

IFA NEWS

Newsletter of the Alumni Association of the Institute of Fine Arts
New York University

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From the Director:

by Jonathan Brown

I am very pleased that the Alumni Association has decided to revive the Alumni Newsletter—especially because it affords me an opportunity to report on the state of the Institute to its former students.

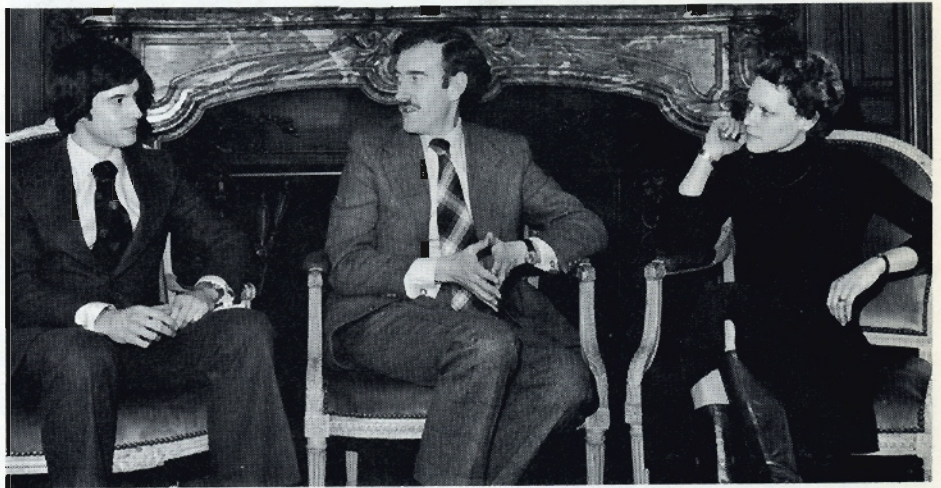
As you know, I became Director in September, 1973, succeeding Professor Craig Smyth, who had held the office for nearly a quarter century. Under Professor Smyth's distinguished leadership, the Institute attained its widely recognized pre-eminence in the fields of art history, museum training, and conservation. It is clear that the continuation of our strength in these areas is the principal goal for the future.

The formula for maintaining the excellence of the Institute is simply stated—to have the same fine faculty and student body that we now have. We can also take pride in the Institute's unique standing among graduate departments of art history: no other department is able to offer broader areas of study and research than we do.

However, this formula for excellence is becoming increasingly more difficult to maintain, for reasons that have little to do with the field of art history. The Institute of Fine Arts, like most institutions of higher learning in America, is feeling the effects of the dramatic turns that our economy has taken in the last few years. One does not have to be an economist or social scientist to predict that the years ahead will bring significant changes in our way of life. The Institute's job is to adapt successfully to this new age, as I believe that we have already begun to do.

The Institute of Fine Arts has been a financially autonomous branch of New York University since 1966. In 1972, the Board of Trustees, foreseeing future economic changes, began an endowment campaign aimed at establishing the Institute on a firm financial footing. This campaign is now over half-way to its goal, with the emphasis being placed initially on the endowment of professorships and fellowships. The campaign continues to go forward, and I am confident that we shall reach our goal in the near future.

(continued on p. 3)



Yale Kneeland

Director Brown, center, talks with *Marsyas* editor Edward Sullivan and Student Club Secretary Alison West.

Marsyas XVII Due This Spring

by Alice Donohue

Marsyas continues to be the only enduring art-historical periodical produced entirely by students, and, as an in-house publication, it still offers an unparalleled opportunity for the prompt publication of the most up-to-date research by those at the Institute.

The newest *Marsyas* (Volume XVII) is in press. An unusually large and varied issue, it is dedicated to Professor Stella Kramrisch, the scholar of Indian art who joined the Institute faculty twelve years ago, and it contains a brief biography and a bibliography of her writings for the years 1919 to 1975, written and compiled, respectively, by Joseph M. Dye. There are four articles on Oriental subjects: Elizabeth Rosen suggests a new date for the Begram Ivories; Steven Weintraub discusses Visvakarma, Elura; the attribution of both the Kibi and Ban Dainagon scrolls to Mitsunaga is upheld by Edward Sullivan; and a new reconstruction of the Cleveland *Winter and Spring* screen attributed to Shubun is offered by Ronald Otsuka.

