Princeton University
Honors Faculty Members
Receiving Emeritus Status

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The biographical sketches were written by colleagues in the departments of those honored.
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Faculty Members Receiving Emeritus Status

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Marguerite Ann Browning

Marguerite Ann Browning, a theoretical linguist who has served as master of Wilson College since 2004, is leaving Princeton to become vice president for student life and dean of students at Harvey Mudd College, a science and engineering college in the Claremont University consortium. Maggie’s move from professor to student-affairs dean is only the latest twist in a career as inspiring as it is improbable.

Born in 1952 in central Texas, Maggie was the first child of a well-known circus drummer and band leader, Bill “Boom Boom” Browning, and his wife, Martha. Maggie’s early fascination with science and math gave way in her teens to a passionate interest in theater, which was nurtured by her extraordinary high-school drama teacher in Ohio, where the family had moved. Although Maggie didn’t see college in her future, the drama teacher did, and was instrumental in helping her gain admission to Denison University. After studying dramatic arts for two years, Maggie dropped out of college to join Stage One, a Boston-based experimental theater group influenced by the revolutionary Polish director Jerzy Grotowski.

In her late twenties, Maggie decided to complete her undergraduate degree at the University of Massachusetts Boston, where she hoped to study American Sign Language in preparation for a career working with deaf people. As it happened, UMass Boston didn’t offer ASL courses, so Maggie took a class in the closest subject she could find—linguistics. She fell in love with the formal nature of the inquiry and became fascinated by the structure of language and the theory of universal grammar. It wasn’t long before she was taking classes at the Massachusetts Institute of Technology with Noam Chomsky, who eventually became her dissertation adviser.
Maggie earned her B.A. summa cum laude from UMass Boston in 1982, the first in her family to graduate from college. She immediately matriculated at MIT as an Ida Green Fellow (1982–83) and a Linguistics Department Research Fellow (1982–87). While a graduate student, she also held a prestigious four-year National Science Foundation Fellowship (1983–87). After receiving her Ph.D. in 1987, she spent a year teaching at MIT, then two years serving as assistant professor of linguistics at the University of Texas–Austin. In 1990, she was recruited by Princeton to join the Program in Linguistics and in 1996 was awarded tenure.

Maggie’s work in linguistics has focused primarily on theories of syntactic movement—the rules that govern how the underlying structure of a sentence (e.g., John hit the ball) can be transformed (The ball was hit by John). By investigating a particular phenomenon in language known as “null operator constructions,” Maggie has been able to illuminate the nature of syntactic movement, the constraints that govern it, and the structures it creates. Her research has appeared as a monograph, *Null Operator Constructions*, and in articles published in the major journal of the field, *Linguistic Inquiry*, as well as in many other journals and edited collections.

In recent years, Maggie has reinvented herself as a historian of linguistics, focusing on the new approach to the study of language that emerged at the beginning of the 20th century, when traditional Indo-European linguistics and the anthropology of Franz Boas converged in the persons of Edward Sapir and Leonard Bloomfield. As part of a new generation of anthropological linguists, Sapir and Bloomfield took Indo-European methodology into the field and applied it for the first time to the indigenous languages of the Americas. In the process, they created American structural linguistics, a discipline that quickly separated itself from anthropology and ultimately formed the basis for contemporary linguistic theory. Maggie’s project, based on archival
research, tells the story of the birth of American structural linguistics through the eyes of the key people involved—not only Boas, Sapir, and Bloomfield, but also the mostly forgotten Native Americans who were their co-workers.

A fervent advocate for linguistics at Princeton, Maggie served as director of the Program in Linguistics from 1997 to 2001. In this role, she expanded the number and variety of courses offered, boosted enrollments, increased the number of certificates awarded annually, and in general raised the profile of the program. She also invited visiting professors to teach courses such as “Linguistics and Race” and “Linguistics and Law,” and she created and taught the University’s first laboratory-based linguistics course, “Linguistics and Language Acquisition,” a popular class that satisfied the University’s requirement in science and technology. Finally, in conjunction with the then-chair of the Department of Slavic Languages and Literatures, Maggie instituted a successful joint Ph.D. program in Slavic and theoretical linguistics.

In 2004, Maggie was appointed master of Wilson College, where she has distinguished herself by cultivating the college’s reputation for the arts and by vigorously promoting student-led initiatives. For example, she brought a group of young Native American artists to Wilson for a week in residence; the highlight of their stay was a performance piece involving live music, skateboarding, spoken-word poetry, and the graffiti-style painting of a 30-foot mural. Under Maggie’s mentorship, Wilson students created an arts studio and regularly sponsor exhibits in Wilcox Commons. They also hold an annual Mr. Wilson College pageant and occasionally produce original plays. In 2005, Maggie guided a group of freshmen and sophomores to form the BlackBox, a hip-hop-flavored, alcohol-free dance club. For the future, we wish Maggie the best of luck as she embarks on the next stage of her incredible journey.
Stanley Alan Corngold, professor of German and comparative literature, was born in Brooklyn, New York, in 1934. His undergraduate study at Columbia University was punctuated by two years of service in the U.S. Army; he graduated from Columbia with special distinction in English in 1957. His postgraduate transition toward the study of German and comparative literature took place at the School of Oriental and African Studies, University of London, where he studied Sanskrit, and again at Columbia, where he studied German. After teaching as an instructor in the European Division of the University of Maryland, he entered the Ph.D. program in comparative literature at Cornell University. He received his doctorate in 1968 with a dissertation on Rousseau and Kant directed by Paul de Man, Robert M. Adams, and O. Matthijs Jolles. Stanley’s first academic appointment came in 1966 as assistant professor of Germanic languages and literatures at Princeton. He was promoted to the rank of associate professor in 1972, and was named associate professor of comparative literature in 1979. He has served as professor of German and comparative literature since 1981.

