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Princeton University

PRINCETON, NEW JERSEY 08540

PRESIDENT'S ROOM

October 4, 1972

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

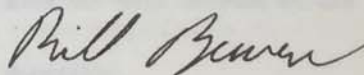
Dear Mr. Barr:

→ The opening in Princeton on Saturday, December 2 of the exhibition "Selections from the Norton Simon, Inc. Museum of Art" will be an important and exciting event for this University community and for the entire world of art. The Art Museum and the Friends of the Art Museum will be inviting you to a dinner that night in honor of the Board of Directors of Norton Simon, Inc., and a reception to celebrate the opening of the exhibit. I am writing now on their behalf to ask you to hold that date on your calendar.

This exhibition will comprise over one hundred works. It will be the first time so many paintings, watercolors, and sculptures from the Norton Simon, Inc. Museum of Art collection have been displayed as a group anywhere in the world. The collection will be on display for one full calendar year, thereby enabling Princeton's Department of Art and Archaeology to teach from these outstanding works for an extended period of time. This exhibition has been made possible by cooperation between Norton Simon, Inc., and Princeton University which marks a new -- and potentially most rewarding -- avenue in corporate support for universities.

When you do receive your formal invitation to attend the dinner and opening, I hope that your response will be a positive one and that you will be able to join us in Princeton for this special occasion.

Sincerely,



William G. Bowen

WGB/kmg

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PRINCETON UNIVERSITY • ALUMNI COLLECTORS EXHIBITION

McCormick Hall Princeton New Jersey 08540 Tel. (609) 452-3772 (609) 924-7900

FRANK E. TAPLIN '37
Chairman
Executive Committee
WEN FONG '51
Chairman, Department of
Art and Archaeology
P. J. KELLEHER *47
Director, The Art Museum
HEDY B. LANDMAN
Executive Director

ADVISORY COMMITTEE:

Alfred H. Barr, Jr. '22
John Coolidge
Blake-More Godwin '16
Philip Hofer
Thomas P. F. Hoving '53
A. Hyatt Mayor '22
Millard Meiss '26
William M. Milliken '11
Andrew C. Ritchie
Craig H. Smyth '38

July 25, 1972

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York 10028

Dear Mr. Barr:

The Alumni Collectors' Exhibition has closed, and I wish to give you a brief report on the success of this undertaking.

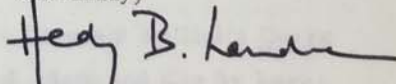
You saw the handsome hanging of the show in the galleries, and I hope you enjoyed the evening of the preview.

The lenders who saw the show were most pleased with the company in which their works of art were shown in the galleries. I have received many letters from them attesting to their pleasure in having participated in the exhibition. The press reviews were most favorable and the response from the public was overwhelming. We had to extend the museum hours and hire extra guards to accommodate our visitors. During the five weeks 27,500 people came to see the show--about half of the total attendance for all of last year's 52 weeks.

Most important perhaps, our visitors were impressed with the quality of the exhibited works, and over one thousand of them bought the 192-page catalogue, to have a lasting remembrance of the exhibition.

I am grateful for all you did to help make this show a success, and am happy to be able to give you this account of its outcome.

Cordially,



Hedy B. Landman
Executive Director

HBL:lg

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JOINT RELEASE FROM:

Norton Simon, Inc. Museum of Art
3440 Wilshire Boulevard, Suite 1216
Los Angeles, California 90010

Department of Public Information
Princeton University
Princeton, N.J. 08540
Telephone: (609) 452-3602

Release: Tuesday, March 21, 1972

Princeton, N.J., Mar. 20 -- Selections of works from one of the world's great art collections -- the Norton Simon, Inc. Museum of Art -- will go on view at Princeton University this December in a major exhibition lasting at least one year as the feature of the University Art Museum's main upper galleries.

Arrangements for the exhibition -- which will include 62 paintings, 10 watercolors and 21 pieces of sculpture -- have just been completed jointly by Princeton and the Norton Simon, Inc. Museum of Art. Mr. Simon, the Los Angeles industrialist and civic leader, is president of the Norton Simon, Inc. Museum of Art. The Museum, which is supported by Norton Simon Inc., one of the largest consumer-product corporations in America, is the most distinguished corporately supported collection in the United States.

To go on display at Princeton will be a selection of some of the Museum's finest holdings in European art, from the 15th through the 20th centuries, with a particular emphasis in Impressionist and Post-Impressionist paintings. Dr. Patrick J. Kelleher, Director of the Art Museum, Princeton University, noted that this would be the first extensive showing of the collection. "Although masterpieces from it have been shown individually," he said, "the scope and depth of the collection have thus far been something of a mystery to the public."

Among the masterpieces to be shown are Giovanni Bellini's Goerg Fugger, Bassano's Flight into Egypt, the life-sized Adam and Eve by Lucas Cranach the Elder, van Dyck's Marchesa Lomellini Durazzo, and van Gogh's Portrait of the Artist's Mother. There will be works already shown in many great museums including the Metropolitan Museum of Art and the National Gallery, as well as a large number of pieces never seen by an extensive public before. Impressionism and Post-Impressionism are richly represented by major works by Monet, Cézanne, Renoir, and a superb group of four Degas

-more

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2 - Simon Art at Princeton

paintings and pastels, including The Ironers, as well as two of his sculptures. There will be five paintings and three sculptures by Picasso, and three paintings and the four bronze Backs by Matisse. Among the sculptures there will be works by Brancusi, Lipchitz, Maillol, Moore and Rodin.

The selection has been made deliberately to cover a broad span of European art history rather than concentrating on any single period. In making the joint announcement of the exhibition, Mr. Simon remarked that he was attracted by Princeton's philosophy of a "teaching museum," and the idea that such an exhibition would be used widely by the teaching program of the Department of Art and Archaeology. The Department faculty is prepared to tailor parts of their courses around the exhibition.

As a teaching tool, a catalogue of the exhibition is now being prepared -- the first such catalogue of works from the Norton Simon, Inc. Museum of Art. Mr. Simon will write the Introduction in which he will discuss the history and philosophy of the Norton Simon, Inc. Museum of Art. In addition to individual catalogue entries, the volume will also feature short essays by members of the Princeton faculty and other distinguished Princeton-trained art historians. The editor of the catalogue is Mr. David W. Steadman, Assistant Director for Administration of the University's Museum.

Mr. Steadman noted that "since many of the paintings are so well known, the purpose of such a teaching catalogue is not to add to scholarly research. Rather we see it as an opportunity to practice the fine art of teaching with first-rate works of art. Each essay writer will endeavor to point out to the viewer what to see and what to look for in these splendid works."

Noting that the works in the proposed exhibition will come from the Norton Simon, Inc. Museum of Art, which is supported by Norton Simon, Inc., Dr. Wen Fong, Chairman of Princeton's Department of Art and Archaeology, said: "The most exciting aspect of this exhibition will be its impact on our teaching and reserach programs. So far, our corporations and foundations have made grants to art museums for special projects and exhibitions. The exhibi tion at Princeton, however, is a unique cooperation between a corporately supported collection and a university's teaching program. Dr. Fong concluded, "While the East Coast exhibition of these works is in itself a major event in the art world, the fact that it is done in conjunction with the teaching programs of a major university should underline a significant direction for future corporate and foundation support for humanities and visual arts."

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Princeton
1969

THE ART MUSEUM

Princeton University

presents

THE ALFRED STIEGLITZ MEMORIAL LECTURES ON PHOTOGRAPHY

established by Mr. David H. McAlpin, Class of 1920

FOUR LECTURES WILL BE GIVEN IN MCCORMICK HALL 101 BEGINNING

Tuesday, October 14, 1969 at 8:30 p.m.

ANSEL ADAMS: The Challenge to Creative Photography

Mr. Adams' epic statements on the American landscape have made him internationally known. A prolific producer of fine photographic prints, portfolios and books he is as well a tireless traveller, teacher and consultant on the art of photography. In 1931 he became co-founder of Group f/64, whose aim was to "exhibit and explore the expressive potentials of 'pure' photograph". In 1936 he held a one man show at "An American Place", Alfred Stieglitz' famous gallery in New York, and in 1940 he assisted David H. McAlpin and Beaumont Newhall in establishing the first department of photography as a fine art at the Museum of Modern Art, New York. He also organized in 1946, the first department of photography at the California School of Fine Arts. Among the many awards and grants bestowed on him, Mr. Adams received a Guggenheim Fellowship to photograph the National Parks in America and Hawaii; 1966 was Elected Fellow, American Academy of Arts & Sciences. Among the books he published are: "Making a Photograph" (1935), "My Camera in Yosemite Valley" (1949) and "These We Inherit" (1962).

Thursday, October 23, 1969 at 8:30 p.m.

BEAUMONT NEWHALL: Photography from 1900 to 1940: The Search for New Directions

The Director of George Eastman House, Rochester, N. Y. and a member of its Board of Trustees, Mr. Newhall is universally recognized as a pioneer in establishing photography as an expressive art medium. He was one of the first to organize photographic exhibitions on an international scale. One of the largest of these he directed in 1937, for the Museum of Modern Art, N. Y. It consisted of 841 photographs that had been drawn from European and American collections. Mr. Newhall's perhaps best known book "History of Photography", now in its fourth revised edition, derived from this show. Another direct result was the establishment in 1940 at that Museum of the department of photography as a fine art. It was founded with the support of Mr. McAlpin and the assistance of Ansel Adams. Mr. Newhall has lectured widely here and abroad and has written numerous articles and books on the photographic medium. He just completed a volume entitled "The World from the Air and Outer Space". He has also been the recipient of distinguished honors, awarded him by many foundations and societies.

Thursday, November 13, 1969 at 8:30 p.m.

MINOR WHITE: Photography and Inner Growth

His lyrical photographs of land and sea and recent experiments with abstract imagery rank Mr. White among the foremost of America's masters of photography. Currently Professor at the Massachusetts Institute of Technology, he began his teaching career at the California School of Fine Arts. Later he served as trainee under Beaumont Newhall at the Museum of Modern Art, N. Y. From 1953 to 1957 he lectured at the Rochester Institute of Technology while holding the assistant curatorship at George Eastman House. Mr. White is the author of "Zone System Manual" and of numerous articles which appeared in important international magazines on photography. He recently directed the exhibition "Light 7" at M.I.T.

Thursday, December 4, 1969 at 8:30 p.m.

ROSARIO MAZZEO: Interrelationship between Light and Sound

Mr. Mazzeo has achieved recognition not only as a distinguished photographer whose work has been widely exhibited, but also as a musician and ornithologist. As musician he performed with the Boston Symphony Orchestra from 1933 to 1966, playing the bass clarinet. During World War II he organized and managed volunteer concerts for servicemen. He teaches, lectures and writes on music. In his role as ornithologist, Mr. Mazzeo undertook many field trips in North and South America, Canada, Australia and Japan, photographing and observing migrations. He is at present on the faculty of the University of California, Santa Cruz.

In conjunction with the lectures by the photographers three successive exhibitions of their work will be held in the Morrison Gallery of the Art Museum. Previews will follow the lectures on October 14th, November 13th, and December 4th. (Would the Friends of the Art Museum please bring their membership cards).

The exhibitions will be open to the public on the following dates:

Ansel Adams:	October 15 - November 9
Minor White:	November 14 - December 3
Rosario Mazzeo:	December 5 - January 4

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NINE

OUTDOOR SCULPTURES

by

TONY SMITH

on view from

January 17 - February 1971

Outside The Art Museum



THE FRIENDS OF THE ART MUSEUM

are cordially invited

to the

Preview

Sunday, January 17, 1971

12 noon - 1 p.m.

at

THE ART MUSEUM PRINCETON UNIVERSITY

Hot Clögg

Refreshments

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Born in South Orange in 1912, Tony Smith studied painting and drawing at The Art Students League and later, at the Chicago Bauhaus. Since his interest tended towards the three-dimensional, he apprenticed with Frank Lloyd Wright and served as Clerk of the Works on several of Wright's buildings. Thereafter he developed his own successful architectural career. In 1960 Mr. Smith turned to sculpture as a more satisfying expression of his interest in forms, spaces and their geometric relationships. In the short time of his sculptural production Tony Smith achieved international fame. His sculptures are included in important private and public collections here and abroad.



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NINE
OUTDOOR SCULPTURES

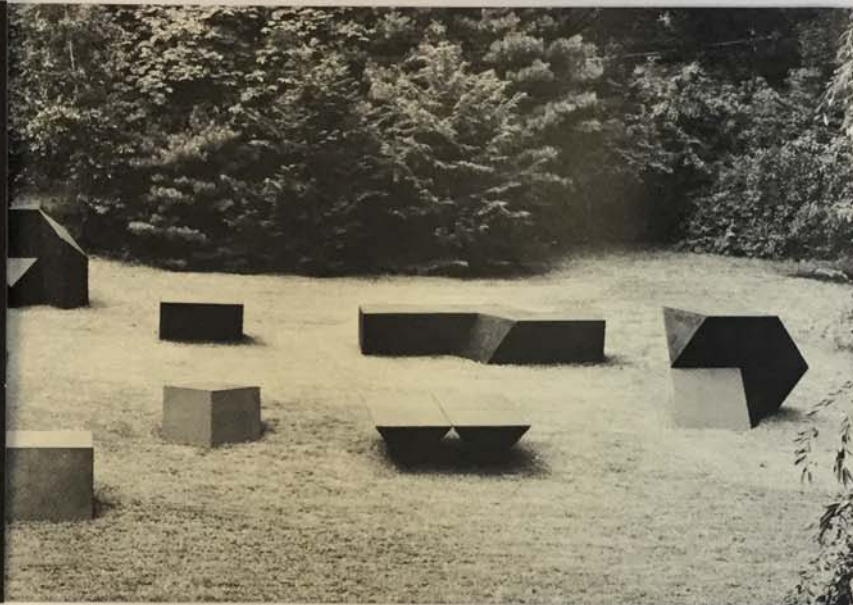
by

TONY SMITH

on view from

January 17 - February 1971

Outside The Art Museum



These nine new sculptures by the internationally acclaimed New Jersey artist have been especially created for the first joint exhibition of New Jersey's four leading museums: Newark Museum; The Art Museum, Princeton University; New Jersey State Museum, Trenton; and Montclair Art Museum. The exhibition was arranged with the financial support of the New Jersey State Council of the Arts. The inaugural exhibition was held at the Newark Museum, followed with the showing at Montclair. After Princeton the sculptures will be on view at the New Jersey State Museum.

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You are cordially invited
to a preview of

JOSEF ALBERS
Paintings & Graphics 1916-1970

*An exhibition organized by the
Graduate Students of the
Department of Art & Archaeology
for Professor Hunter's Seminar on
Contemporary Art*

Monday, January 4 from 5 - 7 p.m.
at The Art Museum
Princeton University

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sent original carbon to Marga incase Kelleher's
office doesn't reply she can write him for
receipt if it's important to have one.

J. W.
6 July 1970

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You are cordially invited
to the Preview of

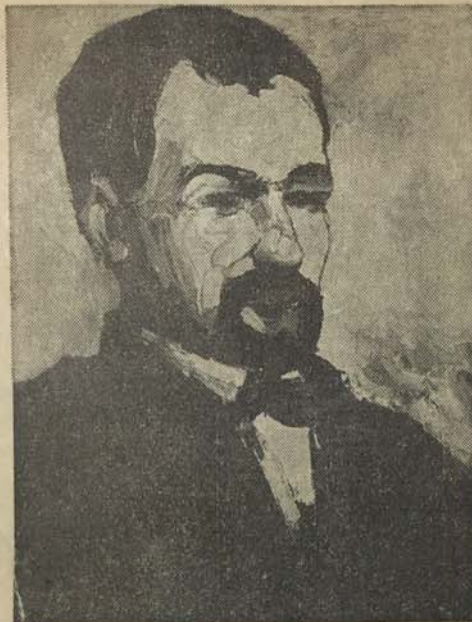
SAMUEL PALMER: THE ETCHING DREAM

and to meet the author
Mr. William Pressly, Jr.

Sunday, January 10 from 4:30 to 6 p.m.
at THE ART MUSEUM, Princeton University
Prints & Drawings Gallery

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Simon Lends Collection To Museum at Princeton



"Uncle Dominique," by Cézanne, is among works from Norton Simon, Inc. Museum to be shown at Princeton.

By DAVID L. SHIREY

The Princeton University Art Museum, with a little help from the industrialist and art patron Norton Simon, is about to enter the big time.

In December the museum will mount a large, choice selection of the Norton Simon, Inc. Museum Collection, one of the world's leading collections of impressionist and post-impressionist art. The collection will remain on view for at least a year, and Mr. Simon has not foreclosed the possibility that the Museum Collection could become a permanent part of the Princeton museum.

The collection, which boasts masterpieces by Degas, Renoir, Cézanne, van Gogh and Seurat, will be seen almost in its entirety for the first time. Now scattered on loan to museums throughout the country, the collection also contains primary paintings and sculptures of Bellini, Bassano, van Dyck, Rubens, Mondrian, Picasso, Matisse, Rodin, Maillol, Moore and others. The Museum Collection is one of three major collections associated with Mr. Simon. The two others are the Norton Simon Foundation Collection and Mr. Simon's private collection.

Reached by telephone, Mr. Simon said he had agreed to lend the collection to Princeton because of the university's "active interest and program in the arts." He noted that he was also attracted to the "way Princeton

uses its museum as a teaching tool."

The Museum Collection, in fact, will be used extensively in undergraduate and graduate courses at Princeton. Mr. Simon also said that he wanted to "give encouragement" to Princeton by putting its museum on a level commensurate with the museums of Harvard and Yale.

Asked whether he planned to turn the temporary loan into a permanent gift to Princeton, Mr. Simon replied that he liked "to play it free and by ear." But he did concede that he was "very happy with the way Princeton has handled things until now" and that this loan "could enlarge my relationship with Princeton." It is known that Mr. Simon, who is now 65 years old, is not happy with the policies of several of the leading American museums and might prefer to leave his vast art holdings to smaller ones.

Mr. Simon's interest is not entirely limited to the educational aspect of the loan program. Concerned over the "public's growing hostility toward giant corporations" like his \$1-billion conglomerate, Mr. Simon voiced hope that loans such as the one to Princeton "might help make peace between the two factions." He said that the lending of the Museum Collection, the largest corporate-supported collection in the world, might pave the way to a "new understanding between the arts, corporations and the public."