The other papers show just as great a diversity: the subjects range from Urartian influence on early first millennium Iranian architecture (Elizabeth Johnson), through architectural convention on the Bayeux Tapestry (Vivian Mann), three astronomers in a thirteenth-century psalter (Joan Udovich), and Titian's relationship to the Paduan narrative tradition (Anita Moskowitz), to the iconography of a ceiling, attributed to Caravaggio, in the Casino of the Villa Ludovisi (Nancy Wallach). As usual, the issue closes with the abstracts of recently completed Institute dissertations. For the first time, the cover will feature the Scythian Slave[!].

The new editors-in-chief, Alice Donohue and Edward Sullivan, expect Volume XVII to appear this spring. The issue represents, as well, the work of editorial boards under Sheila Schwartz (1973-74) and P. Yule and Andrew Clark (1974-75). Members of the current editorial board are: Bart Campbell, Elizabeth Johnson, Michael Marrinan, William Olander, and Dale Stulz.



Roy Neuberger, President Sawhill, Alexander Marchessini, and Lauder Greenway, l. to r., gather at Council meeting.

Yale Kneeland

Council of Friends Organized

by Donald Gray

At a meeting on May 7, 1975, the Board of Trustees endorsed the creation of a new category of supporters for the Institute, to be known as the Council of Friends of the Institute of Fine Arts. Membership will be by invitation, and the minimum annual contribution will be \$250.00.

The Council of Friends has three main purposes. One is to broaden the Institute's base of support. It was thought that the school's name and function were too little known, especially among younger patrons of the arts. The second purpose of the Council is to develop an annual fund that can be devoted to items not normally covered by the budget, such as fellowships and archival material. The third purpose is to provide a forum for an exchange of ideas between all sectors of the art world—collectors, scholars, historians, curators, anyone with an interest in the field of fine arts.

Members of the Council of Friends will meet at a series of receptions to be held during the academic year. They will also be invited on private visits to important exhibitions and collections. A particularly successful example of the latter was a tour of the new Islamic Galleries at the Metropolitan Museum of Art, led by Richard Ettinghausen.

At the Duke House on the evening of February 18, another meeting of the Council was held. It began with an illustrated lecture, by Professor Donald P. Hansen, on the excavations at al-Hiba, Iraq. Dr. Hansen had just returned from three months of work in the field there. After his talk, the group gathered for refreshments in the Oak Room.

John L. Loeb

Elected Chairman of Board of Trustees

John L. Loeb, banker and philanthropist, was elected the chairman of the Board of Trustees of the Institute in 1973, succeeding Charles M. Wrightsman.

Mr. Loeb is senior partner of Loeb, Rhoades & Company, the investment banking and brokerage firm that he helped found in 1931. He has been a trustee of N.Y.U. since 1965.

Mr. Loeb was born in St. Louis and educated at Dartmouth and Harvard, from which he received his degree with honors in 1924. In 1926 he married Frances Lehman of New York; the couple has five children.

Formerly Mr. Loeb was a member of the Board of Governors of the New York Stock Exchange, and, during World War II, he served in the Treasury Department and Office of War Mobilization. Since 1967, he has been a member of the Department of State's advisory committee on international business problems.

He has served as a member of the board of the Beekman Downtown Hospital and as a trustee of the Museum of Modern Art, the John F. Kennedy Memorial Library, Temple Emanu-El, and the Winston Churchill Foundation of the United States. Other philanthropic activities include his being a member of the Harvard Board of Overseers from 1962 to 1968, the chairman of the Overseers Committee to Visit Harvard's School of Design and Visual Arts from 1963 to 1968, and a member of the visiting committee to the Graduate School of Design until 1973.

Hugo Buchthal Goes to Princeton Institute

by Thomas F. Mathews

After ten years at the IFA in which he produced a corps of enthusiastic young Byzantinists, numerous articles, and two major books on manuscript illumination, Professor Hugo Buchthal has retired to find more time for his own research. Spending the current year at the Institute for Advanced Study in Princeton, he is preparing a series of studies on Byzantine illuminations for the Pierpont Morgan Library while looking after the last publication details of a volume on miniature painting of the Paleologan period, in collaboration with Hans Belting.