Stanley’s achievement and influence in the fields of German and comparative literature can hardly be overestimated. He is the author of six books and more than 100 articles; he has also translated or edited a further six volumes. He is best known as an authority on the great 20th-century author Franz Kafka—his work has changed our view of Kafka more than that of any single scholar of the last 40 years. His earliest work on Kafka, and especially the article “Metamorphosis of the Metaphor” (1973) is the key to any understanding of the textuality of Kafka’s work. Stanley went on to produce a Kafka trilogy: The Commentator’s
Despair (1973), Franz Kafka: The Necessity of Form (1990), and Lambent Traces: Franz Kafka (2004), all which have opened Kafka’s depths to generations of students and general readers.

Yet Stanley’s range and influence is not limited to one author. As good as the Kafka books are, his most influential single work is perhaps The Fate of the Self: German Writers and French Theory (1986). In a magisterial study of German literature and philosophy between 1800 and 1950, he presents a compelling case for considering German writers and modern French theory together. Stanley’s work staked out the terrain for a whole new approach to the field. This, book, too, has a kind of sequel. Complex Pleasure: Forms of Feeling in German Literature (1998) moves again over that broad terrain, adding new authors, new literary and philosophical problems, and a new, historically conscious approach to literature.

In fact, his books only suggest a fraction of Stanley’s range. His essays examine philosophers such as Rousseau, Kant, Hegel, Schopenhauer, Nietzsche, Dilthey, Freud, Benjamin, Adorno, and Heidegger, and writers such as Lessing, Goethe, Hölderlin, Stendhal, Flaubert, Mann, Kraus, Sebald, Kosinski, and Coetzee. And his treatments of theoretical issues have been widely admired and persistently influential: Stanley is a leading figure not just in poststructuralist thought, but in hermeneutics, narratology, and psychoanalytic criticism as well.

Stanley has, for decades, served as one of Princeton’s most influential teachers of the humanities. Courses such as “The Romantic Quest” and “Forms of Excitement” have long been on the “must-take list” for every talented Princetonian with aesthetic inclinations. He is the kind of highly individualized, memorable classroom presence of which we frankly have far too few. And he has reshaped the reading habits and reading ability of hundreds of students over the years. There is, moreover, hardly a leading German department in North America without a Princeton
Ph.D., and virtually all of them have been marked by Stanley’s graduate teaching. His advisees have consistently been among the department’s most sophisticated and accomplished graduates, and have gone on to distinguished positions in our field. It is in fact very difficult to think of a more influential trainer of young scholars in North America. In 2009, he was honored with the Howard T. Behrman Award for Distinguished Achievement in the Humanities.

All of this achievement has been extravagantly recognized outside Princeton: Stanley has won ACLS, Fulbright, Guggenheim, and NEH fellowships; been named visiting fellow at the Internationales Forschungszentrum Kulturwissenschaften in Vienna and at the American Academy in Berlin; and served as a distinguished visiting scholar throughout North America and Europe.
Robert Ebert

Robert Ebert was born in Mount Vernon, New York, in 1944. He attended Union College, initially intending to study engineering and mathematics. He soon found himself drawn to the humanities, and especially to the study of language. He earned a B.A. from Union in 1966. After attending the Universität Erlangen-Nürnberg in 1966–67 as a Fulbright Fellow, Bob entered the graduate program in Germanic linguistics at the University of Wisconsin–Madison, where he was awarded an M.A. in 1968 and a Ph.D. in 1972. His first position in his field was as assistant professor of Germanic philology and linguistics at the University of Chicago, where he taught from 1972 until 1979 (with a year as a visiting assistant professor at the University of California–Berkeley). Bob came to Princeton as an associate professor of Germanic languages and literatures in 1979, and was promoted to professor in 1987.

