisition of numerous works of contemporary art, an area in which she is particularly interested. She received her B.A. from Vassar College and her graduate degree from the Institute of Fine Arts, New York University.

# Art Museum News

## Exhibitions

The Art Museum opened the year 2000 with the exhibition *Transfer*, a show of large-format prints from the 1960s and 1970s selected from the museum's permanent collection by Acting Director Peter Bunnell and Hal Foster, professor of art and archaeology. Other exhibitions scheduled for the first half of this year are *Selections: Contemporary Art by African-American Artists*, photographs by Barbara Bosworth, and *Yayoi Kusama: Early Drawings from the Collection of Richard Castellane*.

This spring the museum opens a major exhibition, *A Window into Collecting American Folk Art: The Edward Duff Balken Collection at Princeton*. This remarkable collection of sixty-five paintings and drawings, which includes works by such major figures as Zedekiah Belknap, Erastus Salisbury Field, Sarah Perkins, Ammi Philips, and Ashabel Powers, has only been exhibited twice. A fully illustrated catalogue will accompany the exhibition.

*genio* (with Carmen Garrido) and a volume of studies by various authors, *Picasso y la tradición española*, which he edited.

**Thea Burns** (Ph.D. '75) is associate professor and paper conservator in the master's degree program in art conservation at Queen's University in Kingston, Ontario. This is the only program in Canada which grants a graduate degree in this field. The areas of specialization are, broadly, works on paper, easel paintings, and three-dimensional artifacts. The program is a member of the North American Association of Graduate Training Programs in Conservation along with the programs at NYU, the University of Delaware/Winterthur, Buffalo State College, the Straus Center at Harvard, and the University of Texas/Austin. [burnsd@post.queensu.ca]

**Neil A. Chassman** (M.F.A. '71). During the '70s and early '80s Neil taught Chinese art history, late nineteenth- and twentieth-century art history and art theory, fifteenth-century Flemish painting, and the philosophical foundations of modern art at the university level. He was also involved in developing and curating exhibitions for museums, including the Dallas Museum of Fine Arts, the Wadsworth Athenaeum, and the San Francisco Museum of Art, as well as university museums and art galleries. The most enterprising of these exhibitions was *Poets of the Cities: New York and San Francisco, 1950–1965* (with a catalogue published by E. P. Dutton, 1974). During the middle and late '80s and '90s he developed a firm devoted to the lighting of art and architecture, working for museums such as the Metropolitan and the Reading Public Museum as well as in the residences of some of America's leading art collectors. In recent years he has been developing a set of concepts and plans for an institute for arts and ideas and has lectured in New York, Virginia, and elsewhere. The institute, which will be based in Charlottesville, will be devoted to intellectual exploration, analysis, and synthesis, rather than to traditional scholarship.

**Tracy E. Cooper** (Ph.D. '90) teaches in the Department of Art History at Temple University in Philadelphia, and lives in Hopewell, N.J., close enough to Princeton to benefit from Marquand. She received a summer study leave to complete her book for Yale University Press, *Palladio and Venice: Art, Church, and State in a Renaissance Republic*, and she plans to be in London and Venice in early summer. Her article "Prolegomenon to a Quarrel of Images" will be included in the forthcoming festschrift for John Shearman. Her most recent publication was a review essay,

"Rhetorical Likeness," in *The International Journal of the Classical Tradition* for 1998. She also serves as committee chair for Temple University, Rome, an undergraduate program that welcomes students from many top universities and colleges. [traceycooper@compuserve.com]

**Charles Dempsey** (Ph.D. '63) is professor of art history at The Johns Hopkins University and is currently at the Villa Spelman in Florence teaching a graduate seminar. His recent books include *The Portrayal of Love: Botticelli's Primavera and Humanist Culture at the Time of Lorenzo the Magnificent* (Princeton, 1992) and, with Elizabeth Cropper, *Nicolas Poussin: Friendship and the Art of Painting* (Princeton, 1996). The latter won the Mitchell Prize for an outstanding academic book as well as the Charles Rufus Morey Prize of the College Art Association. Charles gave the Josephine Waters Bennett lecture at the 1998 annual meeting of the Renaissance Society of America and is now preparing for publication his Bettie Allison Rand lectures, given at the University of North Carolina, Chapel Hill, in 1998.