His American students saw only one phase of Professor Buchthal's remarkably diverse and productive career. When Hugo Buchthal took his doctorate at Hamburg in 1933, he was only 23 years old and had spent barely three months writing his dissertation. That was not the way he planned it, but necessity made haste a virtue. That was the year Hitler dismissed all Jewish personnel from university service, and it was only with difficulty that Erwin Panofsky, Buchthal's mentor, managed a final visit to Hamburg to oversee the accelerated exams of his last students there.

In the ensuing diaspora, Buchthal followed the move of the Warburg Institute to London where he served as librarian and professor before his appointment at N.Y.U. Those were years of wide-ranging exploration, including seasons in Jerusalem and Beirut (where skiing and mountain climbing were not less important than libraries); the resulting publications soon established Buchthal's reputation as one of the leading medievalists of the century. His bibliography reveals that kind of breadth of learning that we have come to take for granted in his generation of German art-historians. Though concentrated on problems of manuscript illumination, his publications range from Late Roman to Islamic and Indian, and from the art of Christian Syria and Ethiopia to all periods of Byzantine and Western Medieval art.

His recognition has been as international as his range of scholarship. Among other honors, Hugo Buchthal has been awarded the Prix Schlumberger of the Académie des Inscriptions et Belles Lettres, has been made Fellow of the Society of Antiquaries and of the British Academy, and has been appointed three times to the Institute for Advanced Study, Princeton.

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About:

The Faculty

Four forthcoming publications by members of the Institute faculty have special interest in this Bicentennial year. Henry-Russell Hitchcock, who came to the Institute in 1969 after his retirement from Smith College, expects his *Temples of Democracy: The State Capitols of the United States* to be published by Harcourt Brace Jovanovich in August. Written with William Seale, the book covers all the capitols of all fifty states from the first colonial building at Williamsburg of 1699 to the Hawaii state capitol of 1967-70 in Honolulu. Professor Hitchcock is also at work revising his volume in the Pelican series, *Architecture: Nineteenth and Twentieth Centuries*, including an updating of the bibliography and notes, for a new paperback edition due this summer. His book *Kevin Roche, John Dinkeloo and Associates* was published in 1975 in Tokyo (in Japanese) and in Geneva (in French, German, and English).

Professor Robert Rosenblum has contributed an essay to the catalogue of a most interesting exhibition—to celebrate the Bicentennial, the U.S. Department of the Interior commissioned forty-five realist artists to paint scenes of properties under the Department's jurisdiction. These works, numbering seventy-eight in all, depict such varied subjects as the *Grand Canyon* (Vincent Arcilesi) and the *Coke Works at Clairton, Pa.* (Rackstraw Downes). The show will be seen in various American cities in the next two years. *Art in America* printed an abbreviated version of Mr. Rosenblum's essay in its "American Landscape" issue of January-February, 1976. Mr. Rosenblum also has written an essay for the catalogue of the Museum of Modern Art's Bicentennial exhibition. Entitled "The Natural Paradise," the show will be a survey of American landscape painting from the nineteenth century through Abstract Expressionism; it will open in September. Mr. Rosenblum has been appointed to the new Henry Ittleson, Jr. chair in modern art, which was given by the Ittleson Foundation to the Institute of Fine Arts in 1975.

The fourth work related to the Bicentennial honoring of American independence is Marvin Trachtenberg's *The Statue of Liberty*, a study of the colossal figure in New York harbor. The book has just appeared as the sixteenth volume in the Art in Context series (Allen Lane, Penguin Books; published in the U.S. by Viking). Professor Trachtenberg is continuing his research on Trecento architecture in Italy and on Brunelleschi during his leave of absence this spring.

There have been three additions to the Institute faculty in the past year or two. Evelyn B. Harrison, an authority on ancient Greek sculpture, joined the faculty in 1974. She previously taught at Columbia and Princeton, and, at the Institute, she has been appointed Edith Kitzmiller Professor of the History of Fine Arts. Miss Harrison received her B.A. from Barnard College and her graduate degrees from Columbia. Her major publishing project is concerned with the sculpture excavated at the Athenian Agora.

Assistant Professor Jim M. Jordan received his Ph.D. from the Institute in 1974, writing his thesis on "Paul Klee and Cubism, 1912-1926," and he came to the Institute that same year from the University of Maryland. He expects the thesis, which earned N.Y.U.'s James C. Healey award as the year's outstanding dissertation in the non-sciences, to appear as a book, and he has written papers on Arthur Dove, Arshile Gorky, and Paul Klee. Professor Jordan received his B.F.A. and M.F.A. from the University of Iowa. In 1968, while a student at the Institute, he was invited by Professor Robert Goldwater to collaborate on a study of Gorky that will come out as *The Paintings of Arshile Gorky: A Critical Catalogue*, by Mr. Jordan and the late Mr. Goldwater.