In his five books and dozens of articles, Bob established himself as the leading scholar of Germanic linguistics in North America. His early work, including his first book, *Infinitival Complement Constructions in Early New High German* (1976) was informed by the principles of generative grammar. As his career developed, he drew increasingly on models in sociolinguistics. The major results of this new combination were two now-standard volumes on the historical syntax of the German language in the period 1300–1750. These books, together with several widely influential articles on syntax and word order, led to increasing recognition among the large community of linguists in Germany. The mark of this recognition was the invitation to co-author the first comprehensive grammar of the language in the late medieval and early modern periods. The *Frühneuhochdeutsche Grammatik* is a cornerstone of every reference library in the humanities.
Alongside his remarkable scholarly career, Bob gave more than 15 years to leadership roles at Princeton. He served as director of the Program in Linguistics from 1979 through 1985. And he assumed the chairship of the Department of German in 1989, at what proved to be a critical moment in the department’s history. In his 10 years as chair, Bob oversaw the gradual transformation of the department: a distinguished group of scholars who focused with near-exclusivity on literature were gradually supplemented with younger colleagues with interests in film, painting and photography, new media, and philosophy. If the Department of German is widely recognized as the leader in the field of interdisciplinary German studies, much of the credit is to be laid at Bob’s door.

A recurrent theme in Bob’s career at Princeton is his love of teaching. Whether leading a graduate seminar in the history of the German language, teaching an advanced stylistics course, or directing a senior thesis on early modern syntax, Bob brought the excitement and joy of scholarship alive for his students. He embodies the notion of devotion to his students and academic and intellectual integrity for a generation of Princeton students.
Walter Hinderer was born in Ulm, Germany, in 1934. He studied German and English literature as well as European history and philosophy at the universities in Tübingen and Munich from 1954 to 1960, concluding his studies with a dissertation on the Austrian novelist Hermann Broch’s great novel *The Death of Vergil*. Although he could not know it at the time, this work foretold Walter’s eventual move to Princeton, where Broch had written much of the novel while living in the home of Erich and Lillie von Kahler on Evelyn Place. Walter worked as the director of the academic division of the Piper Verlag, a prominent publishing house in Munich, from 1961 through 1966, when he accepted a position as an assistant professor at Pennsylvania State University. After three years at Penn State, he was appointed associate professor at the University of Colorado at Boulder. Following a year as visiting professor at Stanford University in 1970–71, he was appointed professor of German at the University of Maryland–College Park. Walter joined the Princeton faculty in 1978.

Walter has been one of the most prolific and wide-ranging scholars in the field of German literature over the past 40 years. The author of no less than four books, 23 edited volumes, and more than 100 articles, his interests and expertise range across a series of major authors from the 18th, 19th, and 20th centuries. He has produced important work on such canonical authors as Wieland, Goethe, Kleist, Heine, and Brecht, as well as on Ludwig Börne and *Junges Deutschland*, E.T.A. Hoffmann and the Romantic representation of dreams, and the evolution of contemporary German poetry in such writers as Erich Fried, Ernst Jandl, and Hans Magnus Enzensberger. His earlier career was dominated by highly influential studies of the dramatist Georg Büchner; a commentary on Büchner’s works published in 1977 established Walter as the foremost authority on this important author. In the decades that followed, Walter’s attention turned increasingly to the work of the dramatist, poet, and
essayist Friedrich Schiller. Alongside numerous editions and articles, two books on Schiller stand out here: *Der Mensch in der Geschichte* (1980) and *Von der Idee des Menschen* (1998). Walter has also been widely recognized for his work on problems in politics and literature. Volumes on political poetry and dramas accompanied lectures and articles on the themes of revolution and social change in the German-language world.

Walter has never limited himself to scholarly writing. A poet in his own right, he read his work before the influential postwar literary association *Gruppe 47*. And his essays and articles have appeared frequently in *Die Zeit*, the *Frankfurter Allgemeine Zeitung*, and the *Süddeutsche Zeitung*. An important aspect of Walter’s career has been his service on international scholarly boards and councils. He was a member and later trustee of the Academic Council of the American Institute for Contemporary German Studies, a member and president of the International Erich Fried Society for Literature and Language, a member of the executive council of the Foundation for Research in Romanticism, a trustee of the Kurt Weill Foundation for Music, and a member of the publication committee of the Modern Language Association.

For more than a generation, Walter personified contemporary German culture and politics for Princeton students. He proved himself a popular and effective teacher in a series of courses that dealt not just with his academic specialization—courses on poetry, drama, and 18th-century literature—but especially with the political and social issues that confronted Germany in the second half of the 20th century.

Walter’s accomplishments have been recognized at the highest levels—not just in the academic world, but by European governments. He is the recipient of the Order of Merit of the Federal Republic of Germany (1995), the Alexander von Humboldt Prize (1998), and the Austrian Cross of Honor for Science and the Arts (2006).
Peter Jeffery

Peter Jeffery is one of the pre-eminent medieval musicologists of our time, a scholar of extraordinary erudition and wisdom, an inspiring teacher to his students at Princeton University and elsewhere, and a human being whose often unassuming demeanor belies the thoughtful, scrupulously honest, and rigorously critical intelligence that his colleagues and friends have treasured over the years.

Peter’s accomplishments in musical and historical scholarship are many and varied. Recently he has become best known for the sensational unraveling of the forgery of a letter attributed to St. Clement of Alexandria, in his dauntingly erudite and painstakingly researched monograph *The Secret Gospel of Mark Unveiled: Imagined Rituals of Sex, Death, and Madness in a Biblical Forgery* (2006).