3/21/70

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Princeton
Art Museum



22 June 1870

Dear Mr. Kelliker:

Just before Mr. Barr left for the summer he asked me
to send you the following books:

Afrikanische Musik, Carl Lindstedt
Altägyptische Kunstgeschichte, Walter Brugsch
Ägypten-archäologische Entdeckungen, Lepsius

They do need rebinding, however Mr. Barr thought perhaps
you would like them for the library. If so would you please
send him an official receipt for the purchase. If you do not
have them would you return them.

Sincerely,

Jac. Millan
Secretary to Mr. Barr

Mr. Patrick J. Kelliker, Director
Princeton Art Museum - Princeton University
Princeton, New Jersey

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NEWSLETTER of THE FRIENDS OF THE ART MUSEUM

No. 6, OCTOBER, 1970

Princeton University

THE MUSEUM HAS STARTED OFF THE ACADEMIC YEAR 1970-71 buzzing with activity. The FRIENDS are fortunate indeed to benefit from the myriad cultural opportunities available to them.

Thanks to Mr. David McAlpin, the Stieglitz Memorial Lectures are under way, and the first exhibition of photographs is installed in the lower gallery.

The ANNUAL MEETING took place on October 22nd., followed by a fascinating lecture by Mr. Thomas Buechner, director of the BROOKLYN MUSEUM. He spoke on "Van Danzig's Pictology", a theory of detecting the "True from the False" in painting.

The following officers were elected to guide the affairs of the FRIENDS for the coming year.

President	Mrs. Gerald E. Bentley
Vice-President	Dr. George P. Berry
Treasurer	Mr. Jerome P. Webster Jr.
Secretary	Mrs. Thomas Eglin

We are all most grateful to our outgoing President, Mr. Carl Reimers for his three years of generous leadership in organizing and leading the FRIENDS to their present active status.

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PURCHASE PARTY

A new policy has been adopted by the Board regarding the PURCHASE PARTY and the funds donated by the FRIENDS for the acquisition of works of Art for the Museum. The amount to be set aside will be shared by the Director and the Curators of the various departments. Each year one Curator will be chosen to present his choices to the FRIENDS for their vote. This year Professor Koch will present a selection of Prints and Drawings. The Purchase Party will be in the spring.

GUIDES

The guides, a group of trained members of the University League, under the leadership of Mrs. Lyman Spitzer, are continuing to be an invaluable asset to the Museum. They are available at any time, during Museum hours, for tours.—Call Mrs. Ferguson 452-3762 for your scheduled visit. These guides also man the desk, where publications, photographs and post-cards are on sale, and will upon request open the Boudinot Room.

An added attraction this year is the Friday 12:40 and 1:40 ten minute lecture on one work of Art. This series started on October 16th. with Mrs. Spitzer talking on Sully's portrait of Lady Reverdy Johnson. Delightful! On October 23rd. Mrs. Millard Meiss and Mrs. John Peck spoke on the Kuan-Yin Chinese statue of the Sung Dynasty. On October 30th. there will be a talk on Gallo's "Girl on Sofa", and on November 6th. the Chartres window will be the subject. This series will continue each Friday through the academic year.

COMING EVENTS

November 3

Stieglitz Memorial Lecture

PAUL CAPONIGRO—"LET'S LOOK AT SOME PHOTOGRAPHS"

8:30 P.M. at McCormick Hall 101

November 4-29

Exhibition of Photographs by PAUL CAPONIGRO.
Lower Gallery.

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THE MUSEUM OF MODERN ART
11 55th Street, New York 17, N.Y.
-3-
TEL. 507 5500

November 4-29

ESTEBAN VINCENTE—"IMAGES in BLACK and WHITE,"

25 Drawings from 1969-70.

A reception will be held for the artist from 4:30-6:30 on Nov. 4th.

November 16

Guided tour by GILLETT GRIFFIN, curator of Pre-Columbian Art, at the Metropolitan Museum's special exhibit "BEFORE CORTEZ"
(details see below)

November 17

Stieglitz Memorial Lecture.

A. HYATT MAYOR—"ARCHITECTURE AND THE PHOTOGRAPHER"

8:30 P.M. at McCormick Hall 101

There are many exciting events planned for 1971—

An outdoor exhibit of six specially created sculptures by TONI SMITH.

The Stieglitz Memorial Lecture by ELIOT PORTER, with an exhibition of his photographs.

An exhibition of AFRICAN ART.

"POWERS COLLECTION of JAPANESE PAINTING"

Trips to the "CLOISTERS" and private collections in Philadelphia.

Details of openings and receptions will come to you in future mailings.

For those wanting exotic foreign travel with the "FRIENDS", there is still space on the MOORISH TOUR leaving March 7th. and returning March 28th.

The guided tour by Gillett Griffin on Monday, November 16th. is limited to 30 persons. Telephone your reservation to Mrs. Ferguson at the Museum between 9 and 5. Tel. 452-3762. Those attending must meet promptly at 10:30 A.M. at the entrance of the exhibition "BEFORE CORTEZ".

There are parking facilities behind the Museum if you arrive before 10 A.M.

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THE FRIENDS OF THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540



Mr. and Mrs. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd St.
New York, N.Y. 10019

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NEWSLETTER

of

THE FRIENDS OF THE ART MUSEUM

No. 5, February 1970
Princeton University

With the academic year already in its second term, the time has come to review the activities of The Friends of The Art Museum during the Fall and early winter of 1969/70, and to announce coming events.

The first shock of the year was the departure of Hedy Backlin-Landman. Since the opening of the new Museum in 1966, she had been the Executive Assistant to the Director of the Museum, Curator of American Art and Decorative Arts, editor of the RECORD and The Friends' Newsletter. She was a friend, advisor and inspiration to all who worked with her. The Harvard Business School lured her husband, David, to Cambridge, and Hedy could not stay behind. We all appreciated the beautiful PICTURE BOOK of the Museum's Collections, which Hedy created before she left, a copy of which was sent to all members of The Friends.

The second departure, equally sad for The Friends and The Art Museum, was that of Betty (Mrs. James) Case. She left in November to marry Bethuel M. Webster, and is now leading an exciting life in New York City.

Our great good fortune came in the arrival of Jane Sabersky, replacing Hedy as Administrative Associate and Consultant in Contemporary Art. Miss Sabersky's career includes a curatorship at the Museum of Modern Art, where she was in charge of Circulating Exhibitions. She participated in plans for a special Community Program at the Brooklyn Museum, and, recently, was in charge of the Exhibition Program, Publications and public relations at M. Knoedler & Co., New York.

We welcome Mrs. Robert (Marlys) Ferguson, who has taken over Betty Case's desk. She is Coordinator of Educational Services, arranging tours and acting as liaison for the Volunteer Guides, a valuable and able group of some forty ladies from the University League who effectively assist The Art Museum in meeting the public. Mrs. Ferguson also is of inestimable help to The Friends in taking over secretarial duties for special events and membership.

CALENDAR OF THE ART MUSEUM

The Art Museum happily reports the inauguration of The Alfred Stieglitz Memorial Lectures on Photography. Established and sponsored by David H. McAlpin of the Class of '20, the lectures, with attending exhibitions of photographs, proved to be a resounding success. The three lecturer-photographers invited were Ansel Adams, Minor White and Rosario Mazzeo, as well as one non-photographer, Beaumont Newhall, Director of the George Eastman House, and well known in his own right as a pioneer in establishing photography as an expressive art medium. The series will be continued during next fall and winter.

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Among some of the exhibitions held at the Art Museum were:

DUTCH DRAWINGS from the ABRAMS Collection
SILK-SCREEN REPRODUCTIONS OF PRE-HISTORIC CAVE PAINTINGS from
Spain and France
THE BERNICE McILHENNY WINTERSTEEN COLLECTION

Forthcoming:

March 9-29 - THE SCULPTURE OF JAMES SEAWRIGHT, consisting
of kinetic and electronically-programmed
constructions.

April 8-26 - NEAR EASTERN CITIES SINCE 1800, arranged in
conjunction with the Department of Near Eastern
Studies and the School of Architecture.

June 2-28 - PAINTINGS BY CLEVE GRAY of the Class of '40.

A DONATION TO THE ART MUSEUM'S COLLECTIONS

Two gratifying additions came to the Museum's sculpture collection last year from a member of The Friends, Mr. Stanley J. Seeger of the Class of '52. He has donated two pieces of sculpture by contemporary artists: CONDITION HUMAINE by the Austrian, Rudolf Hoflehner, a rough-hewn construction in cast iron, standing eight feet tall. It has been permanently installed alongside McCosh Walk near the Museum. The other is a work in burnished bronze, 76" high and entitled NUDO, by the Italian Alberto Viani, which is on display in the Museum's Lower Galleries.

EVENTS SPONSORED BY THE FRIENDS

November 25. The first event sponsored by The Friends was the Annual Purchase Party. A special event this year, as it celebrated The Friends' Twentieth Anniversary. The Museum arranged an exhibition of all the works of art donated by The Friends during those two decades. Fifteen works, selected by the Museum Director, were on view for this year's voting. The following were chosen for purchase:

Romanesque Head of a Bearded Man, Limestone, and purported to have come from Chalons sur Marne. A rare find on today's market, its acquisition enhances the mediaeval group of architectural elements already in the Museum's collection.

Spanish Pietá, second half of the 15th century, Alabaster. Its extraordinary Mannerist style contrasts vividly with the already existing material and, therefore, may be considered perfect teaching material.

Portrait of a Lady by Lillian Wescott Hale. This early 20th century drawing forms a logical bridge between the 19th century American works with some later drawings acquired by the Museum. Mrs. Hale's career centered in Boston around the turn of the century.

We are assured by the Director that all three works are most welcome and

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important additions, filling certain lacunae in the collections.

January 5. The Friends arranged with Professor Charles A. Ryskamp, newly-elected Director of the Morgan Library and formerly a member of the English Department, a visit for their members to the exhibition, REMBRANDT - EXPERIMENTAL ETCHER. Luncheon was arranged at the Princeton Club in New York, which was preceded by an illustrated lecture given by Professor John R. Martin of the Department of Art and Archaeology. The trip was an enormous success and Professor Martin's interesting talk much appreciated by all those attending.

January 27. A Gala dinner, and reception following, was given by The Friends in honor of Mrs. John Wintersteen. The occasion was the opening of Mrs. Wintersteen's outstanding collection of 19th and 20th century works of art at The Art Museum. Dinner for 170 was served at PROSPECT, the former residence of the president of the University and now occupied by the newly-created faculty club. The response was so overwhelming that many applications for reservations had to be refused for lack of space. The Committee was indeed very sorry not to have been able to accommodate all members who wanted to attend. The reception, held at the Museum with champagne and coffee, was attended by many additional guests who came from near and far.

Fur Jacket. Speaking of gala events, we have nostalgic memories of the Ball last April. A mink jacket, about size 12, never went home. It has the initials CKP. Will the owner please call Mrs. Ferguson at (609) 452-3762 to claim it. We are threatening to dispose of it for the benefit of The Friends.

FORTHCOMING EVENTS

April 20. The Friends of the Art Museum tour to the USSR departs, returning May 11. The tour is fully booked with a waiting list. The participants met on January 13 for their first briefing and a stimulating lecture, with slides of Russian architecture, by Professor Frederick S. Starr. On February 24, Professor James Billington will speak on Russian Icons, and at a later date, Professor John Turkevich has agreed to talk on the Russian Orthodox Church.

May 19. DAY TRIP TO WASHINGTON, D.C. Mr. W. Howard Adams, Assistant Administrator at the National Gallery, has invited The Friends to a day in Washington. We will visit the National Gallery, where Mr. Adams will talk to us on the French impressionists in particular, and Dumbarton Oaks. All transportation and lunch in Washington will be provided. The charge for this trip will be \$30.00 per person. Participation is limited to fifty. Because reservations on the Metroliner must be made thirty days in advance, please send your application and check by April 10. Participants will meet at the Trenton Railroad Station at 9:00 a.m. where they will receive tickets from the Chairman of Arrangements.

Schedule of the Metroliner:

Leaves Trenton 9:18 a.m.

Arrives Washington 11:29 a.m.

Leaves Washington 6 p.m.

Arrives Trenton 8:09 p.m.

Please reserve _____ places for the DAY IN WASHINGTON, D.C.

I enclose my check for \$ _____.

Name _____ Address _____ (Zip) _____

Make checks payable to The Art Museum, and mail to The Art Museum, Princeton University, Princeton, New Jersey 08540.

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THE FRIENDS OF THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540



Mr. and Mrs. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd St.
New York, N.Y. 10019

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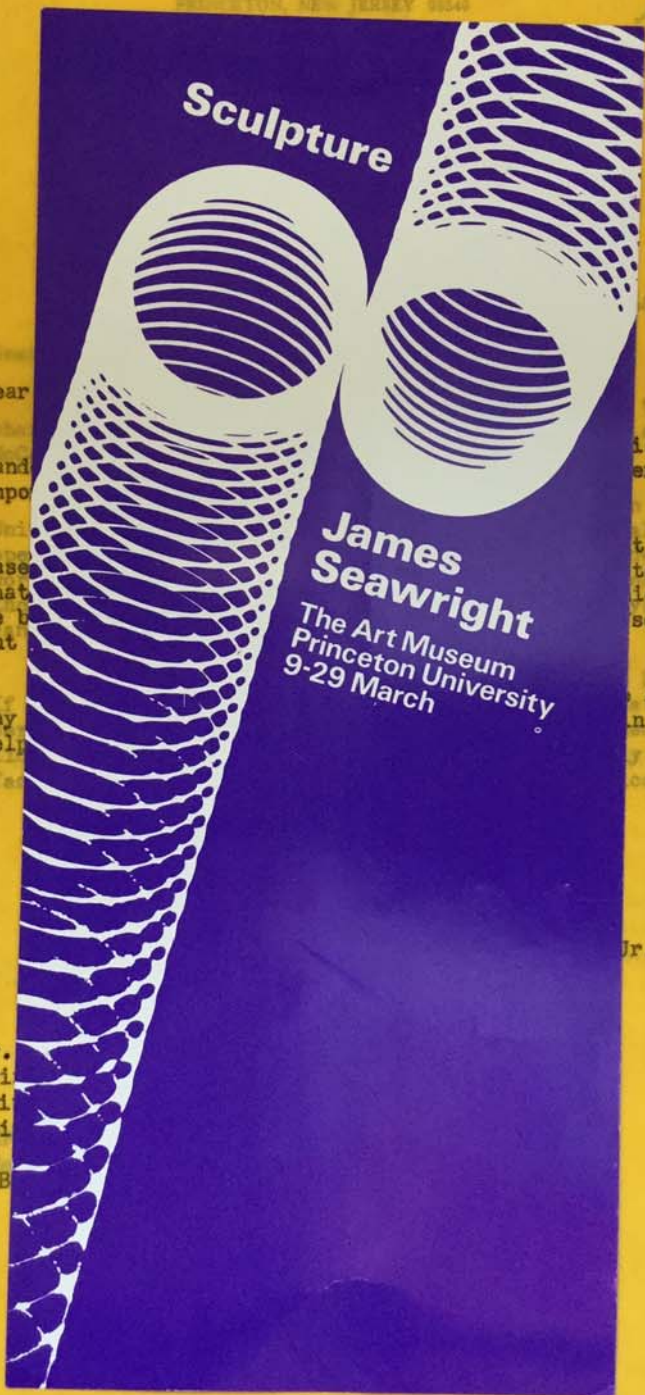
THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

Mrs. Vanderbilt Webb

*returned card
to say no
24 May*

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Sculpture by James Seawright

The Art Museum
Princeton University
Princeton, New Jersey
9-29 March 1970

Preview
Sunday, 8 March, 4:30 to 6 pm
Refreshments

Unless otherwise indicated all works are lent by the Stable Gallery, New York. With the exception of Number 3, all works are constructed of metal, plastic and electronic parts.

- 1 **City, 1964**
Collection of Mr. Jacques Kaplan, New York
- 2 **Tetra, 1966**
Collection of the Rose Art Museum,
Brandeis University, Waltham, Massachusetts
Gift of Mrs. Frederick Hilles
- 3 **Eight, 1966**
Construction with sound
Collection of the Museum of Modern Art, New York
Adriane Reggie Fund, 1966
- 4 **Searcher, 1966**
Collection of the Whitney Museum of American Art,
New York
Gift of the Howard and Jean Lipman Foundation, Inc.
- 5 **Photocrystal I, 1967**
- 6 **Seven, 1967**
- 7 **Photocrystal II, 1968**
- 8 **Photohedron, 1968**
Collection of The Solomon R. Guggenheim Museum,
New York
Gift of the Theodoron Foundation
- 9 **Network I, 1968-69**
- 10 **Dual Tower I, 1969**
- 11 **Dual Tower II, 1969**
Collection of Mr. Bulent Arel, New York
- 12 **Network II, 1969-70**

Mrs. Vanderbilt Webb

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THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

Mrs. Vanderbilt Webb
returned card
to say no
24 May

17 February 1970

May 16th, 1965
CONFIDENTIAL

Dear Alfred:

Dear Joe:

I do hope that you can be present on June 10th to share our pleasure in dedicating the new Art Museum. Much time has passed since I suggested that I visit Mrs. Vanderbilt Webb in the hope that she might leave several important pictures to the Princeton Art Museum.

No doubt you've already approached the lady, but just in case I went to see her last week. I was very happy to learn that she had included in her Will three paintings which would be bequeathed to Princeton: a Monet, a Derain and a somber but beautiful painting by Frederick Church.

However, I must add the less happy news that she feels she may be forced to sell one or more of the paintings in order to help maintain the Museum of Contemporary Crafts.

Here's hoping this doesn't come to pass.

Please come!

Sincerely,

Yours warmly,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.
Mr. Patrick J. Kelleher, Director
Princeton Art Museum
Princeton University
Princeton, New Jersey

AHB:jsw

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THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

*returned card
to say no
24 May*

June 1966 (1966)

Dedication of the new Art Museum and McCormick Hall

May 16th, 1966

Dear Alfred: In the Art Museum to honor Otto von Guericke,

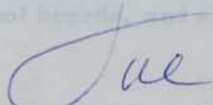
I do hope that you can be present on June 10th to share our pleasure in dedicating the new Art Museum and McCormick Hall complex.

This will be a day of consequence for us all in the University and the Community. While we plan a formal opening of the Museum in late October for the outside world, this day will have a very personal quality for those connected with Princeton, and I do hope that you can come.