Professor Thomas F. Mathews returned to the Institute in 1975, after teaching at the University of California at Los Angeles. He received his degree in 1970; the book developed from his dissertation, *Early Churches of Constantinople: Architecture and Liturgy* (Pennsylvania State University Press, 1971) was one of two architectural histories that were awarded the Alice Davis Hitchcock Book Award in 1972 by the Society of Architectural Historians (this award was established in 1954 by Henry-Russell Hitchcock in honor of his mother, who died in 1952). Professor Mathews has also produced *The Byzantine Churches of Istanbul, A Photographic Survey*, issued by the same university press in December, 1975.

The visiting professors this academic year are Anthony M. Clark and Christopher White. In the fall term, Mr. Clark taught a seminar on a field in which he has special expertise, "Eighteenth-Century Roman Painting." He is at work on two books, one on that subject and another on Pompeo Batoni. In the spring term, Mr. White, of the Paul Mellon Centre for Studies in British Art, London, is offering a seminar on "Rubens and Rembrandt as Draughtsmen."

Program Committee Sponsors Lectures

by Ronny H. Cohen

In 1975-76, the Graduate Student Club Program Committee's major activity is organizing the Friday afternoon lecture series. Leading scholars and critics from a variety of fields are invited to give hour-long lectures on subjects of their choice. Friday tea follows, providing an especially pleasant atmosphere in which to meet and talk with speakers.

The committee members, who include, beside myself, Manuela Hoelterhoff and Jorge Garcia-Tuduri, pay special attention to publicizing the lectures to other graduate students and faculties at N.Y.U. and to other art history departments in the city, including those at Hunter, Columbia, Queens, and the City University Graduate Center. We lack funds, however, to print and mail notices to local alumni. In fact, the Student Club is unable to pay speakers in the spring semester even the traditional honorarium of \$50, and we must rely instead on the generosity of those willing to share their knowledge with the Institute community for the sake of scholarship.

Among the speakers in the fall term were Dr. Lucas Wuthruth of the Swiss National Museum in Zurich, Carol Duncan of Ramapo College, Vasili Christides of Columbia University, Max Kozloff, senior editor of *Artforum*, Linda Nochlin of Vassar College and the City University, Francis O'Connor, New Deal historian, and Lucy Lippard, art critic. Their lectures ranged in period from ancient to contemporary art and in media from maps to photographs.

From the Director:

(continued from p. 1)

Paralleling changes in the economic structure of the country are changes in the field of art history itself, as both a profession and a humanistic discipline. Traditional methods of inquiry are being supplemented by new approaches to the subject. Fields once regarded as marginal or secondary are now moving to the center of the discipline. It will be the Institute's responsibility to identify and develop the best of these new ideas and methods, while at the same time continuing to preserve the traditional strengths of our field.

It is a time, then, both for consolidation—of our financial and art-historical strengths—and for change—in adapting to new ideas and new social structures. Our thinking must be governed by a commitment to excellence and to diversity, to tradition and to experimentation. Given the present high standard of our faculty and student body, I know that we can meet this challenge and can maintain our position of leadership in the field of art history.

ALUMNI NOTES:

Who has been doing what.

by Bernard S. Myers

We hope that these notes will inspire many others to write us about their work. It doesn't have to be an elaborate report: just give us the facts and we'll try to fashion something for the reader.

Mirella Levi D'Ancona

Dr. D'Ancona, who has been a Professor of Art at Hunter College of The City University of New York for some time, claims not to have much in the way of news to offer. She has, how-

ever, published sixty-three articles and books over the years and has in her modest way been listed in the *Directory of American Scholars*, *International Scholars Directory*, *Dictionary of International Biographies*, *Contemporary Authors*, and the *World's Who's Who of Women*.