Within musicology, Peter’s most significant contributions have been in the realm of chant scholarship. In a series of landmark articles—each a model of critical, source-based scholarship—he has explored the history of Christian chant during the first millennium from a number of fresh and arresting perspectives. He has proved himself a wizard in discovering new evidence that can be brought to bear on old problems, and his rare ability to think outside the proverbial box has prompted significant methodological breakthroughs.

The breathtaking methodological originality that has characterized Peter’s work has been most visibly evident in his landmark monograph *Re-Envisioning Past Musical Cultures: Ethno-
musicology in the Study of Gregorian Chant (1992), which does exactly what the title promises—namely, explore the manifold ways in which chant scholarship can benefit from methods and insights developed in the study of non-Western and noncanonical musical cultures. This provocative book is widely read and discussed in graduate seminars across the United States and Europe, and has galvanized interest in what might otherwise appear to be a relatively antiquarian area of musicological enquiry.

Born in New York City in 1953, Peter received a B.A. from Brooklyn College of the City University of New York in 1975 and went on to pursue graduate study in music at Princeton University. His Ph.D. thesis, for which he received the doctorate in 1980, was a study of the autograph manuscripts of the 17th-century Italian opera composer Francesco Cavalli. Throughout the years he has underlined his appreciation of the scholarly core values that were the hallmark of the Princeton Department of Music in those days, notably, the crucial importance of primary source research. These are values that he has been at pains to pass on to new generations of students in his graduate seminars, even when the changing winds of scholarly fashion seemed to diminish their perceived importance.

Peter taught for nearly 10 years at the University of Delaware (1984–94), and became the William H. Scheide Professor of Music History in the music department at Princeton in 1994. He was awarded a Guggenheim Fellowship from the John Simon Guggenheim Memorial Foundation in 2000, and has taught at Harvard University and Boston University as a visiting professor. He has received wide recognition for his contributions to musical scholarship. In 1984, Peter was awarded the Alfred Einstein Award of the American Musicological Society for his article “The Introduction of Psalmody into the Roman Mass by Pope Celestine I (422–432): Reinterpreting a Passage in the Liber Pontificalis.” Barely three years later, in 1987, he was a recipient of a
MacArthur Fellowship (popularly known as “genius award”) from the John D. and Catherine T. MacArthur Foundation.

Peter has made himself indispensible to the Princeton Department of Music in many ways, seen and unseen, and while his retirement will cause his colleagues sadness, at the same time we wish him well in this next part of life’s journey as he joins the music faculty at the University of Notre Dame. As a scholar, colleague, and friend, it will be a long time before we will have in our midst a colleague who is so vital and inspiring a force.
Austin Newton spent his entire academic career at Princeton as a teacher and scholar, first in the biology department and biochemical sciences program, then as a founding member of the Department of Molecular Biology. During this time, he established a new experimental system and mentored many generations of undergraduates, graduate students, and postdoctoral fellows.

Austin was born in Texas, graduating from the University of Texas–Austin in 1959 with a degree in chemistry, and then migrating to the University of California–Berkeley for his Ph.D. in biochemistry in 1964. Supported by a National Science Foundation fellowship, he then joined the Pasteur group in Paris headed by the Nobel Prize winner Jacques Monod. This was during the Golden Age of molecular biology, when much could be imagined, and clear thinking and experimental elegance highly prized. In this environment, Austin showed how an outstanding puzzle in gene regulation could be solved by the clever utilization of simple genetic tools. During this time, he also developed an abiding passion for African sculpture and textiles, the Lewis Thomas Laboratory being but one of the lucky beneficiaries of his expertise and practiced eye.

At Princeton, where he was appointed an assistant professor in 1966, he continued work begun in Paris, publishing several classic papers of fundamental importance to our understanding of coordinated gene translation. He soon realized, however, that molecular biology was moving on, and that the genetic approaches with which he was familiar could be used to launch an attack on fundamental problems in developmental biology. This became the major focus of his research at Princeton.
Theories about how animals get their proper shape go back to at least Aristotle, who speculated endlessly in his *De Anima* on this topic. Seeking simplicity and building on his knowledge of simple systems, Austin decided to study the tiny fresh water bacterium *Caulobacter*, isolating his first exemplars from Lake Carnegie. *Caulobacter* is a bacterium that produces distinctive asymmetric daughter cells upon division, a model for the asymmetries so obvious in cell division in animal and plant cells. With his students and longstanding collaborator Noriko Ohta, he began a systematic genetic and molecular analysis of the origins of these asymmetries. Research of this sort—initiating an entirely new field—requires vision, scientific imagination, courage, and fortitude. This work is now widely seen as pioneering, and has led to many new insights into cell polarity, cell cycle organization and regulation, and, especially, how cells switch from one morphology to another. This work, it is fair to say, has inspired others to build on his science, thus advancing our understanding of bacterial morphogenesis in many, many ways.