**Margaret D'Evelyn** (Ph.D. '94) spent the academic year as an associate fellow at Clare Hall at Cambridge, England, working on her book *Venice and Vitruvius*. The book project grew out of her dissertation, as have three articles: "Venice as Vitruvius's City in Daniele Barbaro's Commentaries on Vitruvius," *Studi Veneziani* 32 (1996), "Sebastiano Serlio's Plan for Saving Renaissance Architecture after the Sack of Rome," *International Journal of the Classical Tradition* (forthcoming), and "Varietà and the Caryatid Portico in Daniele Barbaro's Commentaries," *Annali di architettura* 10 (1998) (forthcoming). [MMDEvelyn@cs.com]

**Pierre du Prey** (Ph.D. '73) is professor at Queen's University, Ontario. After occupying himself with several publications on the British architect Sir John Soane, Pierre is looking forward to the final result of fifteen years of work: his book *Hawksmoor's London Churches: Architecture and Theology* will be published by the University of Chicago Press in July of this year. [pduprey@post.queensu.ca]

**Marcy B. Freedman** (M.A. '81). After studying art history at the University of California at Berkeley, the University of Michigan, and Princeton, Marcy made a career change and became a visual artist. Since 1993, she has been showing her work in solo and group exhibitions around the country. To date, Marcy has participated in well over one hundred exhibitions,

many of them juried by distinguished museum directors and curators. Recently, her work with appropriation art was discussed at the Katonah Museum in conjunction with the exhibition *Déjà vu: Reworking the Past*. Although her primary focus is on the creation of her own work, Marcy does find ways of staying connected to the field of art history by giving lectures and curating exhibitions. She also teaches an introductory art history course at Marymount Manhattan College when her schedule allows.

**R. Ross Holloway** (Ph.D. '60) is currently Elisha Benjamin Andrews Professor of Central Mediterranean Archaeology at Brown University and director of the Center for Old World Archaeology and Art. He directs the excavations at the site of the Middle Bronze Age fortress on Ustica on behalf of Brown and the Soprintendenza ai Beni Culturali ed Ambientali, Palermo. For his 65th birthday last year he was honored with a festschrift, *Interpretatio Rerum*, edited by Susan S. Lukesh. In 1997 he received his second honorary degree, Doctor Philosophiae et Litterarum, from the Catholic University of Louvain, Belgium. His most recent publication is *The Hand of Daedalus*, three lectures delivered at Washington University, St. Louis, as John and Penelope Biggs Visitor in Classics in 1997, which appears on the Center's electronic publication outlet: [http://www.brown.edu/Departments/Old\\_World\\_Archaeology\\_and\\_Art/Publications/](http://www.brown.edu/Departments/Old_World_Archaeology_and_Art/Publications/). Ross's *Archaeology of Ancient Sicily* (London, 1991), is about to go into a second edition and has already appeared in an Italian translation. [R\_Holloway@Brown.edu]

**Diana Emery Hulick** (Ph.D. '84) continues to do forensic photography and photo analysis, and by May will have received a certificate in crime scene analysis from Scottsdale Community College. She has published several articles on forensic photography in legal and forensic publications. In addition to co-authoring a textbook (with Joseph Marshall), *Photography: 1900 to the Present* (Prentice Hall), she has recently submitted a manuscript on Shaker photography and the graphic arts to the University of Illinois Press. In August of 1999, she began studying traditional blacksmithing and welding, and has made a variety of useful objects as well as liturgical items for Trinity Cathedral in Phoenix. She has also completed a memoir as a series of short stories and spends a fair amount of time attending, and at times participating in, Native American ceremonies including sundances and house blessings. [dehulick@earthlink.net]

**Mark Johnson** (Ph.D. '86) is full professor of art history and since 1997 has been chair of the Department of Visual Arts at Brigham Young University. In the past few years he has published articles in *Architectura*, *Gesta*, the *Journal of Early Christian Studies*, and has an article appearing soon in *Dumbarton Oaks Papers*. He continues work on three larger projects: Roman imperial mausolea, Norman architecture in southern Italy and Sicily, and a bibliography of studies on medieval literary sources on art. [mjj3@email.byu.edu]