I am enclosing a schedule of the events of the Day. If you can be present for the luncheon or the dedication ceremonies, would you please be kind enough to request tickets of admission by May 28th; this will greatly facilitate our planning. Wives, of course, are welcome.

Please come!

Yours warmly,



Patrick J. Kelleher
Director

Mr. Alfred H. Barr, Jr.
New York City

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June 10th, 1966

Dedication of the new Art Museum and McCormick Hall

- 12:00, Noon: Luncheon in the Art Museum to honor Otto von Kienbusch, Class of 1906, (who has been the major donor to the Art Museum for almost half a century); the Class of 1929, (chief donors to the construction of the Museum); and individual sponsors who provided one or more galleries in the new building. Additionally, we are inviting the Class of 1906, Otto's class, celebrating its 60th reunion.
- 3:30 to 4:40 Alumni Reunion Forum program in McCormick Hall, Room 101. Chairman: Professor Rensselaer W. Lee. Panel discussion of the role of the museum and the teaching of art history in education. Distinguished scholars on the panel.
- 5:00 to 5:30 Dedication of the McCormick Hall and Art Museum complex by President Goheen. Guests: Alumni; State and Township officials; local school boards, and all those present at the preceding events.

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May 17, 1966

Dear Joe:

The Alumni Weekly of February 16, 1965, presented a very interesting story on the Haida and Tlingit objects in the Guyot Hall Museum. In the lower left hand corner of page six the editor says, "These exhibits now on display in the mezzanine of the Guyot Hall Museum, will deserve better quarters, perhaps in the new Art Museum now abuilding."

When I was in Princeton I had a look at the material there and thought some of it very fine indeed. Couldn't you pick a few of the best things as an extended or, better, indefinite loan for your institution -- or perhaps you have decided against this borrowing.

Sincerely,

Alfred H. Barr, Jr.

Mr. Patrick J. Kelleher
Director
The Art Museum
Princeton University
Princeton, New Jersey 08540

AHB:mf
(Signed in Mr. Barr's absence)

(Dictated by Mr. Barr/signet in his absence)

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THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

November 10, 1965

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York City, New York

November 15, 1965

Dear Alfred:

Because of the concerted effort to complete McCormick Hall and the Art Museum library in time to enable the teaching program of the Princeton University for the academic year 1965-1966, the opening of the Art Museum has been delayed. It is our hope to have the Museum installed and ready to open for "preview" ceremonies at the time of Commencement in June of 1966, particularly to honor the 60th reunion of Otto von Kienbusch who has been the major donor to the Art Museum for almost 50 years.

Thank you for your letter. It is good to hear of the Art Museum's progress. I look forward to seeing it in June. Since the Department of Art and Archaeology has pressing curriculum problems, it is risky to set a deadline for opening a new museum. Be sure, in any case, that the workmen are out of the place and, secondly, that the plaster walls are dry before hanging pictures on them. In any event, haste is likely to bring about accidents especially if your staff is not experienced, fully, even an experienced staff is likely to drop things or damage them otherwise if they work under too much strain. I hope you won't think me too cautious, depending on the subsequent completion of the Museum's portion of the complex.

I wish I could come next Saturday although I suppose I am not invited. Anyway, I will listen to the Dartmouth-Princeton game on the radio.

My best to you.

Yours sincerely,
Sincerely,
Alfred H. Barr, Jr.

Pat Alfred H. Barr, Jr.
Director

AHB:mf
(Dictated by Mr. Barr/signed in his absence)

PJK:mlt

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Museum file

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

November 2, 1965

November 10, 1965

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York City, New York

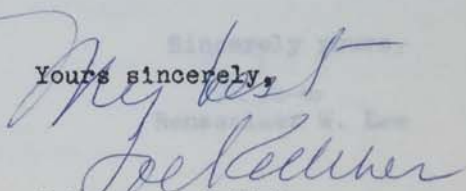
Dear Alfred:

Because of the concerted effort to complete McCormick Hall and the Marquand Library in time to enable the teaching program of the University to function for the academic year 1965-1966, the completion of the Art Museum has been delayed. It is our hope to have the Museum installed and ready to open for "preview ceremonies" by the time of Commencement in June of 1966, particularly to honor the 60th reunion of Otto von Kienbusch who has been the major donor to the Art Museum for almost 50 years.

Since the Department of Art and Archaeology has pressing curriculum problems requiring discussion this autumn, it was planned to hold separate meetings of the joint councils this year. The Department's meetings will be held during the weekend of November 19-20th. The meetings of the Museum's Council will occur during mid April of 1966 when both the Art Museum and the magnolias, hopefully, are at their best. Please save this tentative date for your calendar. You will be kept informed of plans as they can be formulated more definitely depending on the subsequent completion of the Museum's portion of the complex.

The meeting will be held in the Art Museum with Marion and Joe Kelleher at 12:30 o'clock, 176 Northside Drive.

Yours sincerely,



Patrick J. Kelleher
Director

PJK:mlt

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

November 2, 1964

Dear Alfred:

This is to remind you of the meeting of the Advisory Councils of The Art Museum and the Department of Art and Archaeology scheduled for dinner Friday evening, November 20th, at the Lowrie House, 83 Stockton Street, and the following morning at 10:00 A.M. in the Social Science Lounge of the Firestone Library. Will you please advise me as soon as possible, if you have not already done so, whether you are coming?

At the dinner Wen Fong will lecture on the Carter Collection of Ancient Chinese Bronzes.

Saturday morning I shall report on the Department, and Joe Kelleher on the Art Museum.

The members of the Department and I are looking forward very much to seeing you on the 20th and 21st of November. Members of the Councils and their wives are most cordially invited to a buffet lunch with Marion and Joe Kelleher at 12:30 o'clock, 176 Parkside Drive.

Sincerely yours,

Rws
Rensselaer W. Lee

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file for visit 20 NOV 64

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

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Sincerely yours,

Rws
Rensselaer W. Lee

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THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

Princeton

(Frank J. Mather memorial)

March 16, 1964

Professor Rensselaer W. Lee
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

Dear Rens:

In the presence of so many present and future benefactors I hesitated to make the suggestion which I submit to you in writing. I have discussed it privately with our friend, Alfred Barr.

5 October 1964

Dear Rens:

Since so many rooms in the new Museum are going to commemorate the names of benefactors, it would not be fitting to name one room after Frank J. Mather who, after all, was Council meetings on November 20-21. I would appreciate your getting me a place to stay Friday night. I do not know if the Department of Prints and Drawings is already slated for dedication to one of your benefactors. If not, it would be most fitting to dedicate this particular room to Mather's memory; otherwise the room destined to contain the early Italian paintings might do.

Sincerely,

I know, of course, all his shortcomings. I also know his outstanding merits as a writer, a teacher and a most generous contributor to the Museum - not to mention his delightful personality. So you will forgive me, I hope, for taking the initiative in this matter.

Alfred H. Barr, Jr.

With all the best from both of us to both of you,

Yours as ever,

Professor Rensselaer W. Lee
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

Erwin Panofsky

AHB:rr W. Barr, Jr.

With love and affection from both of us to both of you!

Pan

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THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

~~file~~
Princeton

(Frank J. Mather
memorial)

March 16, 1964

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
Professor Rensselaer W. Lee
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

Dear Rens:

In the presence of so many present and future benefactors I hesitated to make the suggestion which I submit to you in writing, after having discussed it privately with our friend, Alfred Barr.

Since so many rooms in the new Museum are going to commemorate the names of people to whom the Museum wishes to express its gratitude, would it not be fitting to name one room after Frank J. Mather who, after all, was the second Director of the Museum and to whom it owes many of its most prized possessions, particularly a great number of admirable drawings? I do not remember whether the future "Department of Prints and Drawings" is already slated for dedication to one of your benefactors. If not, it would be most fitting to dedicate this particular room to Mather's memory; otherwise the room destined to contain the early Italian paintings might do.

I know, of course, all his shortcomings as a scholar; but I also know his outstanding merits as a writer, a teacher and a most generous contributor to the Museum - not to mention his delightful personality. So you will forgive me, I hope, for taking the initiative in this matter.

With all the best from both of us to both of you,

Yours as ever,

Erwin Panofsky

EP:rf
cc: Alfred H. Barr, Jr.

With love and affection from both of
us to both of you!

Pan

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Princeton

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

August 5, 1963

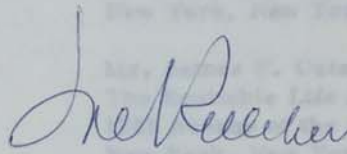
Rec'd. 6 AUG.

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alfred:

My deepest thanks for your good words to Mr. Soby on behalf of the Museum concerning the beautiful little Tanguy painting, Par la Foret which is being presented together with a fine Kay Sage from her estate to our collections. You were a piece of the True Cross to help so persuasively in bringing this much needed painting to Princeton. Thanks again.

My warmest regards always,



Patrick J. Kelleher
Director

PJK:mlt

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ADVISORY COUNCIL
to the
Art Museum

Mr. Lee A. Ault
635 Madison Avenue
New York, New York 10022

Mr. Henry E. Bessire
35 Clark Street
Brooklyn 1, New York

Mr. Harry A. Brooks
M. Knoedler and Company, Inc.
14 East 57th Street
New York, New York 10022

✓ Mrs. Sally S. Ely
144 Constitution Drive
Princeton, New Jersey 08540

Mr. George S. Heyer, Jr.
100 East 27th Street
Austin 5, Texas

✓ Mrs. Roger Woolcott Hooker
563 Park Avenue
New York, New York

Mr. Franklin H. Kissner
230 Park Avenue
New York, New York 10017

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Princeton, New Jersey 08540

Mr. John G. Livingston, Jr.
227 Prospect Avenue
Princeton, New Jersey 08540

Mr. Alastair B. Martin
The Belfry
Holly Branch Road
Katonah, New York

Mr. David H. McAlpin
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5th floor, 410 Park Avenue
New York, New York

Mr. William R. McAlpin
Land's End Farm, R. D. 3
Chestertown, Maryland 21620

Mr. Stanley Mortimer
Normandy Farms
Litchfield, Connecticut

Miss Margaret Mower
433 East 51st Street
New York, New York 10022

Mr. James F. Oates, Jr.
The Equitable Life Assurance Society
1285 Avenue of the Americas
New York, New York 10019

Mr. Stanley J. Seeger, Jr.
Frenchtown, New Jersey

Mr. J. MacNaughton Thompson
Box 268
Kennebunkport, Maine

Mrs. John Wintersteen
Mt. Pleasant Road
Villanova, Pennsylvania

Mr. Elias Wolf
Suite 2707
12 South Twelfth Street
Philadelphia 7, Pennsylvania

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THE FRIENDS OF THE ART MUSEUM PRINCETON UNIVERSITY PRINCETON, NEW JERSEY 08540

BOARD OF THE FRIENDS, 1972-1973

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Mrs. William D. Lippincott, *Vice-President*
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Mrs. Alan Valentine
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Mrs. Lyman Spitzer
Mrs. Richard Stillwell

HONORARY
Mrs. William G. Bowen
Prof. Rensselaer W. Lee

September 29, 1972

Dear Friend of the Museum:

This past fiscal year at the Museum was truly a remarkable one. A total of 78,292 people visited the Museum, an increase of over 50 percent from 1970-71. The largest exhibition in terms of cost and logistics in the history of the Museum was the Alumni Collectors Exhibition of last spring. The budget exceeded \$100,000. Of it, the Friends organization contributed the initial \$30,000, which served as seed money to get the exhibition underway. The response was heartening --26,281 attended, the highest number ever recorded for a single exhibition.

In the year ahead of us, there are exciting things planned. There will be three first-rate exhibitions: "The Arts and Crafts Movement in America," "Selections from the Norton Simon, Inc. Museum of Art," and "Greek and Byzantine Manuscripts." All of these will have handsome catalogues and gala openings. As you receive this letter, a trip to Iran and Turkey is beginning under our auspices. Another marvelous tour will take place in early May--this time to Venice and its surroundings.

The Board believes that the Friends are well rewarded for their dues and would like to make a special appeal to you to increase your contribution with your dues payment at this time. In particular, the Membership Committee is eager to enlist one hundred Supporting Memberships at \$100 each. Already we have reached half our goal. To all who do, we plan to give catalogues of two of our major shows of the year. And more informal gatherings with visiting artists and collectors will take place from time to time. This strong appeal for Supporting Members has a very practical purpose: we want to raise an important portion of the cost involved in holding such exhibitions at the Museum for our pleasure. Give serious consideration, please, to this invitation to increased friendship.

Let me close by telling each of you how valuable a friend you are. The Board and the Staff are sincerely grateful for your diverse and excellent contributions. You do much to make The Art Museum the splendid place that it is.

Yours truly,

Carl D. Reimers

Carl D. Reimers
President

CDR/mp

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PRINCETON UNIVERSITY • ALUMNI COLLECTORS EXHIBITION

McCormick Hall Princeton New Jersey 08540 Tel. (609) 452-3772 (609) 924-7900

FRANK E. TAPLIN '37
Chairman
Executive Committee
WEN FONG '51
Chairman, Department of
Art and Archaeology
P. J. KELLEHER '47
Director, The Art Museum
HEDY B. LANDMAN
Executive Director

Report to Committee Members for the Princeton University Alumni Collectors Exhibition

ADVISORY COMMITTEE:
Alfred H. Barr, Jr. '22
John Coolidge
Blake-More Godwin '16
Philip Hofer
Thomas P. F. Hoving '53
A. Hyatt Mayor '22
Millard Meiss '26
William M. Milliken '11
Andrew C. Ritchie
Craig H. Smyth '38

from Hedy B. Landman, Executive Director

At the end of a year of preparatory work on the exhibition, I wish to give you a report on what we have accomplished.

Our inquiries to alumni brought in a large number of replies both from serious collectors and from those who have only an amateur interest in art. All in all, we had about 3,000 European and American paintings and sculptures from which to select the 137 that the Museum gallery can accommodate.

The proposed works of art were first screened by members of the Department of Art and Archaeology and the Museum staff, and then by members of the Selection Committee. Quality was the first criterion for acceptance. Beyond that, we wished to include as many alumni as possible and to have an interesting and varied show.

One hundred and twelve paintings were selected for the exhibition, along with twenty-two pieces of sculpture and three objects in other media. (The paintings include also watercolors, gouaches, and pastels.) They come from ninety lenders, the oldest of whom is a member of the Class of 1906, while the two youngest are still enrolled as undergraduates at Princeton. All except seven have permitted us to list their names. Included among the lenders are a few alumni widows, parents, and children, to indicate the sustained interest in art in a family.

The selection reflects the heavy concentration of the collections on nineteenth and twentieth-century art. However, in order to do justice to some outstanding collections in earlier periods, these too are represented, although in no way did we attempt to present a continuous art-historical survey.

The importance of the selection is indicated by the fact that 78 of the 119 artists in the exhibition are not represented by major works in the Museum's permanent collections. There are many works that have never been shown publicly, and some that have been known from illustrations only.

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The catalogue is intended to be more than just a picture book of 137 unrelated works. Directed toward alumni rather than art historians, it will contain brief essays introducing groups of illustrations arranged by school or period. I am pleased to give you the names of the authors, all of whom are members or former members of the Department or the Museum. They are, in order of appearance: Kurt Weitzmann, Millard Meiss, Felton Gibbons, John R. Martin, David W. Steadman, myself, William Morgan, Thomas L. Sloan, R. J. Clark, William C. Seitz, Susan Marcus, Marian Burleigh-Motley, and Edward F. Fry. The catalogue will also contain acknowledgments by the chairman of the Executive Committee, Frank E. Taplin, and introductory pieces by Wen Fong and Patrick J. Kelleher, along with lists of committees, sponsors, and lenders.

While the immediate goal of the project was to present an exhibition of European and American paintings and sculptures from alumni collections, the long-range purpose was far more encompassing, namely, to identify the art-interested among Princeton's alumni so that a continuous interaction between them, the Museum, and the Department could be initiated.

With the wide response this goal, too, has been well served. The other side of the coin was that many of those who offered us loans had to be told that their works could not be included in this show. The ratio of chosen works (137) to those offered (3,000) is 4-1/2%, which we hope will make it clear that the limitations of gallery space, rather than lack of quality, made the drastic cut necessary.

The exhibition will be dedicated to President and Mrs. Goheen in recognition of their deep interest in the Art Museum ever since plans for the new building began taking form. It will be held in the main gallery and will be open to the public from May 7 through June 11, 1972.

Lenders, sponsors, and committee members will be honored at a preview party in the Museum Saturday, May 6, in connection with a reception for the Friends of the Art Museum, who from the inception of the exhibition have been its staunch supporters morally and financially. You will receive further notice of these events at a later date, and I hope that you will join us for the preview of the exhibition, to celebrate the completion of this project.

Please write me with any questions that you may have about details that I have not been able to cover in this report.

Princeton, January 24, 1972

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PRINCETON UNIVERSITY · ALUMNI COLLECTORS EXHIBITION

FINANCIAL SUMMARY

The fund-raising efforts of Frank E. Taplin, Chairman of the Executive Committee, were concentrated on a small number of alumni, families of alumni, and friends known for their deep commitment to the arts.

In addition to the \$30,000 allocated by the Friends of the Art Museum (as a group) and the \$15,000 that constitute the contribution of the Department of Art and Archeology's Publication Fund toward the catalogue, twenty individual gifts and pledges were made, bringing the total to \$99,100, very close to our goal of \$100,000. The largest costs to be covered are the catalogue, shipping, insurance, security, and administrative expenses.

All pledges still outstanding are expected to be paid up during 1972.

January 24, 1972

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EUROPEAN AND AMERICAN ART

FROM PRINCETON ALUMNI COLLECTIONS

List of Works of Art and Introductory Essays

Kurt Weitzmann, THE MIDDLE AGES

Byzantine, Virgin Orans, 11th century
 Mosan, Triptych-Reliquary, about 1160
 Troyes, Christ with Two Apostles,
 1200 (stained glass)
 Rhenish, Virgin and Child (wood),
 15th century

Millard Meiss, EARLY ITALIAN PAINTINGS

Workshop of Nardo, St. Peter, 14th c.
 Master of Montoliveto, Madonna and
 Child, 1325
 Turone, Annunciation, 1360
 Maestro del Bambino Vispo, St.
 Elizabeth and a Second Saint, 15th c.