Austin was promoted to associate professor in 1972 and later to full professor. In addition to his teaching and research at Princeton, always supported by competitive awards from the National Institutes of Health and the National Science Foundation, Austin served on the editorial board of the *Journal of Bacteriology*, and as associate editor of *Developmental Genetics*. He is a member of various scientific societies and a fellow of the American Academy of Microbiology.
Bob Pascal was born in New Orleans in 1954. He attended Louisiana State University, where he ran track and graduated magna cum laude with a B.S. in biochemistry. Entering Rice University on a National Science Foundation predoctoral fellowship, he studied demethylation reactions in cholesterol biosynthesis and received his Ph.D. in biochemistry in 1980. After two years at the Massachusetts Institute of Technology as a National Institutes of Health postdoctoral fellow, he joined the chemistry faculty at Princeton as an assistant professor. He received an Alfred P. Sloan Research Fellowship in 1987, and he was promoted to associate professor in 1988 and to professor in 1998. After more than 26 years at Princeton, he retired in 2009 and accepted the Bernard Villars Baus Chair in Chemistry at Tulane University.

Bob’s principal research interests are in the areas of biochemistry (enzyme mechanisms, design of enzyme inhibitors, and natural product biosynthesis) and physical organic chemistry. In recent years, his work centered on the synthesis and structural characterization of very large organic molecules and molecules whose geometries involve the extreme twisting of molecular groups at the peripheries of a central group—with shapes like molecular propellers. His synthesis and crystallization of very large molecules is especially well known—in recent years, for example, he synthesized and structurally characterized C294H198, a molecule that holds the record for having the largest number of carbon atoms ever induced into forming a crystal.

Bob is unquestionably one of the most interesting people you will ever meet. He has an infectious passion for life, and will, in a characteristically good-natured fashion, debate any topic with
anyone, any time. His chief outside activities are reading, running, cycling, photography, and amateur astronomy, and he has what he calls a “financially unhealthy” affinity for consumer electronics. All this, coupled with his Google-pedic knowledge of chemistry and affinity for the pyrotechnic, made him an immensely popular lecturer in general chemistry.
Mike Rothschild first came to Princeton in 1972 as a lecturer in economics and quickly rose to the rank of professor three years later. Mike is an economist with broad interests in social science. His 1963 B.A. from Reed College was in anthropology, his 1965 M.A. from Yale University was in international relations, and his 1969 Ph.D. from the Massachusetts Institute of Technology was in economics.

In the early 1970s, Mike published a string of groundbreaking papers studying decision making under uncertainty and showing the effects of imperfect and asymmetric information on economic outcomes. With Joseph Stiglitz, Mike proposed now-standard definitions of what it means for one random variable to be “riskier” than another random variable. He studied consumer behavior when the same good is offered at different prices and when the consumer does not know the distribution of prices. He studied the pricing behavior of firms when they are uncertain about demand and showed that a firm may end up setting the wrong price even when it optimally experiments to learn about the demand for its product. Arguably, Mike’s most important early work was a 1976 paper with Stiglitz on insurance markets in which insurance companies did not know the heterogeneous risk situations of their customers. Mike and Stiglitz showed that under certain circumstances a market equilibrium exists in which companies offer a menu of policies with different premiums and deductibles that separate customers into appropriate risk groups. This research is one of the landmarks in the field of information economics.
Mike left Princeton in 1976 for the University of Wisconsin and moved to the University of California—San Diego (UCSD) seven years later. His research over this period included papers on taxation, investment, jury-decision processes, and several important papers in finance. Mike’s research contributions led to recognition and awards: he became a fellow of the Econometric Society in 1974, received a Guggenheim Fellowship in 1978, became a fellow of the American Academy of Arts and Sciences in 1994, and in 2005 was chosen as a distinguished fellow of the American Economic Association.

In 1985, Mike decided to branch out from teaching and research, and he spent the next 17 years in university administration. Shortly after arriving at UCSD he became that university’s first dean of social sciences. Under his watch, the division grew dramatically in the number of students, faculty, departments, and programs. He presided over the launching of cognitive science, ethnic studies, and human development. During his deanship, the UCSD social sciences soared in the national rankings, reaching 10th nationally in the last National Research Council tally for 1996.

Mike was lured back to Princeton in 1995 to become the dean of the Woodrow Wilson School of Public and International Affairs. During his seven-year tenure as dean, Mike started the one-year Master in Public Policy program for mid-career professionals; the Program in Science, Technology, and Environmental Policy; the Center for the Study of Democratic Politics; and the Center for Health and Wellbeing. Under his leadership, the Wilson School added graduate policy workshops to the curriculum, expanded course offerings, added multi-year appointments of practitioners to the faculty, and enhanced professional development. Mike shared his dean duties with his trusted and loyal dog,
Rosie, who became an important part of the school’s community and accompanied Mike throughout campus.

Finally, Mike likes to wear a hardhat. At UCSD he oversaw the planning and construction of the Social Sciences Building, and at Princeton he built Wallace Hall and renovated Robertson Hall. The Princeton community may remember Mike most for turning Scudder Plaza from the home of a formal reflecting pool where guards kept people out of the fountain into a community wading pool that welcomes and attracts students, families, and children (many under the age of three) each summer evening.
Stuart Schwartz

Stu Schwartz joined the faculty as an assistant professor in 1966 after receiving his Ph.D. from the University of Michigan. For more than four decades, Stu has served the University, the School of Engineering and Applied Science, and the Department of Electrical Engineering as a committed teacher, adviser, and mentor. In his research, he has made important contributions to statistical signal processing and communication theory, specifically in the areas of detection and estimation, channel equalization, and adaptive and wireless communications.