Beatrice Farwell

Beatrice Farwell left the Metropolitan Museum's Education Department for a post at the University of California, Santa Barbara, where she has recently been promoted from Lecturer to Associate Professor. She has recently received her Ph.D. from U.C.L.A. ("Manet and Nude") and, benefiting from a 1974-5 sabbatical, worked in Paris on the French lithographic industry and popular imagery in France (1800-1860) under a grant from the American Council of Learned Societies. Dr. Farwell has recently published a significant study of "Courbet's *Baigneuses* and the Rhetorical Feminine Image" in the 1972 *Art News Annual* symposium, *Woman as Sex Object*, edited by Linda Nochlin and Thomas B. Hess. Her article on "Manet's *Nympe Surprise*" appeared in the *Burlington Magazine* in April, 1975.

Helen M. Franc

After a long stint as Managing Editor of the old *Art in America* (where our own Robert Goldwater was Editor-in-Chief) and a period at Harry Abrams Publishers, Ms. Franc went to the Museum of Modern Art as Assistant to the Director and Editor-in-Chief, a post from which she ultimately "retired" in 1971. She continued to work on various projects for the Museum, however, and also took a leading role in the preparation of the *Festschrift for Millard Meiss* (Irving Lavin and John Plummer, Eds.). She will shortly be bringing out her (and Jean Lipman's—another IFA alumna, by the way) *Bright Stars: American Painting and Sculpture since 1776*. Helen Franc's own *Invitation to See: 125 Paintings from the Museum of Modern Art* appeared in 1973.

Milton F. Kirchman

Another very old friend of the writer and originally a Renaissance and Mannerist scholar of considerable ability, Mr. Kirchman changed over to the practice of architecture. He is a member of the American Institute of Architects and a Fellow of the American Society of Civil Engineers. Kirchman, who holds degrees in both architecture and engineering, as well as an M.A. in art history, was awarded a Ph.D. last year for his work at Columbia in the history of art after leaving the Institute. His teaching career included work at

N.Y.U.'s School of Architecture, Brooklyn College, and Pratt Institute.

During the past few years Kirchman has been very active as a Member of the Board of the N.Y. City Health and Hospitals Corporation, the largest municipal corporation of its kind in the world. The Corporation operates nineteen hospitals and other care centers and is affiliated with a number of nursing and medical schools. Kirchman is a member of the Corporation's Capital Committee, which oversees a tremendous building program of new hospital facilities. One of the activities of special interest to our own alumni is the Art Advisory Board, delegated by Mr. Kirchman's Capital Committee to choose works of art for these new facilities.

Dean McKenzie

Professor McKenzie of the University of Oregon, who is making a name for himself as a scholar in the field of Slavic and Byzantine art, has spent a recent sabbatical year (1972-3) most profitably conducting a tour sponsored by the Archaeological Institute of America (whose Oregon chapter is headed by McKenzie). The tour visited a number of important sites (primarily Byzantine) in the USSR, Bulgaria, and Rumania. In addition, he spent time in Athens, Crete, and Israel.

During the spring of 1973, in the course of this great sabbatical year, Prof. McKenzie traveled by car through Northwest Greece, Yugoslavia, Austria, Czechoslovakia, Poland, and Germany, giving lectures at the Universities of Zagreb, Prague (Charles University), and Copenhagen.

Dr. McKenzie is planning a work on Carpathian icons in Poland under an IREX grant and in collaboration with the Chief Conservationist of the Ethnographical Museum in Warsaw.

Ida E. Rubin

A veteran alumna of the Institute of Fine Arts and a devoted worker for its many causes over the years, Ms. Rubin reports she has helped launch an exhibition of Morris Graves drawings, traveling from the University of Oregon's Museum of Art to the Tacoma Art Museum and the Phillips Collection. Ida Rubin has not only organized this show for the American Federation of Arts (some fifty-five drawings covering Graves's work from 1937 to 1970) but has also been the editor of a volume on Graves, published for The Drawing Society by the New York Graphic Society, that appeared in 1975. Ms. Rubin's book is the fourth in a series of monographs by the Drawing Society on outstanding contemporary artists as draftsmen.



Yale Kneeland

Librarian Mrs. Samuel

Evelyn Samuel Is IFA Librarian

Students at the Institute during the past nine years will be happy to learn that Mrs. Evelyn Samuel, who joined the library staff as Acquisitions Librarian in 1967, has been appointed the Librarian of the Institute of Fine Arts.

Mrs. Samuel herself expresses enthusiasm about her new position. Though she recognizes the many challenges of the job, she sees the collection as a remarkably effective one, despite its having been developed relatively recently, and she hopes to maintain the library's convenience and pleasant atmosphere.