**Sammye Justice** (Ph.D. '93) moved to northern Virginia a year and a half ago when her husband, Mark Allen, changed careers, from science to business. Her current career can best be described as a dual one: in early childhood education and interior design. She spends her time as a mother to their fourteen-month-old daughter, Justice Elizabeth, and as an overseer of the renovation of their new home, a 1920 colonial revival. [justall@concentric.net]

**Laetitia Amelia La Follette** (Ph.D. '86) is associate professor and director of the graduate program in art history at the University of Massachusetts at Amherst. She also directs "A History of Art for the 21st century," a multimedia CD-ROM under development for introductory art history students with support from a grant from The Fund for the Improvement of Post-Secondary Education (FIPSE), U.S. Department of Education. [laelaf@arthist.umass.edu]

**Susan Winston Leff** (M.A. '75). After leaving Princeton Susan taught full time at Wellesley College for three years in the fields of medieval art history and the history of modern architecture (her major and minor fields of study at Princeton). She then earned an M.B.A. and for the past twenty years has been working in the field of commercial real estate finance, primarily in banking. She continues to satisfy her love for art and museums as an avocation, and is board chair at the Boston Children's Museum as well as being on the Visiting Committee of the College of the University of Chicago, her undergraduate school. She also serves as a trustee of the Boston Foundation for Architecture. [sleff@goedeckeco.com]

**Bob Mattison** (Ph.D. '85) is full professor at Lafayette College, where he teaches modern and contemporary art, nineteenth-century European and American art, and modern architecture. He recently published his third book, *Masterworks: Jasper Johns, Robert Rauschenberg, Roy Lichtenstein*,

*continued on next page*

## Department Lecture Series

**November 11, 1999**

**John Baines**

Oriental Institute, Oxford  
*Ancient Egypt as a Physical and  
Conceptual Landscape*

**November 16, 1999**

**James Cahill**

University of California, Berkeley  
The James F. Haley '50  
Memorial Lecture  
*Thoughts on the History and  
Post-History of Chinese Painting*

**November 30, 1999**

**Elizabeth Kryder-Reid**

Indiana University and Purdue  
University at Indianapolis  
*The California Mission Garden:  
Invented Landscapes and Layered  
Meanings*

**December 2, 1999**

**Michael Fried**

Herbert Boone Professor  
of Humanities  
Johns Hopkins University  
*Menzel's Realism: Art and  
Embodiment in Nineteenth-  
Century Berlin*

**March 22, 2000**

**Andrew Watsky**

Vassar College  
*"Perfectly Good and Perfectly  
Beautiful": Assessing Excellence in  
Momoyama Japan*

**April 6, 2000**

**Mike Weaver**

Linacre College, Oxford  
*Alfred Stieglitz: Meanings of  
Equivalence*

**April 27, 2000**

**Margaret Fields Denton**

University of Richmond, Virginia  
*"Rien n'est beau que le vrai; mais il  
faut le choisir": The Discourse of  
Photography as Art in Mid-Nineteenth-Century France*

## Graduate Student Lecture Series

October 26, 1999

**Krista V. De Jonge**

Katholieke Universiteit Leuven,  
Belgium

*Renaissance Architecture in  
the Low Countries 1520–1550:  
The Court and Its Architects*

February 22, 2000

**Maggie Bickford**

Brown University  
*Emperor Huizong and the  
Aesthetic of Agency*

March 23, 2000

**Gwedolyn H. Everett**

National Museum of  
American Art  
*Where Do We Go From Here?  
Postmodernism and the Future of  
African-American Art History*

*Ellsworth Kelly, and Frank Stella in the Robert and Jane Meyerhoff Collection.* He is now finishing up another book, *Robert Rauschenberg Studies*, an in-depth examination of six projects by Rauschenberg, and is beginning a monograph on Dorothea Rockburne. He currently has an exhibition in New York at the Dorsky Gallery, *Six Abstract Artists at the Millennium*, and another exhibition, on Frank Stella's *Imaginary Places*, is about to open.