Born in New York City on July 12, 1939, Stu received his B.S. and M.S. degrees in aeronautical engineering in 1961 from the Massachusetts Institute of Technology. While at MIT, he was associated with the Naval Supersonic Laboratory working on the design of high-speed wind tunnels, and the Instrumentation Laboratory (now the Draper Laboratories), working in the area of nonlinear, sampled-data systems. After graduation, he worked at the Jet Propulsion Laboratory in Pasadena, California, on the “man to the moon” project, focusing on problems in orbit estimation and spacecraft telemetry for the Ranger series of launches. He returned to school and received a Ph.D. in information and control engineering from the University of Michigan in 1966. He wrote his thesis, “An Empirical Bayes Technique in Communication Theory,” under the supervision of William Root.

After joining the electrical engineering department in 1966, he was promoted to associate professor in 1970 and full professor in 1976. In 1977, he assumed the additional position of associate dean for the School of Engineering and Applied Science and served in that position until 1980. He was responsible for the overall academic program of the school, with particular focus on
interdepartmental programs and freshman-year academic activities. He has, in the past, also served on a number of major University committees. He served as chair of the department from 1985 to 1994. During that period, the department grew from 13 to 24 faculty members. He instituted a computer engineering activity on both the undergraduate and graduate levels, an optical and opto-electronic teaching and research program, and established an advanced technology center (ATC) in photonics and opto-electronics materials (POEM). The POEM/ATC has received substantial capital funding from the New Jersey Commission on Science and Technology.

During the academic year 1972–73, he was a John S. Guggenheim Fellow and visiting associate professor at the electrical engineering department of the Technion in Haifa, Israel. During the academic year 1980–81, he was a visiting member of the technical staff of the Radio Research Laboratory at Bell Telephone Laboratories in Crawford Hill, New Jersey, working in the area of mobile telephony (wireless communications). He was a visiting professor at Dartmouth College and the University of California–Berkeley during the academic year 1989–90, and a visiting professor in the Image Sciences Laboratory at ETH, Zurich, Switzerland, from February to July, 1995.

In his research, Stu has been supported mainly by the National Science Foundation, Office of Naval Research, and the Army, and has supervised 34 Ph.D. theses since joining the faculty. He was one of the first researchers to use Fourier series methods in probability density estimation and related problems. With his first graduate student R. D. Martin, he introduced robust statistical procedures to signal detection problems in the engineering literature. He was one of the first to derive an estimator-correlator structure for an important class of digital communication problems. With a colleague at Bell Laboratories, Y. S. Yeh, he developed a very efficient technique to evaluate
sums of log-normal random variables. This has proved central for performance evaluations and probability of outage calculations in wireless communications under the realistic assumption of both fading and shadowing. In the area of wireless, he has worked on equalization of multi-user receivers in high-speed CDMA networks, adaptive and robust detection procedures, application of game theory to wireless communication networks, and radio source location. Stu is a fellow of the IEEE and served as president of the IEEE Information Theory Society.
Sculptor James Seawright will retire this semester after 40 years at Princeton. He was born on May 22, 1936, in Jackson and grew up in Greenwood, Mississippi. After taking a degree in English from the University of Mississippi, he entered the Navy, serving as an operations and engineering lieutenant. On board ships, he used his skill with machines to teach himself the fundamentals of sculpture.

Quickly recognizing his vocation as an artist, Jim moved to New York City when he was discharged. There he utilized his technical expertise first assisting the choreographer Alwin Nikolais by composing electronic musical scores and lighting effects for his dances, then as technical supervisor of the Columbia-Princeton Electronic Music Center, while he studied at the Art Students League. Some of his early works drew upon his experience in the sound laboratory to generate audio effects as well as movement. He continued to work with sound and lighting for several decades as the technical director of the dance company headed by his wife of 49 years, Mimi Garrad. In 1966, the prestigious Stable Gallery offered him a one-man show as soon as they saw what he had been doing in his small studio on the Lower East Side. That initial solo exhibition was so successful that he immediately earned recognition as one of the leading makers of kinetic sculpture. On the basis of that show he was invited to participate in the 1967 Whitney Annual, and Edmund Keeley invited him to teach at Princeton, where he stayed, directing the Program in Visual Arts for three decades and overseeing two renovations of the studios and the creation of the James M. Stewart ’32 Film Theater. During his directorship he orchestrated the transformation of status for artists working at Princeton by introducing tenure and
professorial ranks where “lecturer” status had been the rule when he entered the University. He expanded the Program in Visual Arts to include film and video as well as digital photography. He was the first faculty member to offer a course in computer-assisted imagery. In 2004, he was honored with the Howard T. Behrman Award for Distinguished Achievement in the Humanities.