An experimental venture about which she is optimistic involves a computerized cataloguing network in which N.Y.U. participates. Employing a computer terminal at the Bobst Library at Washington Square, this innovative system can produce complete catalogue cards ready for filing.

Mrs. Samuel earned a B.A. from Hunter College, an M.A. in art history from the Institute, and a master's degree in library service from Columbia. She lives in Rego Park, Queens, and has two married sons.

About: al-Hiba

by Melissa Meighan

One of the attractions and rewards of studying Ancient Near Eastern Art and Archaeology at the Institute is spending a season of field work at al-Hiba, or ancient Lagash, an important Sumerian city that lies on the northeastern edge of the beautiful marshes of Southern Iraq.

It all starts with an airplane trip to Baghdad. A week or more is spent in the city—visiting the Iraqi Department of Antiquities to get various permits and visas, tracking down the temporarily lost shipment of clothes and equipment from New York, shopping for expedition supplies at the suq or bazaar, and, of course, visiting the remarkable Iraq Museum, a treasury of material excavated in Iraq.

To reach al-Hiba from Baghdad, five or six hours are spent in minibuses on both asphalt and dirt roads, and then another hour or two in an open boat, whose form we have often seen on third millennium cylinder seals. This boat, or tarada, travels on canals that are the roadways and life-support systems for much of southeastern Iraq today, just as they were in antiquity. Strung along the banks of our canal, called Abu Simach or Father of Fish, are scenes of a way of life that, like the canals, has not changed for centuries. These scenes are often inaccessible to foreigners in the Near East because villages of the type around al-Hiba are not found along modern roadways. The canal, on the other hand, as it is not only the means of transport, but also the source of water, attracts the people and their animals to cluster on its banks.

At the time of our arrival at the canal, the group representing the fourth season (1975-76) of the American Expedition to al-Hiba, Iraq, jointly sponsored by the Metropolitan Museum of Art and the Institute, consisted of Dr. Vaughn Crawford, Curator of Ancient Near Eastern Art at the Metropolitan Museum, and his wife, Judy, Sally Dunham of Columbia University, and, from the IFA, Dr. Donald P. Hansen and aspiring archaeologists Karen Briggs and myself. Later additions were Suzanne Heim of the IFA and Richard Fazzini of the IFA and the Brooklyn Museum. Unfortunately, when we did arrive at the canal, its water level, which is controlled by flood gates, was very low, and so our journey had to be made in two stages. About two thirds of the way to the mound we stopped at a local sheik's guest house, where we were welcomed and given tea while our hundreds of pounds of baggage and equipment were transferred to several small boats; they enabled us to reach our destination, the last stop on the canal before it empties into the marsh. Finally, by the light of a full moon and flickering lamps we arrived at our camp of twelve reed mudhifs (glorious arched structures whose form also dates back to antiquity), which perch on the edge of the archaeological mound itself.

But enough of the romance and on to scenes of our daily routine. The area being excavated this season was part of a temple complex called the E-Bagara, or House of Yoghurt, which was dedicated to Ningirsu, the storm god and city god of ancient Lagash. In fact, judging by the amount of rain (and, therefore, mud) that we had, we could not help feeling that he still lives in the neighborhood. The various jobs done by the student archaeologists were: overseeing the excavation; helping Dr. Hansen survey and map the excavation; learning to draw archaeological sections; sorting and drawing pottery; overall supervising of pottery (Karen Briggs); cleaning and cataloguing the excavated objects (my job); and cleaning and cataloguing the bones (Sally Dunham). Many other little jobs always needed doing, such as wandering over the mound looking for permanent surveying points, which are half buried and virtually invisible; pushing the tractor; learning to bake the clay tablets and jar sealings with cylinder-seal impressions on them; sweeping dust or hanging rain-soaked clothes out to dry; or making Christmas tree ornaments, that is, after making the tree.



James H. Frantz

Guard Ghazai in front of mudhifs at al-Hiba.