Felton Gibbons, LATER ITALIAN AND SPANISH
 ART

Italian, attrib. Andrea Schiavone,
Apollo and Daphne
 Sansovino, Rivergod
 Baglione, Ecstasy of St. Francis
 Murillo, Self Portrait
 Rosa, Landscape with Figures
 Guardi, Sta. Maria della Salute

John Rupert Martin, FLEMISH AND DUTCH
 PAINTINGS OF THE SEVENTEENTH CENTURY

Rubens, Cupid Supplicating Jupiter
 Goltzius, Helen of Troy, 1615
 Terbrugghen, Boy Playing Stringed
 Instrument and Singing, 1627
 Rembrandt, Portrait of a Man, 1635
 S. van Ruysdael, View of Dordrecht,
 1660
 J. van Ruisdael, Forest Landscape,
 1650

David W. Steadman, THE EIGHTEENTH CENTURY

German, Martyrdom of St. John Nepomuc,
 18th century
 de la Tour, Painter Louis de Silvestre
 Houdon, Head of Voltaire
 Greuze, Mademoiselle Ledoux
 Gérard, Jérôme Bonaparte, 1799
 Lawrence, Portrait of William Hoffman
 Hoppner, Louisa, Countess of Mansfield
 Raeburn, Lady Anne Miller of Glenlee
 West, The Golden Years
 Romney, Siddonian Recollections

Hedy B. Landman, AMERICAN PAINTINGS OF THE
 FIRST HALF OF THE NINETEENTH CENTURY

Sully, Portrait of Charles Carroll of
 Carrollton, 1827
 Peale, Portrait of Nicholas Biddle
 Allston, Self Portrait as a Young Man
 Hicks, Peaceable Kingdom, 1848
 Lane, Schooners Before Approaching
 Storm, 1960

William Morgan, AMERICAN ART OF THE LATER
 NINETEENTH CENTURY

Homer, East Hampton, L. I., 1874
 Homer, Shepherdess, about 1870
 Eakins, Study of 'Salutat', probably 1898
 Ryder, The Lovers' Boat
 Brown, W. M., Cherries and Flowers
 Harnett, After the Hunt (second version),
 1883
 Church, Chimborazo, 1870
 Frieseke, Woman at Mantle
 Saint-Gaudens, Diana (bronze)

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2.

Thomas L. Sloan, NINETEENTH-CENTURY
FRENCH AND ENGLISH PAINTERS

Blake, The Death of St. Joseph, 1803
Cox, Gypsy Encampment, North Wales
Turner, Ehrenbreitstein
Turner, Mainz und Kastell, 1817
Hunt, Il dolce far niente, 1860-1867
Moore, Shuttlecock, 1869-1870
Corot, La rêveuse à la fontaine
Díaz de la Peña, Mare à la vallée de la Soie, 1857
Boudin, Regatta at Deauville, 1895
Jongkind, Harbor Scene
Manet, The Kearsarge at Anchor in Boulogne Harbor, 1866-1868
Manet, Gitane à la cigarette, 1862
Couture, Head of a Woman
Redon, Vase aux Reine-Marguerites
Redon, Flight into Egypt, 1902

R. J. Clark, FRENCH ART IN THE LATE
NINETEENTH CENTURY

Monet, Gare St. Lazare, 1877
Monet, Poppyfields
Monet, Waterlilies and Japanese Bridge
Sisley, Vue de Maret, 1880
Gauguin, Promenade sentimentale, 1889
Cézanne, La côte de Galet, à Pointoise, 1879-1882
Cézanne, Les reflets dans l'eau
Renoir, Printemps
Degas, L'Atelier de la modiste, 1882
Degas, Pink and Green, 1894
Degas, Grande arabesque, deuxième temps
Degas, L'Ecolière
Maillol, Head of Renoir, 1907
Rodin, Representation of France, 1907-1908
Bonnard, Nu debout, 1930
Bonnard, Remorqueur à Vernon, about 1929
Vuillard, Madame Rosengart and Her Daughter, 1900

William C. Seitz, EUROPEAN ART IN THE
FIRST HALF OF THE TWENTIETH CENTURY

Archipenko, Egyptian Motif, 1917
Arp, Travesti d'un oiseau, 1964
Barlach, Singing Man, 1928
Brancusi, The Sleeping Muse, 1921
Braque, Table with a Vase of Lilies, 1943
Chagall, Othello and Desdemona, 1911
Derain, Paysage, 1917-1920
Hepworth, Chun
Jawlensky, Amethyst, 1932
Kandinsky, Blue Painting
Klee, Die Flasche, 1930
Klee, The Gatekeeper's Pride, 1929
Kokoschka, Portrait of Joshua Logan, 1960
Léger, Circus Scene, 1945-1946
Léger, Le remorqueur dans la ville, 1953-1955
Lipchitz, Study for 'Europa'
Marquet, L'Eglise; Davos, 1936
Matisse, Grande robe bleue, fond noir, 1937
Matisse, Girl with a Hat, 1920
Miró, Femmes et oiseaux dans la nuit
Modigliani, Portrait of a Girl
Moore, Rocking Chair, No. 1, 1950
Moore, Study for Rocking Chair, No. 1 (gouache)
Picasso, Seated Woman, 1932
Picasso, Tête de femme, 1943
Picasso, Woman and Bird Cage, 1941-1942
Picasso, Paysage de Gosol, 1906
Rouault, Fille de cirque
Soutine, Still Life with Fish
Vlaminck, Nature morte à la cruche bleue, 1906
A. E. John, Lawrence of Arabia

Susan Marcus, AMERICAN ART BETWEEN THE TWO
WORLD WARS

Burchfield, Song of the Spring Pipers
Hopper, Dawn in Pennsylvania, 1942
Hartley, Taos Mountain
Marin, Sea Piece no. 21, Small Point, Me., 1928
Wyeth, A., Wolf Rivers, 1959
Nadelman, Head

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Marian Burleigh-Motley, THE ABSTRACT
EXPRESSIONISTS

Albers, Ritardando, 1962
Bertoia, Untitled, 1967
Chadwick, Beast IX
Frankenthaler, Belfry, 1964
Gorky, Dark Green Painting, 1948
Gray, Santiago de Compostela, 1959
Hadzi, Centaur and Lapith
Kienbusch, Spruce out of Red Ruins
Kline, Untitled (gouache)
de Kooning, Black Friday, 1948
Manzù, Bust of Inge
Marini, Acrobati e cavallo
Okada, November
Pollock, Abstraction, 1948
Rivera, Blue and Black Construction
Smith, D., Agricola XXI, 1959
Soulages, April 15, 1957
Vasarely, Pauk

Edward F. Fry, AMERICAN PAINTING OF THE
1960's

Rauschenberg, Octave, 1960
Johns, White Alphabet 'A-Z', 1968
Louis, Approach, 1961
Francis, Tokyo, 1964
Noland, Until Tomorrow, 1971
Stella, Sabra I, 1967

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THE FOLLOWING STATEMENT IS TAKEN FROM THE UNDERGRADUATE ANNOUNCEMENT, 1972-73

Art and Archaeology

D. Program II. History of Art and the Visual Arts

Junior Year: By the end of the sophomore year, the student wishing to enroll in Program II must have taken at least two courses in the visual arts (chosen from Drawing, Painting, Visual Studies 1 or 2). A folio of work is to be shown to the director of the Visual Arts Program by the end of the sophomore year for evaluation and recommendation for acceptance into the program. During the junior year, one course in the history of art and one course in the visual arts are required each term, plus the regular departmental independent work (see C)*. Program II students will be assigned a critic-advisor, with whom special studio problems are planned and discussed. Periodic reviews are held in the exhibition gallery, with faculty and students participating.

Senior Year: Two courses each term in the history of art are required. These are chosen in consultation with the Departmental Representative, in order to meet the basic requirements of the department (Section A, 1)** and to prepare for the comprehensive examinations. The series of studio projects and private critiques continues thru the first term, the gallery reviews for the entire year. Senior independent work is a major studio project, to be completed by the end of the second term and submitted with the student's written description and evaluation of the project.

In his last semester, a student may be exempted from the final examination in a departmental course if, in the opinion of his instructor, his work justifies such exemption.

* C. Program I. History of Art

** A. (1) General Requirements

Prerequisites: in addition to the 2 courses in the visual arts, normally any two courses in Art and Archaeology are required by the end of the sophomore year.

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Princeton University DEPARTMENT OF ART AND ARCHAEOLOGY
MCCORMICK HALL, PRINCETON, NEW JERSEY 08540

April 7, 1972

To the Members of the Advisory Councils of the Department of Art and Archaeology and the Art Museum:

During the academic year 1971-72, both the Department and the Art Museum have kept busy and are doing well.

Undergraduate enrollment in the Department has continued to expand (total enrollment went from 900 in 1970-71, to 1,163 in 1971-72; Departmentals numbered 35 in 1971, 47 now). Working closely with the Department faculty, the Art Museum opened its 1971 season with an exhibition of early prints of Albrecht Dürer (catalogue by a former graduate student, Charles Minott '67), and a symposium on Peter Paul Rubens (organized by John R. Martin) in conjunction with a special exhibit of a newly discovered painting by Rubens, Cupid Supplicating Jupiter, in the collection of Malcolm Forbes '41. At the time of writing this report, there are four student-initiated exhibitions on campus: "19th and 20th Century French Drawings" was selected and installed by the graduate students of the Department (led by Peter Morrin), who have also produced an impressive catalogue; "Graphics and Multiples from Gemini Gel" was presented by the Student Friends of the Art Museum; "Five Themes from Genesis" in the Firestone Library, also accompanied by a fine catalogue, was the result of a graduate seminar conducted by Professor Robert A. Koch; "Buddhist Paintings," organized by graduate students in the Chinese and Japanese Art Program, who also wrote long scholarly labels.

At the end of February we signed an agreement with Mr. Norton Simon for an exhibition of 62 paintings, 10 water colors, and 20 pieces of sculpture, from the Norton Simon Inc. Museum of Art; the exhibition will open in early December 1972 and remain on view for at least one year. The selection will cover a broad span of European art history from the 15th through the 20th centuries, and the Department faculty is prepared to tailor parts of their courses around the exhibition. A catalogue is now being prepared, with the faculty writing short essays on various groups of paintings and sculpture.

On April 15th, the University Board of Trustees will act on the candidacy of Mr. Peter Bunnell, now Curator of Photography at the Museum of Modern Art, to become the first incumbent of the proposed David Hunter McAlpin Professorship in the History of Photography and Modern Art.

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The appointment will be supported by plans to increase library and museum resources for developing a strong teaching and research program in the history and critical study of photography.

We have scheduled this year's meetings to discuss the following topics: 1) Teaching programs - including problems of new appointments and development of new fields; 2) Museum collections - including exhibitions, their costs, the cost of producing good catalogues, and problems of gifts and loans; 3) Space - both Museum, Marquand Library, and teaching spaces.

I. TEACHING PROGRAMS:

To follow up on some of the topics we discussed last year:

The General Examination for the Graduate Program has been re-organized. The history of art is divided into eight fields, and the candidate will choose one as his major and two as minors. For his major field the candidate will receive five questions on the first Monday of the examination period. Two of these will be chosen as "open-book" questions, on which the candidate will write essays due the following Thursday. On the following Monday the candidate will face an oral examination in his major field, conducted by a faculty committee. On the next Wednesday and Friday, the candidate will face two one-hour oral examinations covering each of his two minor fields.

The undergraduate Visual Arts program has made good progress under Michael Graves' direction. Rosalind Krauss, an art-historian formerly of Wellesley and now at M. I. T., will be appointed a resident critic. Miss Krauss will serve one-quarter time in the Department and be in charge of Program II students--departmentals who do a creative project for a thesis.

During 1971-72 there are, in the ranks of professors and associate professors, thirteen tenured members in the Department and in addition five lecturers and one instructor. Traditionally, we have emphasized the concept of a single faculty for both good teaching and creative scholarship. While the thrust of Department activities in the next few years clearly lies in the direction of undergraduate teaching, we must also maintain, and improve, our quality in graduate teaching and research.

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One major task during last winter was the search for an eminent Mediaevalist to replace Kurt Weitzmann, who retires this June. We first approached Robert Branner, then Léon Pressouyre, but neither was able to come. So we turned to a younger man, Robert Bergman, a recent student of Kurt's, with a three-year appointment. In addition to Bergman's appointment, we have invited Professor Hans Belting of the University of Heidelberg, a leading specialist in Byzantine art, to come as a visiting professor during the fall term of 1972.

Peter Bunnell's appointment as the first McAlpin professor in the History of Photography will have, we hope, a major impact on the Department's future programs. The establishment of the Chair recognizes the Department's interest in the problems of contemporary visual images and image-making. Peter did graduate work under George Hamilton at Yale, and has served with distinction, during the past six years, as Curator of Photography at the Museum of Modern Art in New York. He is recognized as the finest young scholar today writing on the history of photography, and in the past two years, as a visiting lecturer at Princeton, has proved to be a naturally effective teacher. At Princeton, he will create, for the first time in a traditional history of art department, a Ph. D. program in the critical and historical study of photography. While we have decided to leave the study and criticism of films to the Visual Arts program, Peter's expertise in the history of photography will undoubtedly assist both film and photography studies in our Visual Arts program.

In recent weeks, the Department has worked out, with the cooperation of the Near Eastern Department, a modest pilot program in Islamic art. The two departments will jointly sponsor, for two years, one seminar for either the fall or spring term, and a series of three public lectures, to run concurrently with the seminar, in Islamic art and cultural history. Richard Ettinghausen has tentatively agreed to lead the seminar in the spring of 1973, and Oleg Grabar in 1974. Ettinghausen may agree to do a seminar that will lead to an exhibition of Islamic art in the Museum--with a catalogue prepared by students.

II. MUSEUM COLLECTIONS:

On February 9th a group of New York-Princeton members of the Advisory Council met in New York to discuss the problems of exhibitions. We have a very ambitious schedule for next year. The exhibitions will include The Arts and Crafts Movement in America, 1876-1916 (with catalogue by Robert J. Clark), which will travel to Chicago and Washington, Selections from the Norton Simon, Inc. Museum of Art (with catalogue),

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Paintings of Robert Motherwell (with catalogue), Photographs of Harry Callahan, The Arthur Sackler Collection of Chinese Paintings (with catalogue), and Greek and Byzantine Manuscripts (with catalogue). The Department will sponsor a symposium in conjunction with the manuscripts exhibition and the museum will co-sponsor with the School of Architecture and Urban Planning a symposium on the photography exhibition. The Museum is faced with raising \$25,000, or about 12% of the entire budget, for all these exhibitions and catalogues. So far, we have been able to draw heavily upon the Publication Fund of the Department for catalogues, but we need to find outside funds to continue the program.

The active exhibition program has enabled us to upgrade constantly the works on display. We have already increased the number of long-term loans and involved several new collectors in the Museum as a direct result of these exhibition activities. In time we hope some of these long-term loans will become future gifts and bequests.

Because of the increased offers of gifts and loans, the Acquisition Committee--which now consists of the director, the chairman of the department and an outside scholar--will have increasing responsibility in formulating policies on purchases, acceptance of loans, and possibly even de-accession.

During the past year, the Museum was offered a number of objects in two areas hitherto unrepresented: a collection of musical instruments, and decorative arts since 1880. The musical instruments were not accepted. The offer of decorative arts is a direct result of interest created by the Arts and Crafts Movement in America exhibition. We have tentatively agreed to accept a limited number of extremely fine American and European objects from the period 1880 to the present. These objects will complement the Trumbull Prime Collection of ceramic arts, given in the 1880's, which was the nucleus of the original museum.

The problem of de-accession is very much in the news. From our point of view, especially dealing with collections accumulated over the years in a random fashion, we see a real need for applying an active curatorial discipline on inactive collections. The problem for us is not selling major works but trying to upgrade the collections and make use of them.

III. SPACE, ETC.

With the dramatic increase in the use of the Art Museum (annual

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attendance went from 47,575 in 1970 to 59,000 in 1971, and 16,500 in the first three months in 1972), the need for certain re-adjustment of the Museum's display space became evident. In June 1971, two concerned patrons of the Museum contributed funds for an architectural survey to see if a plan could be devised to achieve the following: 1) Creation of more display spaces in the upper galleries, including a single large space at the top of the stairs leading from the Sculpture Court; 2) Removal of the sales desk to the entrance area, for space as well as security reasons; 3) Erection of a plain backdrop in the Sculpture Court in order to make the objects more readily visible.

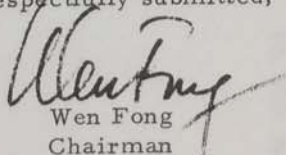
In December, a schematic plan, developed by the New York architect Kenneth Walker, was approved by the University's Department of Physical Planning and presented to the Grounds and Buildings Committee of the Board of Trustees, which agreed to support the plan if the needed funds could be found.

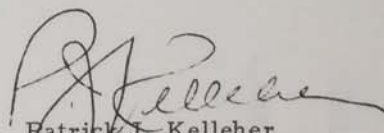
Because of the active exhibition schedule, however, no actual construction work can begin in the Museum at least until December, 1973, at the end of the Norton Simon Inc. Museum of Art exhibition. In the course of discussing possible sources of financial support with our Development office, it is felt that before we approach any possible donors, we should consider carefully our overall space needs, beyond the Museum's renovation plan described above; the latter should be treated, in other words, merely as step one of a larger master plan.

Before long, we must have a new museum wing (towards Brown Hall) to house our overflowing collections of Far Eastern art, Prints and Drawings, and Photographs. The increasing size of precepts necessitates re-arrangements of our precept rooms (which at present hold only 8 to 10 students). The teaching of the history of photography in the Department has raised the question whether the entire Graphic Arts collection and library, now located in Firestone Library, should not be moved to the Marquand Library in McCormick Hall and the Art Museum. With or without Graphic Arts, we will soon have to face the need of adding a fourth floor to the Marquand Library.

We should like to take the opportunity of this meeting to go over with our Council members, first, the schematic plan for the proposed renovation of the Museum, and second, some broad ideas with regard to the next additions to McCormick Hall and the Art Museum.