In 1969, the Guggenheim Museum, the Corcoran Gallery in Washington, D.C., and the Institute for Contemporary Art in London were exhibiting kinetic pieces Jim made. After his second show at the Staples Gallery in 1970 (the same year he had a show at the Princeton University Art Museum), he began to receive so many commissions for large public works that he was largely unable to make smaller pieces for private collectors for many years. Those sculptures of his that are portable have been shown internationally and collected by major institutions including the Guggenheim Museum, the Wadsworth Atheneum (Hartford, Connecticut), and the Whitney Museum of American Art. The Princeton University Art Museum is currently in the process of acquiring one of his most recent sculptures.

In the 1980s, the challenges museums faced in maintaining moving sculpture led him to transfer for a while the motion at the heart of his work from within the sculptural object to its observers, by constructing static objects out of intricate designs of mirrors. For the most part these were large works commissioned for public spaces, such as the airports of Seattle-Tacoma and Boston. In the past decade he has returned to making kinetic sculpture. Jim and Mimi were among the pioneer artists who first moved into Soho in New York. Together with the Paula Cooper Gallery, they purchased and renovated a building on Wooster Street, where they maintained a sculpture studio and dance studio as well as their residence until 2007, when they relocated their home and work space to Middletown, New York.
T. Leslie Shear Jr. (known as “Bucky”) has spent his life between Princeton and Athens, Greece, where he was born on May 1, 1938. He received his B.A. summa cum laude from Princeton’s Department of Classics and his Ph.D. from the Department of Art and Archaeology in 1966. He began his academic career as an instructor and then an assistant professor of Greek and Latin at Bryn Mawr College, returning to Princeton in 1967. In 1968, he became field director of the American excavations in the Agora of Athens under the aegis of the American School of Classical Studies at Athens, a position he held until 1994. During his tenure, the excavations were greatly extended to the north, beyond the Piraeus railway line. These were rewarded with the discovery in 1981 of at least the corner of the famed Stoa Poikile, or Painted Stoa, built in the third quarter of the fifth century B.C. and painted by the greatest artists of the day.

Bucky’s dissertation was titled “Studies in the Early Projects of the Periklean Program.” Although never published, it is probably one of the most widely used documents by archaeologists and historians who seek to disentangle the complex history of the Athenian Acropolis under the great Athenian statesman.

Although much of his career has been spent on the excavation and the publication of the monuments of Athens, Bucky began his archaeological career at the Bronze Age site of Mycenae and then worked at Eleusis and Perati in Attica, at Corinth, and later at Morgantina in Sicily. His connection to Mycenae lasted many years and was cemented by his marriage to Ione Mylonas in 1959, the daughter of George Mylonas, who served for many years as director of the excavations. Bucky has regularly taught both
undergraduate and graduate courses on various aspects of the Greek Bronze Age.

As a member of the Department of Art and Archaeology, Bucky served as associate chair from 1976 to 1978 and again from 1982 to 1983. But his main role was director of the Program in Classical Archaeology, in which capacity he supervised the complex requirements of students in Graeco-Roman philology, history, art, and architecture. He also has served on a variety of committees of the American School of Classical Studies at Athens and the Archaeological Institute of America and lectured widely for both. Beyond his immediate professional responsibilities, he served on the nominating committee of the John D. and Catherine T. MacArthur Foundation in 1986 and was a trustee of the Alexander Proctor Foundation from 1982 to 1989.

Retirement will bring Bucky little rest. He is returning to his dissertation, which he intends to publish under the title Thousand-Talent Temples. His long association with the agora of Athens is to produce two monographs, one on the Stoa Basileios and the other on the great Hellenistic landmark of modern Athens, the Stoa of Attalos.
Yoshiaki Shimizu retires this year, after more than 25 years of teaching Japanese art history at Princeton. Yoshi is a man of many aspects: the Tokyo-born son of a Japanese scholar of English philology, he is now a naturalized American who studies Japanese art; art historian, museum curator, and painter; and teacher of a generation of scholars who occupy major academic and museum positions. Yoshi has been at the crossroads of Japan, the United States, and art for more than half a century.

Born in 1936 and raised in Tokyo and also rural Kyushu (where his family fled to escape American bombing during World War II), Yoshi moved to the United States in 1953. He attended St. Paul's School in New Hampshire, where his interest in art first emerged; indeed, he graduated with prizes in art (receiving an oil paint set) and in public speaking—the first signs of promise in two areas that later conjoined in his career as a teacher of art history. He then matriculated at Harvard University, but after his sophomore year left to spend several years traveling and studying art in New York, Boston, and Europe. He returned to Harvard in 1961, took his first art history and East Asian studies courses, and completed his degree in 1963. He returned to Japan for the first time since leaving 10 years earlier and visited the key sites of early Japanese art and architecture in Kyoto. He received his M.A. at the University of Kansas in 1968, writing a pioneering thesis on the 18th-century painter Itō Jakuchū; the senior Jakuchū scholar in Japan, Tsuji Nobuo, recently remarked on the trailblazing nature of Yoshi’s research, conceding that Yoshi had taken up Jakuchū even before he had.
That same year, Yoshi moved to Princeton to continue his graduate studies under the famed Japanese scholar Shūjirō Shimada, who had recently come to Princeton and made it a key center for the study of Japanese art history. Yoshi focused his studies on Muromachi-period ink painting, Shimada’s own specialty, and authored a Ph.D. thesis on the monk painter Mokuan Reien—the first comprehensive study in any language of this central figure in the Chan-Zen “apparition painting” mode. While finishing his thesis, he co-authored, with the late Carolyn Wheelwright (*81) (and with contributions by other Shimada pupils), *Japanese Ink Paintings from American Collections: The Muromachi Period: An Exhibition in Honor of Shūjirō Shimada*, a massive book cum catalog for an exhibition in honor of Shimada at the Princeton University Art Museum.