At around six a.m. the normal day begins with the sunrise—a wonderful way to start the day. Breakfast follows and might include our excellent cook's first attempt at pancakes, or on a very cold day, a bowl of delicious lentil soup. When it is your day "on duty" as overseer, you must be at the area under excavation when work starts at seven. The responsibility of overseer is to record all that turns up during that day: newly uncovered architectural features or new phases or details of features already exposed, noting methods of construction revealed, and, of course, describing in detail the context of any object found. All of this information is immediately documented by Polaroid camera, a rather temperamental machine when either icy cold or broiling hot, which it often was. These notes are written up later in a more complete form and, with the Polaroid photographs, are entered into the Field Book, which is the permanent record of the excavation as it develops. This observing and note-taking process is broken by time spent learning actually to dig. Under the watchful eye of our foreman, or one of the other specially trained workmen, we are given the small excavating pick and set to work—which means learning to differentiate sun-dried mud debris from sun-dried mud plaster and sun-dried mud brick. This process requires three senses, sight, sound, and touch; even using all of them, it remains quite difficult. Dr. Hansen's assurances that the architecture of the Early Dynastic period is perhaps the most difficult to excavate because of the building techniques raise the spirits only slightly. The day on the mound might include, as it did this season, the discovery of an important inscribed stone stele, adding new and significant information to the history of the kings of ancient Lagash and provoking a dance by our local workmen in celebration of the find. At four p.m. the work stops. The ride home in our red wagon, pulled behind the tractor, is sometimes filled with the silence brought on by exhaustion and on other days is an occasion for an enthusiastic exchange of Arabic and English songs and poetry among the workmen and ourselves. As the sun sets we have mail from home, tea, and homemade cake or baklava. The evenings are occupied with work, studying Arabic, reading, and perhaps a wild game of Canasta.

This daily routine, which is called "G43.3027, Archaeological Fieldwork in Iraq" in the Institute's Announcement of Courses, is a learning process whose depth and breadth is difficult to explain. The actual techniques of excavation in all their many aspects give the student not only a strong basis for his own training as a field archaeologist, but also a new sense of perspective in reading and analyzing the work of others. We experienced a great enrichment of our understanding of the Ancient Near East that could only have come from living for three months in a physical environment still very much the same as it was for the Sumerians and from being exposed to people whose way of life is, in many aspects, also unchanged.

Many New Fellowships Are Now Available for Museum Training

by Charles Little

In recent years a number of Institute of Fine Arts graduates have been successfully finding careers in museums all over the country. This should come as no surprise in light of the long-standing relationship between the Institute and the Metropolitan Museum of Art, especially the jointly sponsored Museum Training Program. The aim of the program is the active participation of the student in the issues of connoisseurship, exhibition planning, purchasing of objects, and research. The program is presently organized as a three-semester series, culminating with an internship within a department at the museum.

The Institute has been fortunate to have the generous support of the Ford Foundation for three separate three-year fellowships for a doctoral program of study. This Advanced Museum Training Program was begun in 1969 and is being phased out after 1975 because of overall national cutbacks in the Ford grants. For the next two years

there will be some support from the National Endowment for the Arts for museum training, in addition to two Kevorkian Fund Fellowships for study in Ancient Near Eastern and Islamic art. However, the Metropolitan Museum has in recent years greatly increased its fellowships for graduate students. Among those now available are the Chester Dale Fellowship, Henry Ittle-son, Jr. Scholarship, Andrew W. Mellon Fellowships, J. Clawson Mills Scholarship, Rockefeller Fellowships, and Summer Graduate Assistantships. Just this year three additional fellowships have been announced: two endowed Theodore Rousseau Fellowships, one presented by the Metropolitan Museum and one by the Institute, to train students planning to enter museums as curators of painting by enabling them to undertake related study in Europe; the third is The Classical Fellowship for a candidate preparing a dissertation on Greek and Roman Art.

These fellowships enormously increase the opportunities for students. At the Metropolitan Museum there are currently a number of curators who have had preparatory training through the Institute Program or fellowships. To mention just a few of the younger and more recent additions: in the Department of Western European Arts, James Draper and Penelope Hunter Stiebel; in the Egyptian Department, Lynn Liebling; in the Department of European Paintings, Katharine Baetjer and Charles S. Moffett; and in the Department of Medieval Art, Charles Little. In addition, some special projects of the Museum have been awarded in the past few years to Institute students and graduates: Eric Zafran, for research and assisting on the catalogue of Flemish painting; Ian McGee for a catalogue of medieval tapestries in the Metropolitan Museum; Robert Bianchi for research in connection with the new installation of the Egyptian galleries.

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