Respectfully submitted,


Wen Fong
Chairman
Department of Art
and Archaeology


Patrick J. Kelleher
Director
The Art Museum

WF:js

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Princeton University

DEPARTMENT OF ART AND ARCHAEOLOGY

1972 - 1973 EXHIBITION BUDGET

	<u>cost</u>	<u>museum</u>	<u>department</u>	<u>other</u>
ARTS AND CRAFTS				
Shipping, packing	12,500	9,000		6,500 NEA
Insurance	1,500			
Display	1,500			
Catalogue	15,000		15,000	
Symposium	<u>2,000</u>		2,000	
	32,500			
NORTON SIMON				
Shipping	17,000	17,000		
Display	1,500	1,500		
Insurance	25,000			25,000 N.S. Inc.
Extra Guard	8,500			8,500
Storage	3,250	3,250		
Catalogue	<u>25,000</u>		15,000	10,000 N.S. Inc.
	80,250			
ROBERT MOTHERWELL				
Transportation	1,000	1,000		
Insurance	1,500	1,500		
Catalogue	<u>6,500</u>		6,500	
	9,000			
CALLAHAN PHOTOGRAPHS				
Rental	700		700	
Shipping	350		350	
Symposium	<u>1,100</u>		1,100	
	2,150			
SACKLER COLLECTION				
Display	3,000	3,000		
Catalogue	<u>50,000</u>		50,000	
	53,000			

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Princeton University

DEPARTMENT OF ART AND ARCHAEOLOGY

1972 - 1973 Budget p. 2

	<u>cost</u>	<u>museum</u>	<u>department</u>	<u>other</u>
GREEK AND BYZANTINE MANUSCRIPTS				
Transportation	2,500	2,500		
Insurance	13,000	13,000		
Display	2,000	2,000		
Catalogue	10,000		10,000	
Symposium	2,000		2,000	
	<u>29,500</u>			
CLAUDE LORRAIN DRAWINGS				
Transportation	900	900		
Catalogue	2,000			2,000 N. S. Inc.
Insurance	1,800			1,800 N. S. Inc.
	<u>4,700</u>			
PROGRAM III				
Transportation and display	600	600		
Catalogue	800		800	
	<u>1,400</u>			
Total Budget	<u>\$212,500</u>			

DWS:bt1
5/5/72

WF:pt

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ATTENDANCE

1966 (7 months)	23,174
1967	41,811
1968	43,641
1969	43,849
1970	47,575
1971	59,770

Year July 1 - July 1

1966-1967	43,029
1967-1968	41,932
1968-1969	45,045
1969-1970	47,151
1970-1971	51,119
1971-1972 (10 months)	49,604

Sunday attendance all year: 11,620 or 20% of yearly total

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THE ARTS AND CRAFTS MOVEMENT IN AMERICA

The exhibition is a pioneer exhibition in the arts and crafts movement from the Philadelphia Centennial Exposition of 1876 until America's entry into World War I in 1916. Among the 250 objects to be included are furniture by Richardson, Stieglitz, Ellis, Wright, and Elmslie; and examples of metalware by Roycroft, Jarvie and Van Erp.

The exhibition will travel to The Art Institute, Chicago, and the Renwick Gallery of the Smithsonian Institute.

The catalogue will be edited by Robert J. Clark, who organized the exhibition with David Hanks of the Art Institute of Chicago, and Martin Eidelberg of Rutgers.

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SELECTIONS FROM THE NORTON SIMON, INC. MUSEUM OF ART

The exhibition will consist of 62 paintings, eight watercolors, and 21 pieces of sculpture. They will be exhibited in the upper horseshoe gallery and the sculpture court from December 1972 until December 1973. The range of the works is from the late 15th century to the 20th century, although the majority of the paintings and sculptures are from the 19th and 20th centuries. There are major works by Bellini, Lucas Cranach the Elder, Bassano, Rubens, van Dyck, van Gogh, Cezanne, Degas, Picasso, Matisse, Lipchitz and Maillol.

The catalogue to be edited by David Steadman, will consist of entries, the material for which will be supplied by the Norton Simon, Inc. Museum of Art, and introductory essays by Felton Gibbons, John Martin, David Steadman, Joseph Sloane, Sam Hunter, Thomas Sloan, Marion Burleigh-Motley, Robert Clark, David Farmer, and H. Harvard Arnason. Every work will be illustrated.

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ROBERT MOTHERWELL SINCE 1960

The exhibition will include six large and several smaller paintings by Motherwell as well as drawings, prints and aquatints.

The exhibition will be organized by Professor Sam Hunter's seminar and the graduate students will write the catalogue and design the display.

PHOTOGRAPHS BY HARRY CALLAHAN

The exhibition, organized by the George Eastman House, Rochester, will consist of 150 photographs of urban life by Harry Callahan.

A symposium sponsored by the Department of Art and Archaeology and the Department of Urban Planning will include three or four speakers.

THE ARTHUR SACKLER COLLECTION OF CHINESE PAINTINGS

The Sackler collection is a remarkable assemblage of thirty seven paintings and albums (11 hanging scrolls, 13 albums with a total of 128 leaves, seven hand scrolls and six fans). They range in date from the 14th to the 20th century and include several pairs of genuine paintings and forgeries. The greatest strength is in paintings by Tao-Chi (1641-c. 1710).

The catalogue will be a very impressive monument of scholarship and has been in preparation for over two years.

The exhibition will travel to the Metropolitan Museum of Art.

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GREEK AND BYZANTINE MANUSCRIPTS

The exhibition consisting of 70 manuscripts and manuscript leaves from American and Canadian collections will be the first major exhibition of Greek and Byzantine manuscripts in 25 years. It will be given in honor of Professor Kurt Weitzmann upon his retirement from Princeton University. Professor Weitzmann has selected the manuscripts and will supervise the catalogue.

The manuscripts will show the history of Greek and Byzantine manuscript illumination from the late 9th to the early 17th century. The largest number of manuscripts will be from the 11th, 12th and 13th centuries and are products of artists working in Constantinople or areas directly under its influence. There will be a section, however, of manuscripts in provincial styles.

The lending institutions include The Pierpont Morgan Library, the Walter Art Gallery, Dumbarton Oaks, the Cleveland Museum, Museum of Fine Arts, Boston; Museum of Fine Arts, Montreal; and University of Chicago, Yale University, University of Toronto, and Harvard University.

There will be a symposium in conjunction with the exhibition at which Dr. Loerke of Dumbarton Oaks, Dr. Kitzinger of Harvard University and Dr. Buchthal of the Institute of Fine Arts, New York University, will deliver papers.

The catalogue in which each manuscript and leaf will be illustrated will be edited by Mr. Gary Vikan. There will be essays by G. Galavaris, D. Mouriki, H. Kessler, S. Tsuji, R. Deshman, and R. Bergman.

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Princeton University

DEPARTMENT OF ART AND ARCHAEOLOGY

MCCORMICK HALL, PRINCETON, NEW JERSEY 08540

October 2, 1972

To the Members of the Advisory Councils:

As we are about to begin a new academic year, it seems appropriate to bring you up to date on developments in the Museum.

Joe Kelleher, who is on leave of absence this year has decided to retire as Director of The Art Museum, effective July 1, 1973. David Steadman has been appointed Acting Director. As Director of the Museum since 1960, Joe oversaw the construction of the new building and the development of new programs. His good stewardship has done much and gained much good will for the Museum. I know that I speak for his many friends both inside and outside the University when I express my gratitude for his service to The Art Museum.

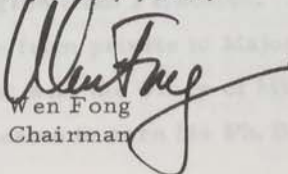
The problems and prospects of the Museum have, in recent years, come into clear focus. Compared to active museums at other major universities, our Museum has only a minimal staff and a minuscule budget. The first problem can be overcome to a certain extent by enlisting the active participation of the faculty of the Department. If this cooperation continues to grow, as it has in the recent past, there should be considerable benefits for both parties.

To put the matter succinctly, The Art Museum must aim to achieve three goals if we are to build on the foundations laid in recent years:

1. Develop a strong staff;
2. Continue to encourage and support a working relationship with the faculty of the Department;
3. Stimulate outside support and gifts.

We need your help and advice to accomplish these goals.

Sincerely yours,


Wen Fong
Chairman

WF:pt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Princeton University

DEPARTMENT OF ART AND ARCHAEOLOGY

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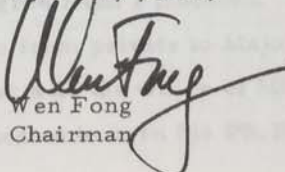
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Wen Fong
Chairman

WF:pt

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From: Department of Public Information
Princeton University
(Telephone: 609-452-3600)

Release: P.M. Tuesday, October 10, 1972
A.M. Wednesday, October 11, 1972

Princeton, N. J., Oct. 10 -- Dr. Patrick Joseph Kelleher, Director of The Art Museum, Princeton University, has announced his decision to resign at the end of the current academic year.

A Professor of Art and Archaeology -- who directed the Art Museum during an important period of construction and acquisition -- the 55-year-old Kelleher plans to resign from the University faculty to devote full-time to research and writing. He has been at work on two publications, one dealing with the late 19th and early 20th century American painter, John White Alexander, the other with contemporary monumental sculpture on the Princeton campus.

Professor Kelleher is on leave this academic year. The Acting Director of the Museum during his absence is David S. Steadman, who came to Princeton from the staff of the Frick Collection in New York City. Mr. Steadman -- a lecturer at the Frick -- has been for the past year Assistant Director for Administration at the University Art Museum as well as Lecturer in Art and Archaeology.

"The Art Museum owes much of its present position in the art world to Professor Kelleher," said President William G. Bowen. "Those of us who were fortunate enough to enjoy the splendid art exhibit at the Museum last spring can attest to the taste and sensitivity he brings to his work. Both the Princeton students and the public at large have much to thank him for."

A native of Colorado Springs, and 1939 graduate of Colorado College, Kelleher received his M.F.A. degree from Princeton. Following four years war service, during which he rose from private to Major and served the last two years as a Fine Arts Specialist with the Office of Military Government for Germany, he returned to Princeton to earn his Ph.D. in 1947 under Dr. Kurt Weitzmann in medieval art.

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2 - Kelleher Resigns at Princeton

Awarded the Prix de Rome, he devoted the next two years to study and research at the American Academy in Rome and published a definitive monograph on The Holy Crown of Hungary under the auspices of that institution. Over the next decade, he served as chief curator of art at the Los Angeles County Museum, curator of collections at the Albright-Knox Gallery in Buffalo, curator of European art at the Nelson Gallery-Atkins Museum in Kansas City, and taught at the University of Buffalo, before he was called back to Princeton to join the faculty in 1960.

His tenure here has been highlighted by the construction of a new building for the Art Museum -- founded in 1889 to support the teaching and research of the Department of Art and Archaeology -- and the development of programs designed to make the Museum's collections more readily accessible to the public and art scholars. The Art Museum's move in 1966 to its current quarters -- where it forms an integral part of the University's multi-purpose center for the study of art history -- culminated a decade of planning, in which Kelleher played a central role.

He has also served as one of the four members of the advisory committee for Princeton's John B. Putnam Memorial Collection of contemporary sculpture. Memorializing a Princeton alumnus who died in World War II and established by an anonymous donor, the Collection -- amassed over the last few years, and including some twenty sculptures including works by Picasso, Moore, Calder, and Lipschitz, -- has turned the campus into what an influential art critic described as "one of the biggest modern outdoor sculpture showcases in the country."

During the current year he will continue the supervision of the acquisition and installation of additional works and prepare a catalogue of the Putnam Memorial Sculptures at Princeton.

During his directorship, the Museum's collections have grown and been enriched through acquisition of works representing diverse schools of art, by such major artists as Lucas Cranach the Elder, Peter Paul Rubens and Claude Monet. Under his guidance, an active Friends of the Art Museum group has developed, numbering more than 1,000 persons, who help to support the Museum's acquisition and publications programs. Public attendance at the Museum has increased dramatically.

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3 - Kelleher Resigns at Princeton

"I know that I speak for his many friends when I say that Joe Kelleher will be missed," said Professor Wen Fong, chairman of the Department of Art and Archaeology. "His good stewardship has accomplished a great deal, and gained much good will for the Museum. I am particularly heartened by the developing cooperation in recent years between the Museum staff and this Department's faculty, a move he has helped to foster. It is a direction in which we will continue to move. We are grateful for the foundations which he has set down over the past few years and on which we must now continue to build."

-30-

Sincerely yours,

David H. Johnson

David H. Johnson
Chairman, Department of Art and Archaeology
The Museum of Modern Art

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Princeton University

DEPARTMENT OF ART AND ARCHAEOLOGY
MCCORMICK HALL, PRINCETON, NEW JERSEY 08540

September 19, 1972

To the Members of the Advisory Councils:

I am enclosing a copy of my report to the President on our meetings this spring.

Hoping to see you before long, perhaps at the opening of the Norton Simon Inc. exhibition on December 2.

Sincerely yours,



David H. McAlpin
Chairman, Advisory Councils of the
Department of Art and Archaeology
and The Art Museum

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Princeton University

DEPARTMENT OF ART AND ARCHAEOLOGY

MCCORMICK HALL, PRINCETON, NEW JERSEY 08540

September 14, 1972

President William G. Bowen

1 Nassau Hall

Princeton University

Report on the Meetings of the Advisory
Councils of the Department of Art and
Archaeology and The Art Museum, held
on May 5-6, 1972.

Dear Bill:

In view of the greatly expanded activities of the Department of Art and Archaeology and The Art Museum, and the increasingly active roles played by their Advisory Councils, I feel that I should report to you on the Councils' annual meetings, summarizing the topics discussed and the recommendations made by the Councils.

On Friday, May 5, the Councils held separate meetings, with the Department Council discussing teaching programs and new appointments, and the Museum Council discussing museum programs -- exhibitions, loans, gifts and budgets. On Saturday, May 6, the Councils held a joint meeting discussing problems of museum, teaching and library spaces.

Three important issues emerged from these discussions. They are summarized in the following:

1. Apropos of the new History of Photography program, Peter Bunnell's expressed concern with the ability of the Main Library staff to cope with the increased work brought about a heated discussion of the Library problem in general. It was reported that because of the workload in the Main Library cataloging department, new books take as long as one or two years to appear on our shelves. Numerous members of the Council including John Rosenfield of Harvard and Egbert Haverkamp-Begemann of Yale, told of similar problems, but they also pointed out that each of their Departments had the benefit of specialized cataloguers for their art

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libraries. While the Princeton Library has repeatedly declined to follow this procedure in recent years, Mr. Dix, the Librarian, did indicate in a recent meeting with Wen Fong and Peter Bunnell, that if the funding could be guaranteed he could foresee having a special cataloguer for photography on an interim basis. Following this proposal, Wen Fong recommended that the Council should not only lend its support to the Librarian's decision, but extend it to include a strong recommendation to appoint a specialized cataloguer for the Marquand Library to cover all of the art field. This recommendation carried the understanding that the necessary funding for such a position would have to be found. The Council voted unanimously to support this recommendation.

Wen Fong has appointed a Committee composed of Professors Coffin, Shimada and Bunnell to study the problem in detail and to draw up a specific proposal, including recommendations for funding to present to the Administration of the Library and the University.

2. The University officially assigns the Museum an exhibition budget of \$5,000 each year, but the exhibition program next year, with four major catalogues and two symposia, will cost well over \$200,000. Most of the money needed is raised from individuals backing these exhibitions; the Department's publication fund, which has had a large balance, is rapidly being spent on the catalogues; deaccession, especially in the Far Eastern field where we are rich, is a possibility.

Anyhow, the message is clear: we have to marshal more financial support for the magnificent programs which the Museum is launching.

3. The attendance of The Art Museum has risen dramatically in the past years: 43,600 in 1968, 47,500 in 1970, 60,000 in 1971, 49,500 for the first six months of 1972. Urgent Museum space needs are as follows: More display space for our overflowing collection of Far Eastern Art, Primitive Art and Prints and Drawings (which includes Photography); teaching and storage areas; office space.

On the Department side, we need a fourth floor added to the Marquand Library; the increasing size of precepts also necessitates re-arrangement of precept rooms (currently holding only 8 to 10 students each room).

The Walker proposal for renovating the present museum building was discussed by the Councils. It was felt strongly that instead of a makeshift

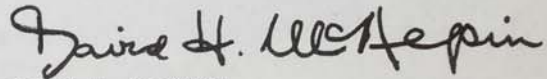
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renovation plan to gain space, we should concentrate our efforts on conceiving and building a new museum wing. A special committee consisting of members from the Advisory Councils and the Department and Museum staffs will be appointed to study the needs and come up with plans for a new wing.