After finishing his graduate studies, Yoshi carved out a professional career that bridged the academy and the museum—deploying in equal measure the sensitivity to the object of a curator and the analytical tools transmitted by Shimada (himself a curator, before coming to Princeton), all informed by his training as an artist. He took up a teaching position at the University of California–Berkeley in 1975, and within three years was granted tenure. In 1979, he left Berkeley to become the curator of Japanese art at the Freer Gallery of Art in Washington, D.C. During these postgraduate years, in the early 1980s, Yoshi began to publish a series of innovative essays on a wide range of topics: narrative paintings by the Chan monk painter Yin Tuolu, seasonal paintings and poetry in early Japan, workshop management of the Kano painting studio, an essay on Zen art that was provocatively entitled “Zen art?” and a host of others on equally diverse themes that are still read and cited widely today. In 1984, he co-curated (with John Rosenfield, emeritus, Harvard University) a major exhibition of Japanese calligraphy at the Japan Society in New York.
In 1984, Yoshi returned to Princeton as professor of art and archaeology and took up the position that was formerly held by his teacher, Shūjirō Shimada, and a steady stream of young art historians came to study under his tutelage. At Princeton, Yoshi continued to publish on a wide range of art historical subjects and to curate major museum exhibitions. Most notable was an exhibition at the National Gallery of Art in Washington, D.C., in 1988, titled *Japan: The Shaping of Daimyo Culture 1185–1868*. A blockbuster in scale and groundbreaking in intellectual scope, it examined the dual ambitions of premodern Japanese warriors to excel at both the arts of war, as reflected in arms and armor and all that the warrior class did with those tools, and the arts of peace, as represented by paintings, lacquer, calligraphy, and other visual arts that the warriors either commissioned or produced themselves. His publishing outside the museum context continued unabated and with continuing impact, perhaps most famously in his essay titled “The Vegetable Nehan of Itō Jakuchū,” a revolutionary study of a painting by the artist featured in his Kansas M.A. thesis. The painting shows the often-depicted Nehan scene, the expiration of the historical Buddha, in novel fashion: the parts normally played by all manner of sentient life, including human, animal, and the Buddha, are taken by vegetables. Yoshi convincingly argued that the painting, previously interpreted as a parody, is tied to the Tendai Buddhist concept that all plants have a Buddha nature, and that Jakuchū refashioned the Nehan theme as a solemn response to the death of his brother, who headed the family’s greengrocer business in Kyoto.

Yoshi served as chair of the Department of Art and Archaeology from 1990 to 1992, and in 1992 was named the Frederick Marquand Professor of Art and Archaeology. His presence in the department has been marked by his wonderful, droll, but penetrating and often revealing sense of humor, which seems to represent
the way that he looks at this world. He has continued to broaden his scholarly range, issuing essays on the 18th-century realist painter Maruyama Ōkyō, on the collecting of Japanese art in America, and on ink painting. In 2007, he served as senior curatorial adviser for Awakenings: Zen Figure Painting in Medieval Japan, an exhibition at the Japan Society in New York, co-curated by his students Gregory Levine and Yukio Lippit.

To mark the occasion of his retirement, a two-day symposium this April at Princeton gathered friends, family, and colleagues to hear scholarly papers delivered by virtually every professional historian of Japanese art he taught at Princeton (and one at Berkeley). As these varied papers showed, Yoshi has modeled in his scholarship and teaching principles that have well served his students: his insistence on the central importance of the object, his rigorous analyses of the written evidence, and his attention to the craft of writing itself. Speaking of Yoshi to open the festivities, his colleague in Chinese art, Jerome Silbergeld, likened the attempt to characterize this multifaceted individual to blind men describing an elephant, so varied in its aspects; projected on the screen was a 19th-century print by Hokusai depicting a huge elephant with some dozen men clambering over and exploring it with their hands. The audience approved.

This spring, the Princeton University Art Museum hosted an exhibition titled, “Memorable Encounters From Hōnen to de Kooning: In Honor of Yoshiaki Shimizu.” Reflecting the numerous art interests of this many-sided man, the exhibition contained not only premodern Japanese and Chinese paintings, prints, and sculptures related to Yoshi’s scholarly work, but also more recent objects, such as modern Japanese ceramics, a lithograph by Willem de Kooning, and, as well, a small watercolor titled Self-portrait, dated 1957–58, and a large, colorful oil painting, titled Untitled, 1991, both by one Yoshiaki Shimizu.