**Thomas J. McCormick** (Ph.D. '71) retired from Wheaton College in Norton, Massachusetts, in 1991 shortly after his long-awaited monograph on Charles-Louis Clérisseau was published by the Architectural History Foundation and MIT. That fall he was Frederic Lindley Morgan Professor of Architecture at the University of Louisville, and his "inaugural" lecture there has just been published as *Ruins as Architecture: Architecture as Ruins* (William Bauhan, Dublin, N.H., 1999). He recently contributed entries to the catalogue of the exhibition *The Splendor of 18th-Century Rome* (Philadelphia and Houston), as well as to *The Encyclopedia of Interior Design*. Since 1992 he has continued to review for *Choice* and has given lectures on various eighteenth-century topics at MIT and various scholarly meetings, including the Bard Graduate Center for Studies in the Decorative Arts, Tufts University, the College of William and Mary, Boston University, and the University of Wisconsin. On a completely different note, he volunteers one day a week in the Textile Conservation Laboratory at the Isabella Stewart Gardner Museum, Boston, sorting and classifying fabrics, organizing files, and performing various other curatorial duties.

**Julia K. Murray** (Ph.D. '81) is professor of Chinese art at the University of Wisconsin, where she has been teaching since 1989. She recently completed a four-year term as chair of the East Asian Studies Program and is currently on leave. While working on a book on Chinese narrative illustration, she is living in Paris. She recently delivered a series of lectures on Chinese narrative illustration at the École Pratique des Hautes Etudes. [jmurray@facstaff.wisc.edu]

**Jenifer Neils** (Ph.D. '80) completed twelve years as chair of the Department of Art History and Art at Case Western Reserve University, and in 1998 stepped down to devote more time to a book on the Parthenon frieze, which is now nearly completed. An article setting out her approach appeared in the *Art Bulletin* for 1999. As part of her department's joint program with the Cleveland Museum of Art, she has written

the second fascicle of the *Corpus Vasorum Antiquorum* (2000) for the museum. As a follow-up to the exhibition on the Panathenaia, *Goddess and Polis*, which was shown at The Art Museum in Princeton in 1993, she is working on a show devoted to the imagery of children in ancient Greece that should open around 2003, just about the time her son will graduate from college. Her book on the Greek pottery of ancient Morgantina still simmers on the back burner. [jxn4@po.cwru.edu]

**Shelley Ricey** (M.A. '76) has recently curated (with Lynn Gumpert) the exhibition *Inverted Odysseys: Claude Cabun, Maya Deren, Cindy Sherman*, which was at the Grey Art Gallery in New York and is travelling to the Museum of Contemporary Art in Miami this spring. The accompanying book, of the same title, which Shelley edited, was published in November 1999 by MIT Press. His 1997 book *Parisian Views* was issued in paperback by MIT Press in the late summer/early fall of 1999. He spent his spring 1999 sabbatical in Istanbul, teaching at Bosphorus University and helping to start a media center that will open there in 2001 or 2002 and will be linked with public television. [sr29@is2.nyu.edu]

**Paul W. Richelson** (Ph.D. '74) is in his eighth year as chief curator at the Mobile Museum of Art. In May he'll oversee the temporary relocation of the museum for the construction of a new building of 95,000 square feet, to open in January 2002 in conjunction with the celebration of Mobile's tricentennial. He is planning shows celebrating Mobile's French origins, including an archaeological show of the excavations of Old Mobile and a loan show of 300 years of French art and culture, as well as one which will document twentieth-century Alabama artists of African descent. In the last few years he has organized exhibitions with catalogues celebrating Mobile's two most accomplished artists, Louise Lyons Heustis (1865–1951) and John Roderick Dempster MacKenzie (1865–1941). For the latter he won the Elizabeth B. Gould Award for historical research from the Mobile Historic Development Commission. [richelson@ci.mobile.al.us]

**Andrew Shanken** (Ph.D. '99) is teaching architectural history as an adjunct at the University of Pennsylvania and Bryn Mawr College. [ashanken@phoenix.Princeton.EDU]

**Ida Sinkević** (Ph.D. '94) has just published the revised version of her dissertation: *The Church of St. Panteleimon at Nerezi: Architecture, Programme, Patronage* (Wiesbaden: Ludwig Reichert Verlag,

2000). She also presented a paper “Secular and Sacred in the Art of Kosovo,” at the American Association for the Advancement of Slavic Studies Conference, held in St. Louis, Missouri, in November of last year. Ida has recently moved to Pittstown, New Jersey.