Respectfully submitted,



David H. McAlpin
Chairman, Advisory Councils of the
Department of Art and Archaeology
and The Art Museum

DHM:bp

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THE ART MUSEUM
ADVISORY COUNCIL
1971-1972

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Box 670, Pretty Brook Road
Princeton, N. J. 08540

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Washington, D. C. 20016

Mr. W. Howard Adams
2820 P Street, N. W.
Washington, D. C. 20007

Mrs. Irving B. Kingsford, Jr.
Elm Ridge Road
Princeton, New Jersey 08540

Mr. Lee A. Ault
435 East 52nd Street
New York, New York 10022

Mr. Franklin H. Kissner
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New York, New York 10017

Mr. Harry A. Brooks
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Mrs. Grace B. Lambert
Province Line Road
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*Mr. George L. Craig, Jr.
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Mr. Sherman E. Lee, Director
The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106

*Mr. Harry D. M. Grier
The Frick Collection
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Mr. Alastair B. Martin
The Belfry
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Katonah, New York 10536

Mr. George S. Heyer, Jr.
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Miss Margaret Mower
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*Mr. Philip Hofer
The Houghton Library
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Mr. John G. Powers
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Mrs. R. Wolcott Hooker
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New York, New York 10021

Dr. Andrew C. Ritchie
Yale University Art Gallery
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New Haven, Conn. 06500

*Mr. Thomas Carr Howe
1485 Pacific Avenue
San Francisco, Cal. 94109

Mr. Charles Ryskamp
The Pierpont Morgan Library
29 East 36th Street
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*Mr. C. Otto von Kienbusch
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Mr. Frank E. Taplin
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**Mr. Donald B. Kipp (Trustee)
Spring Valley Road
Morristown, N. J. 07960

* Honorary Member

** Trustee Associate Member

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Mrs. John Wintersteen
Mt. Pleasant Road
Villanova, Pennsylvania 19085

Mr. Elias Wolf
Suite 2707
12 South Twelfth Street
Philadelphia, Pennsylvania 19107

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THE ART MUSEUM CALENDAR

SPRING 1969

- April 13 Last day to see the group of paintings by Lucas Cranach the Elder, and the print exhibition "Symbols in Transformation". An exhibition of the Museum's modern prints will run through April 20.
- April 15 8:30 p. m., 101 McCormick Hall, Sir John Summerson, Curator of Sir John Soane's Museum in London, will lecture on "The Brighton Pavilion and its Architect". This will be followed by the preview of "Royal Fancy: The Brighton Pavilion", an exhibition of the architect's original watercolors and drawings, lent by the Cooper-Hewitt Museum in New York City. Your invitation to this event is enclosed.
- April 16 through May 4, "New Directions in Printmaking", an exhibition of contemporary prints prepared by the Pratt Graphics Center, New York City. No special announcement will be sent.
- April 19 That very special event: the first Art Museum Ball! Preparations are at a feverish pace to make it the most wonderful night of the year; dance, drinks, decorations, dinners and diapositives* -- you will not want to miss any of it. The number of guests is limited because we may not overcrowd the Museum, so if you have not yet picked up your tickets, please do so right away.
- April 22 through May 18, Italian Drawings will be shown in the Prints and Drawings Gallery.
- April 23 at 8:15, we are back to the scholarly pursuits of getting to KNOW YOUR MUSEUM. The lectures given by Dr. Jones, Professor Weitzmann and Mr. Griffin held the participants spellbound -- and now Professor Felton Gibbons will talk to a small group (the capacity of the Print Room) about the Museum's very fine collection of drawings. You may remember that a few years ago 106 of our Italian master drawings had the honor of being exhibited in the Metropolitan Museum and five other museums. A reply card is enclosed for your convenience, to mark your preference for this date or the repeat performance on
- April 24 at 3:30 p. m. We shall try to accommodate you according to your wishes.
- May 3 May Day Frolic--A Dionysian feast for the eyes. A trip to Philadelphia Main Line to see two private collections of modern art, through the generous hospitality of Mrs. John Wintersteen, and Mr. and Mrs. H. Gates Lloyd. Picassos, more Picassos, and many other great contemporary works by famous artists will be shown specially to the Friends of the Museum. Cocktails and lunch are scheduled at the charming Windham House at Bryn Mawr College. A chartered bus will leave from the Olden Avenue parking lot in front of the Engineering Building at 9:00 a. m. and will return by 5 p. m. You may park your car there for the day. The fee of \$5.00 per person includes transportation, cocktails and luncheon. Again: the bus seats and the character of the private homes limit the number of participants to 40. Please return the enclosed reply card as soon as possible if you wish to take advantage of this opportunity. No cancellations after April 25th, please.
- May 17 Evening preview of Mr. and Mrs. Earl Morse's extraordinary collection of Chinese paintings. The following week Dr. Roderick Whitfield of the British Museum will give a gallery talk; he is the author of the scholarly catalogue and will be here to install the exhibition. You will receive further details with your invitation to the preview.
- May 20 A fine collection of graphic arts, assembled by David H. McAlpin, will be on view through June 22.

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- May 20 A fine collection of graphic arts, assembled by David H. McAlpin, will be on view through June 22.
- June 1 Benton Spruance's lithographs and drawings, "The Passion of Ahab" will be on view through June 30.
- June 3 through June 15, a special 50th Reunion exhibition of paintings by Henry Strater, Class of 1919.

The Museum will be open during the summer with the exhibition of Chinese paintings running through July 27. By then we'll already be working toward an interesting Fall program.

* special word for special show

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ART MUSEUM NEWSLETTER

Princeton University
No. 4 April 1969
Hedy Backlin-Landman, Editor

The Art Museum and its Friends had an eventful winter season: new acquisitions, lectures, exhibitions, a trip (for a lucky few, at least) --and plans for more of everything in the future.

ACQUISITIONS

Those Friends whose Purchase Party choices did not make it last October will be pleased to know that some of their favorites have been added to the collections with the help of other funds. The graceful Hittite bronze figurine and the Egyptian model of a bakery with its charming figures and trays full of cakes were both purchased with Museum funds; two drawings (a sketch by Jacques Lipchitz for the Museum's "Prometheus", and Carlo Carlone's "Triumph of Religion") were acquired through the Laura P. Hall Fund, while two others (by Carlo Maratta and Giulio Carpino) were given by Professor Felton Gibbons. Of the paintings, Mr. and Mrs. Elias Wolf presented the Museum with the bold abstraction by Soulage, and the Magie Fund made possible the acquisition of Worthington Whittredge's "Cypresses in the Villa d'Este at Tivoli". And, as a delightful sequel to the Friend's purchase of the large bronze by Julius Schmidt, the artist presented his diminutive model for the sculpture to the Museum.

Other acquisitions during the past months range from a 5th-century Greek marble head (in the bequest of Director Emeritus Ernest DeWald) to Louise Nevelson's steel model for "Atmosphere and Environment" (gift of the artist).

EXHIBITIONS -- past and present

We hope that you came to see them all: the porcelains from our Trumbull-Prime Collection, our American paintings and drawings, the fascinating Northwest Coast Indian art objects, and the extraordinary group of Rembrandt etchings (partly from the collection of David H. McAlpin) that marked the tercentenary of the artist's death.

Currently on view: an exhibition of drawings by the seventeenth-century Italian artist Guercino (nickname for Giovanni Francesco Barbieri) from the Museum's collections (through April 6); a loan exhibition of prints, "Symbols in Transformation: Iconographic Themes at the Time of the Reformation"; and a small group of paintings by the early sixteenth-century German artist, Lucas Cranach the Elder, keeping company with our own "Venus and Amor."

The two latter exhibitions formed part of the commemoration of the first anniversary of Erwin Panofsky's death. Their preview followed a symposium sponsored by the Department of Art and Archaeology, at which Professor William Heckscher of Duke University evoked with great sensitivity Panofsky's extraordinary intellect and wit, and Professor Emeritus Jakob Rosenberg of Harvard discussed Cranach's work. A concert of Mozart music was performed in the Museum by the Nassau Serenade and Divertimento Society, and the University Library concurrently presented "Meaning in the Visual Arts: An Exhibition Suggested by Writings of Erwin Panofsky." Many scholars from near and far attended the symposium and the preview of the exhibitions on March 15, among them many of "Pan's" friends.

PUBLICATIONS

Art of the Northwest Coast. Catalogue of the exhibition by Gillett Griffin, Curator of Pre-Columbian and Primitive Art, with a penetrating introduction by Spencer H. MacCallum.

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Guercino Drawings in the Art Museum of Princeton University. Fully illustrated catalogue of 36 Guercino drawings (and two copies) by Diane DeGrazia, graduate student in the Department of Art and Archaeology, who selected and arranged the exhibition under Professor Gibbons' supervision.

Symbols in Transformation: Iconographic Themes at the Time of the Reformation. Fully illustrated catalogue of the exhibition of sixteenth-century German and Dutch prints, by Craig Harbison, graduate student in the Department, who selected and arranged the exhibition with the assistance of Professor Robert A. Koch and Mrs. Barbara T. Ross. With a hitherto unpublished essay by Erwin Panofsky, "Comments on Art and Reformation".

Many of our Friends have already picked up their copies of these catalogues during visits to the Museum. We would like to ask those who have not done so to let us know on the enclosed pale green card which catalogues they wish to receive. We will mail them with

The RECORD of the Art Museum just published after an interval during which its format and layout were redesigned. To catch up with the semi-annual publication schedule, the issue you will now receive is back-dated to the Spring of 1967, and it will be followed practically immediately by the double-issue for 1966, a Picture Book of the Museum. Regular issues for the Fall of 1967 and for 1968 are already in the works, so that we will soon catch up with our schedule without missing one issue. Your editor hopes that you will find the new format as well as the contents of the Record rewarding.

TRIPS AND TOURS

The Lucky Thirty returned from their exploration of the remains of Maya civilization in Guatemala and Yucatan full of marvelous experiences: monumental ruins at Tikal, accessible only by plane across an impenetrable jungle; sculptured stelae and relief tablets in the lovely settings of Copán in Honduras and Palenque in the province of Chiapas; rich mosaic façades in western Yucatán; frescoes at Chichen-Itzá and Tlatitlán; thousands of steps climbed at the pyramids; breath-taking views, and colorful Indian villages with present-day Maya populations. And all made even more enjoyable by the infectious enthusiasm of leader-lecturer Gillett Griffin, the loving ministrations of the agency's tour leader Fernando Maldonado, and the omnipresent guiding spirit of Ellen Bentley, who planned and organized the trip. When slides have been sorted and weeded out, you will all be treated to a fuller account of this fascinating study trip. Meanwhile, a committee is already at work planning next year's adventure.

THE BOARD

Mrs. Alexander P. Morgan resigned from the board after the death of her husband, and W. Howard Adams took up a new position at the National Gallery in Washington that will make it impossible for him to attend board meetings. Dr. Reimers thereupon appointed Professor Gibbons and Mrs. Wendell Davis to the board. They had been serving as alternates and had already taken active part in the affairs of the Friends.

COMING EVENTS

You will find our lively schedule for the Spring on the enclosed Calendar. Please read it carefully and send in your reservations for the specially listed events as soon as possible -- we don't want you to miss any activity that you are interested in, but in some cases we have to limit the number of participants.

TO THOSE OF YOU who will not be able to be here for any of these events --
a Happy Summer from the Director and the Museum Staff!

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- I am a Friend of the Art Museum
- We have double membership in the Friends of the Art Museum and should like to request a ticket (or two tickets for double membership) to the following lectures in the KNOW YOUR MUSEUM series:

December 3, 1968, Tuesday, 8:15 p. m.
Dr. Frances Follin Jones: Ancient Art

December 10, 1968, Tuesday, 8:15 p. m.
Prof. Kurt Weitzmann: Early Christian and Mediaeval Art

January 14, 1969, Tuesday, 8:15 p. m.
Mr. Gillett G. Griffin: Pre-Columbian and other Native Arts

Name _____

Address _____

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An exhibition of
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The following evening saw a procession of lecture-goers walk the short stretch from McCormick Hall to McCosh where Thomas Hoving's talk on "Museums and the Quality of Life" had to be moved because of overflow attendance. Even McCosh 10 provided standing-room only at the fascinating lecture which had been generously opened to the general public by the sponsoring Friends. Afterwards, at a Museum reception reserved for the Friends, there was an opportunity for animated discussions with the young Director of the Metropolitan Museum who, with three Princeton degrees in art history, is very much on home grounds here.

The coming months provide such a lively schedule of events at the Museum that it seems best to list them further down in calendar form for your convenience. There will be no additional announcements of these events - so please make sure that you note them.

A very special event, and an entirely new one, is the lecture course that the Museum director and the curators are offering in order to acquaint the Friends with the collections of the Art Museum. This series of lectures is offered free to the Friends, and the Friends only. It will give you insights into the world of art from ancient times to the present as it is represented in this Museum. The first three lectures have been scheduled for December and January, and a reply card is enclosed for your convenience. The lectures will be held in the Museum and the number of participants is necessarily limited. The first forty to apply will be issued admission cards to the lectures of their choice, and we hope that you will sign up only if you are reasonably sure of attending -- it would be a pity to prevent someone else from profiting from the lectures.

Since last year's peek behind the scenes was such a success, we are again inviting new members and those who were unable to come last January to see the hidden parts of the iceberg that a museum is said to be. The many new members include students, too, since with the introduction of a special Princeton University student membership, and thanks to the efforts of Tom McKay, Student Representative on the Board of Directors of the Friends, we now have a growing number of student members.

The Museum has been fortunate in the past months to acquire welcome additions to the collections. Mr. J. Lionberger Davis of the Class of 1900, a longtime donor to the Museum, gave a large number of objects hitherto on loan to the Museum, among them a number

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ART MUSEUM NEWSLETTER

Princeton University
No. 3 November 1968
Hedy Backlin-Landman, Editor

With Hallowe'en behind us and Thanksgiving coming up we are well into the new season, and it's time to report on events past and future at the Art Museum.

The summer exhibition of Italian paintings from the Henry White Cannon Collection-- a gift of the collector's son, Henry White Cannon, Jr. of the Class of 1910 -- showed the variety and richness of this collection encompassing many works beside the paintings of Veronese, Carracci and Canaletto that are usually on view in the permanent exhibition galleries. An exhibition of entirely different character opened the academic year: George Segal, well-known sculptor of plaster effigies, who now teaches in the University's Creative Arts Program, showed four of his works from September 19 through November 3, in their realism, balanced by an aura of remoteness, the figures appeared as passionate statements of the essential humanity of art. Students and Friends of the Art Museum had an opportunity to meet Mr. Segal at a Museum reception October sixth.

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of interesting Pre-Columbian pieces, and the Museum's first Renoir painting, a small gem-like landscape. A pair of exquisitely modeled terracotta figures representing the famous Hellenistic group of Laocoon and his sons was presented to the Museum by Mr. Elias Wolf, of the Class of 1920, and Mrs. Wolf, he a member of the Museum's Advisory Council, and she a Director on the Board of the Friends. The two terracottas, one from the late 16th century, the other from the 17th, are extraordinary proof of the influence that the original marble statue, excavated in Rome in 1516, exerted on artists of the late Renaissance and Baroque. An alluring young lady will greet you in the lower gallery -- a gift of Advisory Council member Frank Kissner, she is the work of Frank Gallo, and her twin sister created quite a stir at the Venice Biennale this summer.

The most recent gift doesn't have a name -- but then, what with zip codes, area codes, social security numbers and computerization we are getting used to numbers instead. Number 68-179 it is, a unique cast of a bronze sculpture 36 inches high by the contemporary American sculptor Julius Schmidt. And, most important, it was the first choice of the Friends, made at the lively purchase party that followed the annual meeting on October 29. Should it appear as if sheer size had guided the choice, the runner-up will contradict that assumption: a gold-on-lacquer Buddha from Thailand, dated around 1400, was the smallest of the sixteen objects put on view by Chief Curator Dr. Frances Jones for the consideration of the Friends. After Professor Kelleher had presented each piece and the votes were cast and counted, the large untitled bronze and the tiny glittering figurine were declared Friends of the Art Museum purchases for the year.

There were other favorites among the objects presented, and we hope that thanks to the generosity of individual donors and the availability of special funds, at least some of them can be added to the collections.

We hope that you will come and see these recent acquisitions as well as our exhibitions during the next few months, and that you will be able to participate in the many activities planned.

Your correspondent and editor is pleased to share the space in this Newsletter with the Directors of the Board of the Friends of the Art Museum who have special reports to present to you on page 3.

*** Christmas thoughts *** the Museum's new full-color Christmas cards of the Guido da Siena Madonna and the Chagall Bouquet, at a special price to the Friends*** other Museum Christmas cards in black and white, or gold yellow and white *** the beautifully illustrated catalogue of the Museum's 106 Italian drawings that were shown at the Metropolitan and other museums around the country, available in soft or hard cover, at a discount price to the Friends *** a faithful reproduction of the Parthian silver panther in the Museum at a special price to the Friends *** a gift membership in the Friends for some of your friends***a gift membership for members of your family *** a life membership for someone special*** and a merry Christmas to all ***

Hedy Backlin-Landman

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NOTES FROM THE FRIENDS OF THE ART MUSEUM

From the President:

This past year has seen many accomplishments. Our membership has doubled, we have paid off our inherited indebtedness on the Chinese Bronze, and we have been able to make two splendid purchases for the collections announced elsewhere in this Newsletter. These are all tangible realities for us to celebrate. But there are the intangible realities present which have made them all possible. Namely, the interest, loyalty and optimism of the Friends and their helpers which all have played such an important part in our success.

The Museum Director and the Curators are offering us a unique opportunity to learn about the collections and understand them in their context. I am sure many of you will want to participate in this course. A group of Friends is already preparing for the February trip to Guatemala and Mexico, and there are many more interesting programs planned, among them a very special one for this Spring about which we hope to be able to tell you very soon.

Collections, special events, exhibitions and other activities are here for those who want to enjoy them. 100,000 persons have done this since the Museum opened its new building to the public in June 1966. The 100,000th visitor was Richard Peterman, a senior from Rider College, who had come to see the collections and to write a paper on one of the objects on display. Mr. Peterman was given a life membership in the Friends of the Art Museum, and we hope that he will have a great deal of pleasure from it in the future.

This we also wish to all our Friends: that their pleasure in the world of art be increased through their knowledge and enjoyment of the Art Museum -- which in its term will flourish with their support.

Carl D. Reimers

From the Vice-President - Chairman of Special Events:

The plan for the trip of the Friends of the Art Museum to the world of the Ancient Maya met with immediate success: registrations for the seventeen-day trip were filled practically upon receipt of the tour material. However, there is always a possibility of change of plans for some of the participants -- so if you are interested, we will be glad to accept your name for our waiting list. For details please call Mrs. Case at the Art Museum, 452-3762. The travelers are now looking forward to their trip under the guidance of Gillett Griffin. And soon we can start planning for next year's trip!

Ellen V. Bentley
(Mrs. Gerald E. Bentley)

From the Treasurer-Membership Chairman:

With great pride the Membership Committee reports an all-time high of 550 dues-paying members - with new members joining every week. With the acknowledgement of your dues and contributions you will find an invitation under the orange tab "Ask a Friend" - please pass this on. The more Friends the more benefits the Museum can offer.

Alas, some Friends have failed to note that membership dues for couples are \$15.00 (minimum). Wouldn't they want their spouse to enjoy the Museum events, too? Just look at the calendar on the following page!

Eleanor H. Lippincott
(Mrs. W. D'O. Lippincott)

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From the Chairman of the Nominating Committee:

The nominating committee presented the following candidates for Directors of the Board of the Friends to serve through October 1971:

Dr. George P. Berry '21
Mrs. T. W. Eglin
Mrs. Barklie McK. Henry
Mrs. Alexander P. Morgan
Mr. W. Henry Sayen IV '43
Mrs. Jerome P. Webster, Jr. '61 (renomination)

This slate was elected at the Annual Meeting on October 29.

At the first meeting of the Board held after the Annual Meeting the following officers were nominated and elected:

President:	Dr. Carl D. Reimers
Vice President:	Mrs. Gerald E. Bentley
Secretary:	Mrs. Thomas Eglin
Treasurer:	Mrs. William D'O. Lippincott

The Directors continuing in office are:

Through 1969:

Mrs. Robert F. Goheen
Mr. John H. Hauberg, Jr. '39
*Prof. Robert A. Koch *54
Prof. R. W. Lee '20
Mr. William H. Short '49
Mrs. Elias Wolf

Through 1970:

Mr. W. Howard Adams
*Mrs. Gerald E. Bentley
Mrs. George L. Craig, Jr.
Mrs. W. D'O. Lippincott
Dr. Carl E. Reimers
Mrs. Herbert Ruben

*Dr. Reimers has appointed Prof. Felton L. Gibbons to take Prof. Koch's place during this year because of the latter's leave of absence, and Mrs. Wendell Davis to substitute for Mrs. Bentley during the Spring term.

William H. Short
Chairman



Prof. Weitzmann, Mrs. Goheen, Mr. Wolf from Philadelphia, Mr. Hauberg from Seattle (in background), Mrs. Wolf, Mrs. Winters and Mrs. Wallace listen attentively to Professor Kelleher at the Purchase Party of the Friends of the Art Museum on October 29, following the Annual Meeting.

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C A L E N D A R

EXHIBITIONS

- November 7 (Through December 8) "You see, Dad, Prof. McLuhan says..." and 58 other original cartoons for The New Yorker by Alan Dunn. A delightful exhibition of Dunn's fine sense of the droll in our life. (Lower Galleries)
- November 24 Last day of Drawings from the Romantic Era (Print Gallery)



Ed. + Libs. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

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- November 26 (Through December 29) Baroque Prints (Print Gallery)
- December (Through January 12) The Trumbull-Prime Collection of Pottery and Porcelain. One of the first collections given to the University -- and the one that sparked the decision in 1882 to build an art museum at Princeton (Lower Galleries)
- January American Art from the Museum's Collections. (Sterling Morton Galleries, Upper level, and Print Gallery)
- January 22 (Through March 2) Art of the Northwest Coast, from Princeton University's Museum of Natural History (Guyot Hall) and other

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LECTURES AND SPECIAL EVENTS

- December 3, Tuesday at 8:15 p. m. KNOW YOUR MUSEUM. First lecture; Dr. Frances Jones, Chief Curator and Curator of Classical Art, will speak on ancient art in the Museum. Reserved for Friends. Please see enclosed card.
- December 9, Monday, at 8:30 p. m. (McCormick 101) Lecture by José Louis Franco of Mexico. "Forgeries in Pre-Columbian Art". Co-sponsored with the Department of Art and Archaeology.
- December 10, Tuesday, at 8:15 p. m. KNOW YOUR MUSEUM. Second lecture; Professor Kurt Weitzmann, Honorary Curator of Mediaeval Art will speak on early Christian and mediaeval art in the Museum. Reserved for Friends. Please see enclosed card.
- January 14, Tuesday, 8:15 p. m. KNOW YOUR MUSEUM. Third lecture; Gillett G. Griffin, Curator of Pre-Columbian and Native Arts, will speak on the collections in his care. Reserved for the Friends. Please see enclosed card.
- January 21, Tuesday, 8:30 p. m. Special preview of the exhibition "Art of the Northwest Coast".
- February 3, Monday, 8:15 p. m. "A Look Behind the Scenes" -- is just that: a tour of the storage and study areas of the Museum, to show you where your favorite painting goes temporarily when it makes room for someone else's favorite, and where all those treasures are hiding that surface from time to time in special exhibitions. For Friends only -- and those who have joined recently are specially invited.
- February 7 Departure of the participants in the Friends' tour to Guatemala, Honduras and Mexico.

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

*Department of Art and Archaeology
McCormick Hall*

Art Museum

June 12, 1968

To: Members of the Advisory Councils

From: David R. Coffin

Ladies and Gentlemen:

Bill McAlpin, Chairman of the Advisory Councils of the Department and of the Art Museum, has asked me to forward to you herein for your information a copy of President Goheen's reply to the report of the Departmental Advisory Council.

I might also add that Professor Oates, Chairman of the Council of the Humanities, has already been in touch with the Department and has asked the Department to forward to him next fall one or more names of candidates suitable to be a Visiting Fellow to the Council of the Humanities for one term or for the year 1969-70, probably in the field of Primitive Art.

Sincerely yours,

David R. Coffin

David R. Coffin
Chairman

DRC:js

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May 23, 1968

Mr. William R. McAlpin
Land's End Farm
R. D. #3
Chestertown, Maryland 21620

Dear Bill:

This is to acknowledge with appreciation the report on the meetings of the Advisory Council of the Department of Art and Archaeology for 1965-66, 1966-67, and 1967-68.

I have, of course, been most interested in the portion of your report dealing with your meetings last month. I don't know enough about what is intended in the first recommendation, that about the introductory course of the Department, but I shall expect to learn more about this in due course from the Department. The other two recommendations seem to me very interesting. Both would seem to fall within the scope of concern of the Humanities Council, and the recommendation about a visiting lecturer might well be worked within the scope of the Council's Fellowships, I would think. Therefore, I am sending a copy of your report to Mike Oates as Chairman of the Humanities Council, and a copy also to Ed Sullivan as Dean of the College.

May I express to you and, through you, to the members of your Advisory Council my very great sense of appreciation for the time and interest and good counsel you direct to the affairs of the Department of Art and Archaeology.

Sincerely,

Robert F. Goheen

RFG/ean

cc: Professor David R. Coffin
Professor Whitney J. Oates
Dean Edward D. Sullivan

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THE ART MUSEUM

April 1967 - April 1968

The year that has elapsed since the Spring meeting of the Advisory Council can be characterized primarily as a year of work in progress. Many major areas remain to be explored -- nonetheless, significant strides have been made in new directions.

With respect to the collections, the installation of 22,000 items in many media has continued in the new physical plant which roughly quadruples the space available in the old Museum. As a consequence, visitors have consistently expressed amazement at the scope and richness of the collections.

For the staff, the year presented an opportunity for the first time to review the collection as an entity; to appraise its strengths and weaknesses, and to evaluate it in comparison with other college or university-owned collections. A recent issue of ART NEWS (September 1967, p. 34) surveying the national scene, ranked Harvard, Yale and Princeton as the most significant collections gathered by educational institutions in the United States. However flattering this report may be, competition with new and old university museums is steadily mounting. To be able to improve and extend the collections, it is imperative for us to find substantial endowed as well as spendable purchase funds. It is especially important to interest more collectors in the Museum if Princeton is to remain in the major league in the future.

With progress toward the solution of the physical problems of installation, there has been increased activity in other areas. A closer relationship was established with the Department of Art and Archaeology during the year with four members of the Department serving as part-time curators in Oriental Art, Prints, Drawings and Medieval art. These faculty curators and a part-time Curator of pre-Columbian art have greatly contributed to the usefulness of the collections as a teaching vehicle.

Exhibitions held during the year both in connection with departmental courses and for general interest to our visiting public are listed on a separate schedule. Plans are now underway in collaboration with the Department for the revival of the museum course for the students, which would culminate in an annual exhibition assembled by students under the direction of the museum staff and departmental curators.

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- 2 -

Relations with the local and regional community have increased in scope during the year. Volunteer docents trained by the Museum staff have conducted a growing number of tours of school children and other interested groups. The vitally important organization of the Friends of the Museum has a new Board and is now functioning vigorously as a supporting group for the Museum.

Security regulations were reviewed frequently during the year. A survey is currently underway by an outside expert, to give the University and Museum an objective view of the adequacy of our protection.

The collections were materially enriched by significant gifts, purchases and loans during the year. A selected group of these objects will be on view during the joint Council meeting in the Museum. Acquisitions will be further discussed in reports to the Museum's Council on April 20th, together with other contributions of consequence made during the past months.

Attendance for the twenty-two months from June 10, 1966 -- the dedication date -- until Easter 1968 was 77,300.

Respectfully submitted,

Patrick J. Kelleher
Director

PJK:bt1

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MUSEUM EXHIBITIONS

May 1967 - July 1968

106 Italian Drawings (Our travelling exhibition)
Italian Drawings (additional material from the collection)
Morris Collection of Chinese paintings (Museum collection)
George Ortman (Resident Artist in Creative Arts)
Recent Accessions in Graphic Arts
Baroque Prints (Museum Collection, for Art 209)
Dürer Prints (Museum Collection, for Art 401)
19th-Century Drawings (Museum Collection)
American Art (Museum and University Collections, for Art 207)
American Drawings (Museum and University Collections, for Art 207)
George Catlin's American Indian paintings (lent by the Smithsonian Institution)
Mower Collection of French and Italian Drawings
Prints by Hendrik Goltzius (Museum collection, for Art 324)
James E. Davis (Paintings, constructions and films)
Modern Prints (Museum collection, for Art 324)
José Arguelles' "Environment" (for Art 312)
The Serge Lifar Collection of Ballet Set and Costume Designs (lent by
the Wadsworth Atheneum; in connection with the Regional Ballet Festival)
Italian Drawings (Museum collection, for Art 102)
Goya Prints (Museum collection, for Art 308)
Print Exhibition (Seminar project, Art 324)
Prints by John Taylor Arms (Museum collection)
The H. W. Cannon Collection of Italian Paintings (Museum Collection)
Recent Acquisitions

The travelling exhibition of 106 Drawings continued its tour. During October, it was shown at the Washington University Art Gallery in St. Louis; during November-December, at the Art Institute of Chicago, and during January-February at the Cleveland Museum of Art. It is now at the final point of its tour, the Vassar College Art Gallery.

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PRINCETON
1967

THE ART MUSEUM
April 1966 - April 1967

Since the last meeting of the Advisory Council on April 22-23, 1966, the Museum has had a series of opening receptions for The Friends of the Art Museum and other local groups interested in viewing our collections in their new surroundings. The official dedication of the McCormick Hall/Art Museum complex by President Goheen took place on June 10, 1966.

Because of the necessity to give first priority to the teaching program of the Department of Art and Archaeology, the Museum took secondary place in the completion of the building and the acquisition of essential equipment for the installation of our collections. Some critical architectural and housekeeping problems have required a great deal of staff time since the June dedication. Nonetheless, the major portion of the collection is currently on view, and work on the study storage areas is in progress.

Attendance during these first ten months numbers 35,373 visitors. During this period the Museum originated exhibitions of Paintings and Collages by Esteban Vicente, former resident artist at the University, a notable showing of English Silver from the Collections of Mr. and Mrs. Donald S. Morrison, '15; Ten Hellenistic Gold Coins, lent by the Italian Government from the excavations conducted by the University at Morgantina in Sicily; an exhibition of Islamic Calligraphy, circulated by the Smithsonian Institution in cooperation with the Graphics Division of the University Library. After the current showing of the Edward Duff Balken Collection of American Primitive Paintings, our notable group of Italian Master Drawings, shown previously at the Metropolitan Museum of Art, the Fogg Art Museum and the Yale University Art Gallery will come home for exhibition during May and June before resuming its travels to Washington University in St. Louis, The Art Institute of Chicago, the Cleveland Museum of Art, and the Vassar College Art Gallery next season. This exhibition of 106 of our finest drawings is an excellent ambassador of the Art Museum and the University; its handsome catalogue - our most ambitious publication to date - was financed by the Publications Fund of the Department of Art and Archaeology. In the Print Room six exhibitions of Prints and Drawings were arranged in connection with courses in the Department.

Our collections continue to be sought after by others, and since last June some 120 works of art have been lent to other institutions throughout the United States and Canada. Publicity in national and local publications and journals have been rewarding so far, and plans for further major articles are in progress.

The Museum's collections have continued to grow during the past year. Among major gifts received are the following: Oriental objects (J. Lionberger Davis); a painting by Wang Hui, (Earl D. Morse); a group of four Chinese paintings (the Sackler Foundation); Roman Glass (Louis West); a painting by Max Beckmann, (Stanley Seeger); a painting of Harpignies and two Chinese paintings (David McAlpin);

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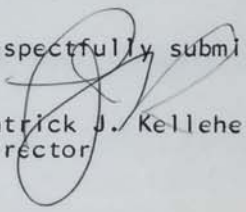
a sculpture by Jacques Lipchitz (Cornelia McNamara); stained glass windows by Tiffany (Norman A. Ballantine); a group of European and American prints (Brooks Emeny) and a watercolor by Calder and funds to restore some of our important mosaics, (Franklin Kissner).

Faced with new problems and directions for the future development of the Museum during this past year, the Staff felt its primary responsibility was to concentrate first on University and local community relations. To this purpose we have conducted a training course for some 30 members of the University League of Faculty Wives as docents for general and special tours requested by local and regional groups ranging from schools to organizations of senior citizens. These demands can only increase in the future and without trained volunteers the services of the Museum to the University and the community would be seriously curtailed.

In recent weeks, too, the Staff has been involved with the reorganization of the Friends in order to make this organization an effective instrument in the development of the Museum. The Friends constitute the nucleus of local support and we can now hope for an active and expanding program in the future.

The Staff feels confident that we now are ready to look to the outside world in our plans and activities. With your advice, support and enthusiasm, we can only succeed.

Respectfully submitted,


Patrick J. Kelleher
Director

PJK:BTL

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*Nicholas
- Pres Col.*

ADVISORY COUNCIL FOR THE ART MUSEUM

Saturday, April 22, 1967

1. Discussion of Committees

AGENDA

a. How best Council be most effective.

Mr. David McAlpin, Acting Chairman - Opening Remarks

Report of Director, P. J. Kelleher

Report of Chief Curator, Dr. Frances F. Jones

Report of Executive Assistant, Mrs. Hedy Backlin-Landman

+ 1/2 year action
+ Mrs Hill custodian + acting curator of prints. Koch now.
2 guards.
= Discussion with Council - faculty *pre-Columbian course next year*

Appointment of Committees

Adjourn for Luncheon - at Kellehers

Return to Museum at 2:30 for discussion of Committees

Character
Faculty re commencing
Cont -
Plg. & Sec. from Med. to 17th-

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THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

ART MUSEUM

(Chinese bronze)

November 10, 1964

I. Discussion of Committees

a. How best can Advisory Council be most effective.

b. Suggest Committee System - it should be emphasized

that the Committees should work together and not in isolation. The interchange of ideas of all Council members will be invaluable for Museum and Department.

c. Recommend appointment for three years or length of term on Council.

d. Recommend that Committees meet at least twice before next Annual Meeting to formulate ideas to present to entire Council.

e. Only a quorum needed for any meeting.

f. Chairmen of Committee should call meetings. Museum will do anything to help.

Sincerely yours,

William R. M. Slichter

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THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

NOV 20-21-64

*Princeton
Museum*

(Chinese bronzes)

rec'd 16 NOV

November 10, 1964

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Alfred:

As the joint meeting of the Art Museum and Art and Archaeology Councils approaches, the University is negotiating the acquisition of one of the most important collections of Chinese bronzes extant in this hemisphere. It is my pleasure to be able to announce that this exciting event will be the subject of our discussion at the dinner on Friday evening, November 20th, where a few of the major pieces will also be on display.

My first knowledge of this collection was a telephone call from our Professor Wen Fong. His voice was so charged with enthusiasm and excitement that my interest was immediately aroused. Wen Fong's own words can best tell the intriguing story of this collection, and a copy of his memorandum to President Goheen is enclosed. Also enclosed is a copy of a letter which Professor Max Loehr of Harvard wrote to Professor Fong commenting upon the rarity of this collection.

Why bother about eighty-three ancient Chinese bronzes? Primarily because we have a rare opportunity to obtain a fine collection which is notable from the standpoint of its teaching value as well as for its aesthetic quality, as you may see from the enclosed print of four of the pieces. In addition, the collection will emphasize Princeton's recent efforts to foster the study of Far Eastern cultures; it will provide a dramatic display for the opening of the Museum, and focus attention on the well-planned space available for exhibiting fine collections; and, hopefully, it might even spark others to give valuable works of art or collections to Princeton.

I look forward to meeting with you on the twentieth, when Professor Fong will give an illustrated talk on this collection. After you have had the opportunity of hearing this lecture and of examining some of the pieces, I am sure that your enthusiasm for this collection will match mine, and you will agree that the acquisition of this treasure will be an event of major importance to Princeton.

Sincerely yours,

Bill

William R. McAlpin

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Fogg Art Museum

Harvard University · Cambridge 38 · Massachusetts

June 3, 1964

Prof. Wen Fong
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

Dear Wen:

I have studied with extreme interest the set of photographs showing the bronze vessels in Mr. Carter's collection. It was an exciting experience. Not only is this collection astonishingly large and hence significant from the view point of archaeological studies, but also contains rare and magnificent specimens. Most striking among them, no doubt, is the Early Chou Kuang from the Fujita collection, a matchless item regarding both its historical and aesthetic importance. Yet, there are many other objects to rave about.

It is a remarkable and, in a way, moving circumstance that a private collection such as this one exists and should become available to one of America's great universities. I can not but congratulate you and Princeton University on being favored with an opportunity of this kind. It is an opportunity such as may never recur.

With my kind regards and best wishes for a favorable outcome, I remain,

Sincerely,

Max

Max Loehr
Abby Aldrich Rockefeller
Professor of Oriental Art

ML/sh

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PRINCETON UNIVERSITY

Inter-Office Correspondence

Department of Art and Archaeology

TO: President Robert F. Goheen May 11, 1964

FROM: Wen Fong

SUBJECT: Carter Collection of Ancient Chinese Bronzes

The Collection (see attached letters, list of objects, and photographs):

Through a combination of great luck and astuteness, C. D. (Nick) Carter, Vice President of the Ethyl Corporation, was able to make a truly remarkable collection of ancient Chinese bronzes (Ca. 1300 B.C. - 300 B.C.) in post-war Japan. The collection, as it stands, includes 85 ritual vessels, bells and mirrors, approximately 120 weapons, and some 75 pieces of pre-Ch'in (3rd century B.C.) coins. The impressive array of ritual bronzes boasts some of the finest examples of this art, including the famous kuang from the Baron Fujita Collection. Moreover, the collection was made with great knowledge and care, and is remarkable for its depth and coverage, as well as its breadth. It is undoubtedly the greatest single uncommitted private collection of ancient Chinese bronzes in existence; one may be sure that a similar collection will never be formed again in these days of increasing government control over art works.

The Opportunity:

Mr. Carter was directed to Princeton by his lawyer John Howley, a member of the Class of 1929 which did so much for the new Art Museum building now under construction. Since the fall of 1962, I have been advising Mr. Carter on the preparation of a catalogue for his collection. Late in March of this year, I received a telephone call from John Howley, who informed me that Mr. Carter is now willing to offer his collection to Princeton for a sum of \$250,000. A meeting was quickly arranged between Howley, Mac Thompson (President of '29), and myself at the University Club. We all agreed that this was an opportunity and a challenge worthy of Princeton's very best efforts.