**Eva Siroka** (Ph.D. '95). After twenty years in Canada, Eva is happy to be back in the U.S., and particularly in Princeton. She spent most of 1995 in Rome, where, in addition to her academic research, she managed to write and illustrate an armchair travel book on the Eternal City which is now ready for publication. She continues her research as an independent scholar on the careers of Northern artists in Italy in the second half of the sixteenth century. An introductory article she wrote on Hans Speckaert appeared in the 1997 supplement to the *Bolletino d'arte*, and another one is being reviewed for *Master Drawings*. She has also completed a historical novel on Bartholomeus Spranger in Italy and a scholarly article on Spranger's early years in Italy. She is currently working on problems in the graphic oeuvre of Hendrick de Clerck for another article. [umacewen@wordtek.com]

**Joel Smith** (M.A. '93). Joel's book *Edward Steichen: The Early Years* was published by Princeton University Press and the Metropolitan Museum of Art in November of last year. The book won design awards from the American Association of University Presses and the New York Book Fair. In March it received the 1999 Photo-Eye Best Historical Monograph award. He is the Emily Hargroves Fisher '57 and Richard B. Fisher Curator at the Frances Lehman Loeb Art Center, Vassar College, where he recently organized a 160-year survey exhibition titled “Making Light: Wit and Humor in Photography” (April 6–June 11), and wrote the essay for the accompanying catalogue.

**Paul Sprague** (Ph.D. '69) retired from his teaching position in Wisconsin, and in June 1998 moved to Rockledge, Florida, where he lives close to the Indian River. Settling into his new home included designing and building a dock for his boats on the river, where he rows almost every day. He also visited Australia for a symposium on the Griffins, and later northern India, where Walter Griffin worked and died in the mid-1930s. Since September he has written some short encyclopedia entries—one about Louis Sullivan, the other about Robie House—and an article about Sullivan for the *Old House Journal*, which has just appeared. He has now turned his attention to writing a chapter for a book about

Charnley House which will consider the question of who actually designed Charnley House, Wright or Sullivan. In his immediate plans are an article on Louis Sullivan as seen from the winter home he maintained for nearly twenty years at Ocean Springs, Mississippi, and a book about Griffin's American work, co-authored by Paul Kruty, also an alumnus of the department. [spraguep@earthlink.net]

**Harry Titus** (Ph.D. '84) has just completed a catalogue essay for an exhibition of tapestries that were made for the cathedral of Auxerre in the late fifteenth century. The tapestries are forty-five meters in length and depict the life of St. Stephen in twenty-three scenes. They are currently kept in the Cluny Museum in Paris, but are being loaned to the Auxerre Museum for the exhibition, which opens on June 17th. [titus@wfu.edu]

**Gary Vikan** (Ph.D. '76) is director of the Walters Art Gallery in Baltimore, having succeeded his colleague and fellow Princetonian, the late Bob Bergman, who had moved on to become director of the Cleveland Museum. Gary mounted some unusual shows at the Walters relating to medieval and Byzantine art, the last of which was *African Zion: The Sacred Art of Ethiopia*, in 1993. He is now busy working on a capital campaign to raise \$32 million for renovation and improvements to the gallery. Gary is also adjunct professor at The Johns Hopkins University, where he has taught medieval art.

**Robert Weir** (Ph.D. '98) and **Mary Grace Weir** (M.A. '96) are pleased to announce the birth of their daughter Elissa Katherine Weir, born in London, Ontario, on February 22, 2000. Robert has accepted a position at the University of Victoria, and they will move back to Victoria this summer. Robert plans to be in Greece this summer to continue his work at the Stymphalos excavation, where he is studying the coins for eventual publication.

**Shoji Yamanaka** (M.A. '58) reports that his recent activities are recorded on his Web site <http://www.yamanakart.com/>, although he cautions that the site is still under construction. [yamanaka@yamanakart.com]



Comments and news or information from our readers on recent activities are always welcome, as are inquiries regarding the program. Please submit news items for the next issue of the newsletter to Newsletter, Department of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544-1018 or e-mail [artnewsletter@princeton.edu](mailto:artnewsletter@princeton.edu).



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