The Proposition:

Mr. Carter's own thoughts are stated in his two letters to me dated April 2 and 18 (see attached copies). The price of \$250,000 applies only to the vessels, bells and mirrors, although Carter is also willing to hear offers for the weapons and coins. Of the 95 items given in his list, 10 are lost (they sank with the ship "Laust Maersk" - see letter dated April 18), 17 pieces are still in Japan, 25 pieces are stored at the Royal Ontario Museum in Toronto, and 43 pieces are in the United States, divided between his homes in Detroit and Scarsdale, N.Y. It is my considered opinion that the price quoted is far less than what it would be if the items were to be individually appraised in New York according to the present market value. I have picked out 28 of the best pieces and have given each a rather conservative estimate of its value, and have found that these 28 pieces alone would run up to a total sum of \$239,000. I have also considered the value of the 43 pieces in Detroit and Scarsdale, which are immediately transferable to the Museum, and found that 27 important pieces in this group would come to a total

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President Goheen

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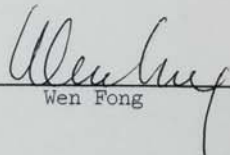
May 11, 1964

of \$169,000. (See calculations on the attached list). John Howley is of the opinion that the pieces in Toronto and Japan can all be moved to Princeton without too much difficulty. All these pieces came from Japanese collections and most of them can be clearly documented. The weapons and coins, so far not discussed, are of equally great importance. In case some of the 85 pieces of the first group cannot be delivered, these weapons and coins, most of which are in his Scarsdale home, may adequately make up for the differences. Carter has agreed to a payment over a period of four or five years, but has indicated that he would like to have a quarter of the sum - i.e., \$60,000 - as a down-payment when the contract is drawn.

A Personal Appeal:

There can be, to my mind, no more effective way of ensuring a strong future for Princeton than through the building up of an art collection, which represents, in authentic physical form, the many significant achievements of our humane past. A great university museum collection should be much more than a mere teaching or research tool. It should constitute both a heritage and an environment, which lie at the very basis of a truly rich humanistic education.

Personally, I have taken on this challenge not out of mere enthusiasm but out of a deep sense of responsibility. This is a unique opportunity. Since it has come to Princeton, we ought to do everything in our power to seize it.


Wen Fong

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A REPRESENTATIVE SELECTION OF THE CHINESE BRONZES

1. *Yu Shang* dynasty (13th-11th century B.C.) h. 12¼"

A graceful wine vessel, one of the finest of its type in existence; the surface is polished with patches of green patina. The decoration is restrained, consisting of narrow bands around the foot, neck and lid, and of a double-headed snake which forms the handle. The lid is attached to the handle by means of an animal mask whose jaws delicately clasp the knob; this device is still intact after more than three thousand years.

2. *Kuang* Early *Chou* dynasty (late 11th-early 10th century B.C.) h. 12¼"

This magnificent ewer was formerly in a Chinese collection: the surface has accordingly been treated with wax to produce a fine dark green, almost black patina. The casting of every detail of the bold decoration and background is superb, with every trace of the joints between the mould pieces polished away along the flanges. Both lid and vessel carry an inscription of six characters identifying the owner and maker.

3. *Double Owl Yu Shang* (13th-11th century B.C.)
h. 8 ¾"

Another wine vessel of distinctive shape: on this *Yu* the patina is thin and hard, of a deep rich green. This is an early example of this type; in later examples the bold stylization of the birds' features is lost in a riot of surface decor and eventually all that remains of them is the beaks.

4. *Ting* covered tripod. Middle *Chou* dynasty (7th-5th century B.C.) h. 9"

In contrast to the *Double Owl Yu* the patina on this food vessel is soft and pale in colour; the decoration is an overall pattern of stylized dragons that covers all but the handles, legs and base of the vessel in very low relief: one might almost say that it was incised, but the pattern was in fact cast with the vessel itself, another striking example of the skill of the bronze casters of China's Bronze Age.

N.B. The green background in these illustrations is the choice of the printer to achieve greater clarity and is not intended to approximate the very colours of the bronze patina, which vary from all shades of green to blue, brown and even red, often in striking combinations.

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*Life Tenure
Plan Ray, need 2
Utrecht - 1 hour before*

THE ART MUSEUM
PRINCETON UNIVERSITY

Prof. Delmonico art date?

*new courses undergraduate
1. Great Masters of Western art
Ridgeway, Powers, Remond
2. Cathedral
3. Art of Sculpture etc.
4. Drawings and Prints
Madison originals
5. Romanticism*

Summary of acquisitions since the last meeting of the Advisory Council

Gifts:

Hugh Trumbull Adams '35, New York City:

38 contemporary prints by Dutch, English, French, Italian and Spanish masters
Antoine Barye, "Lion"; bronze
Frederick Remington, "Bronco Buster"; bronze
Georges Dayez, "Acropolis"; painting
Marcel Mouly, "La Brèche"; painting
Two porcelain figure-groups; Meissen, 18th century

Mrs. Samuel J. Aronsohn, New York City:

George Romney, "Portrait of a Young Boy"; painting
Sir Joshua Reynolds, "Miss Morris"; painting

Mr. and Mrs. James H. Beal '20, Pittsburgh:

Two paintings and a watercolor by William Kienbusch '36
Two drawings, three lithographs and four wood-engravings by Charles Burchfield
Three lithographs and two pastels by Benton Spruance

Mr. Thomas G. Cook, Kingston, N.J.:

18th century Dutch secretary

Mr. E. S. David, New York:

Limestone bust of man; Palmyrene, early 3rd century A.D.

Mr. J. Lionberger Davis '00, Princeton:

3 Moghul manuscript miniatures
Albrecht Dürer, "Fortuna"; etching

Mrs. Roland T. Ely, Princeton:

Toulouse-Lautrec, "May Belfort" and "Divan Japonnais"; lithographs

Friends of the Museum:

Stone relief, "SS. Helena and Constantine with the True Cross";
Coptic, 5th-6th century A.D.

Mr. Felton Gibbons, Princeton:

Sebastiano Ricci, "The Prodigal Son"; drawing

Mrs. Raymond Harper, Princeton:

Celadon vase; Chinese, Ming Dynasty

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Mrs. Gerard B. Lambert, Princeton:

Needlepoint rug; French, about 1780

Miss Emma L. Martin (bequest), Princeton:

Triptych after Geertgen tot Sint Jans
Two 19th century Italian paintings
Four pieces of English, Viennese and Hungarian silver
Three 18th-19th century Greek icons
Anonymous American, 19th century, pastel portrait

Mr. Horace Mayer, Englewood, New Jersey:

15 fragments of Egyptian linen mummy wrappings
46 Egyptian amulets
18 miscellaneous objects

Mr. A. Hyatt Mayor '22, New York City:

Strip of tapestry, Italian (?), 16th century

Mr. and Mrs. David McAlpin '20, Princeton:

G. B. Piranesi, "The Colosseum"; etching

Mr. John S. McGovern '26, New York City:

Arthur G. Dove, "Sun Rise, Northport Harbor"; painting

Mr. and Mrs. Millard Meiss '26, Princeton, in memory of
Gertrude Achenbach Coor:

Giovanni Antonio Pellegrini (?), "Mary Magdalene Washing the
Feet of Christ"; drawing

Mr. Stanley Mortimer '19, Litchfield, Connecticut:

7 panels of stained glass; Swiss, Flemish, German, 16th-17th
century
2 gilt brass goblets; English, 1683

Miss Margaret Mower, New York:

J. H. Fragonard, "The Ancient Theatre of the Villa Adriana
near Tivoli"; drawing

Annibale Carracci, "Portrait of a Young Man"; drawing

Mr. John R. Munn '06, Princeton:

15 cloisonné vases; Japanese, 19th century

Mr. Jerome Ohrbach, New York City:

Clifford LaFontaine, "Bathers"; painting

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Mrs. Dan Fellows Platt w'95, Englewood, New Jersey:

Waiving of life tenure of 36 Italian paintings, sculpture, and miscellaneous objects previously on loan to the Museum. These include the Guido da Siena, "Madonna and Child" and two paintings by Vecchietta, "Doctors Contemplating the Cross" and "San Bernardino"

Professor George Rowley (bequest), Princeton:

2 drawings by William Kienbusch '36
21 Greek and Italic antiquities

Professor Charles Ryskamp, Princeton:

Drawing attributed to Leandro Bassano

Professor Edward Sampson, Princeton:

119 Egyptian amulets
68 miscellaneous small Egyptian and Roman antiquities } Part of the Aldon Sampson Collection; the remainder on loan

Mr. and Mrs. Henry L. Tepper, New York City:

Maynard Sandol, "My Neighbor's Grass"; painting

Mr. Duane E. Wilder '51, Belle Mead, N.J.:

Fund given in honor of Professor DeWald on the occasion of his retirement as Director, for the purchase of some object or objects of Mr. DeWald's choice. Recently the following were acquired:

Pedro Despallargues, "Retable: SS. Sebastian and Julian"; painting on panels
Leandro Bassano, "Doge Marino Grimani"; painting on canvas

Mrs. John Wintersteen, Philadelphia:

Eugene Delacroix, "Crouching Royal Tiger"; painting

Purchases:

The Caroline G. Mather Fund:

Silver spoon; Byzantine, 5th-6th century B.C.
David Vinckeboons, "Christ Healing the Blind Man"; painting on copper
Stone relief, "The Judgment of Paris (?)"; Coptic, 5th-6th century A.D.

The John Maclean Magie and Gertrude Magie Fund:

Stone relief of Vishnu; Indian, Pala Dynasty, 10th-12th century A.D.

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"Art and Apparatus Fund":

- Ivory relief, "Dionysos and Panther"; Roman, 2nd-3rd century A.D.
- Polychrome wooden statue, "Mourning Madonna"; North German, circa 1500.

The Laura P. Hall Memorial Fund:

- Anonymous Italian Mannerist, "St. George"; drawing
- Eugene Berman, "Boy with Donkey"; drawing
- Theodore Galle, "Portrait of Hendrik Bles"; engraving
- Martin van Heemskerck, "Susannah and the Elders"; drawing
- Edouard Manet, "Guerre Civile"; lithograph
- Bernardo Parentino, "Armor"; drawing
- Johann and Raphael Sadeler, "Italia", "Hispania", "Germania", "Francia"; engravings
- Hans Leonhard Scheufelein, "Two Helmets"; drawing
- Everett Shinn, "Drawings for Decoration in Council Chamber, Trenton City Hall"; pastel

Argentina

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30 Rockefeller Plaza
New York, N.Y. 10020

Room 5600

Circle 7-3700

December 30, 1970

Dear Mr. Taplin:

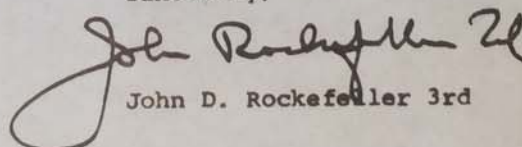
Thank you for your letter of December 11th spelling out for me the situation in regard to the forthcoming Princeton Alumni Collectors' Exhibition to be held in the spring of 1972. From what you said it sounded like your plans were maturing well.

You raise three questions in regard to myself -- contributing, loaning and sponsoring. I will, of course, be glad to consider and talk with your people concerning a possible loan when the time comes. As to contributing towards the costs of the exhibition which you estimate will come to between \$75,000 and \$90,000, here again I will be glad to participate. It occurs to me that a figure not to exceed \$15,000 would be appropriate. You can count on up to this sum from me.

While I generally decline requests to serve as a sponsor, because of my Princeton ties I will make an exception in this case if you feel that it is really in your best interest to have me one of the group.

With warm best wishes, I am

Sincerely,


John D. Rockefeller 3rd

Mr. Frank E. Taplin
70 Nassau Street
Princeton, New Jersey

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May 7, 1973

Report of the Committee for the Search
of a Director for The Art Museum, Princeton University

PRINCETON
(Dept. of Art + Archaeology)
Minutes, Lists etc.

(not in completely
chronological order)

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Bunnell and Dean
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Elliott, George
nt Newhall, Craig H.

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May 7, 1973

Report of the Committee for the Search
of a Director for The Art Museum, Princeton University

The search committee, appointed by President Bowen, originally consisted of Professors Wen Fong, John R. Martin, Peter Bunnell and Dean Neil Rudenstine representing the President. It received much advice and help from the following members, and former members, of the Advisory Councils of the Department and the Art Museum: Messrs. Alfred H. Barr, Egbert Haverkamp-Begemann, John Coolidge, John B. Elliott, George Hamilton, A. Hyatt Mayor, David H. McAlpin, Beaumont Newhall, Craig H. Smyth, Joshua C. Taylor.

After a long list of possible candidates had been drawn up, a dozen names, in addition to our Acting Director David Steadman, were studied. Four candidates, besides Steadman, were carefully considered and interviewed.

Goals:

From the start, we set the following goals for our man:

1. Develop teaching and exhibition programs with the cooperation of the Department faculty;
2. Develop a strong professional staff;
3. Organize trustee, Advisory Council and alumni support and gifts.

Difficulties:

We were looking for someone who would be at once administrator, scholar and fund-raiser. Ideally, we should have a teaching director whose scholarly accomplishments are comparable to those of a faculty member. Yet if our Museum is to carry on the programs that have been started in recent years, it must now have seasoned professional leadership: it must acquire a professional organization, as well as powerful financial support. Our job thus calls for a scholar-administrator who is willing and able to adjust his scholarly activities to our museum programs. The extensive discussions we held with our outside colleagues have helped us to formulate some observations concerning our problems.

The University Museum:

In the last few years, university and college museums have sprung up all over the country. Among the more traditional private institutions

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in the northeast, new art buildings have been erected at Smith, Cornell (see New York Times, April 18, 1973) and Mount Holyoke.

Part of the reason for the growth of university and college museums, to be sure, lies in the increasing popularity of fine arts as a liberal arts subject among undergraduates. In a larger sense, however, the active interest in university museums taken by university administrators reflects also the growing contemporary awareness of the art museum as a socially active, educational institution. Many university or college museums across the country, because of geographical as well as financial reasons, will serve as regional museums or cultural centers. As regional museums, these university museums will share some of the problems of the public museums: a new audience, new demands, new communication techniques, etc. Without a large staff of experts, a permanent collection, and a considerable budget, many of them may have a difficult time indeed.

The current crisis facing public museums has raised serious problems with regard to the training of future museum workers as well as teachers of the history of art. As our art museums increase their services to the public, professional training programs for administrative and technical skills are badly needed. On a more abstract level, there is an important need for a better understanding of the changes that are occurring today in the social role, the patronage and the administrative structure of our larger museums. Finally, our graduate programs in art history have, in recent years, become over-specialized. We are producing too many narrow specialists, while at the same time remaining unable to answer the great need for good teachers on a more general level, for both colleges and museums.

It is doubtful that all these problems can be solved by university museums and art departments alone. Meanwhile, it is important that the Art Museum at Princeton should have a clear view of its own purpose and its future course of development.

The Art Museum at Princeton:

Teaching Program:

The Art Museum at Princeton serves both graduate and undergraduate teaching. Since the Department has long held a leading position in graduate studies in art history, the quality of our museum activities can have a profound effect on the kind of teachers and scholars we produce, and through them, the kind of teaching and scholarship that Princeton represents.

It seems clear that rather than going into any sort of professional or technical museum training program, Princeton should continue to stress

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the training of teachers and museum curators as scholars of art. We should develop a seminar on the history and philosophy of art museums; the conservation laboratory should be developed and used in teaching; and more graduate, as well as undergraduate, students should be given the opportunity to participate in the making and installation of exhibitions. But our goal should primarily be the training of scholars, rather than technical and administrative personnel.

There are enormous possibilities for cooperative work between the Art Museum and the Visual Arts Program and other academic departments: architecture, music, languages, history, theatre, physics, engineering, etc. The establishment of a program with the Visual Arts Program will show visiting artists' works in progress, and bring them into contact with the larger university community. Exhibitions carried out jointly with other departments represent a perfect answer to the need for more interdisciplinary cooperation. By focussing on art objects, exhibitions done with the help of other disciplines may profit from the broader insights of an interdisciplinary approach without necessarily resorting to mere generalities.

Exhibition Program:

In addition to serving the teaching programs of the Department, the Art Museum must become an increasingly vital and integral part of the university life, as well as of the surrounding communities at large. Indeed, by maintaining their scholarly excellence, our exhibition and publication programs are addressed, ultimately, to a national and even international audience.

In the past year, we have carried out a variety of exhibitions and publications, ranging from the popular Norton Simon show with masterworks covering different periods of art history, to specialized subjects such as the Arts and Crafts movement and Byzantine manuscripts. It is our intention to carry on an active and varied program in all areas and media, with catalogues of varying scopes by faculty, visiting curators, and students.

Because of the relative weakness of our permanent collection, we intend to pursue, in addition to the temporary exhibitions, a policy of important extended loans for study and exhibition purposes. After the Norton Simon exhibit is over, we may negotiate further loans from Mr. Simon. We are also exploring the possibilities of major alumni long-term loans, and loans from large museums.

Space:

To accommodate further growth of activities in the Museum, it is essential that we consider redesign, as well as major expansion, of the physical plant. The present museum building suffers from two serious

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drawbacks: the lack of study facilities and seminar rooms, and the inaccessibility of the museum staff's offices to both the Department faculty and students. Additional exhibition space is also critically needed for rapidly expanding fields such as photography, prints and drawings, Far Eastern and Primitive art.

It should be one of the first tasks of the new director of the Museum, and the new chairman of the Department John R. Martin, to appoint a committee to study the space needs of both the Museum and the Department. Plans for expansion must consider, above all, the needs of teaching and close contact and coordination between the museum and department staffs.

Committee's Recommendation:

During our search, Peter Bunnell, originally a member of our Committee, was persuaded to become a candidate.

Born 1937, Peter graduated from The Rochester Institute of Technology in 1959, received an MFA from Ohio State University in 1961, an MA from Yale, as well as qualified for Ph. D. candidacy at Yale in 1965. He worked each summer for about eight years at the George Eastman House in Rochester, and in 1966 joined the staff of the Museum of Modern Art as Curator of Photography. He was appointed last year to become the first David H. McAlpin Professor of the History of Photography and Modern Art at Princeton.

A leading scholar in the field of the history of photography, Peter acquired very extensive administrative experiences during his years at the Museum of Modern Art in New York. He was a very effective Chairman of the Museum's Curatorial Council on the Membership Program; he assisted the Museum's Development Office in raising funds, and helped to survey the educational program of the Museum. During the Museum's very difficult period of working out a staff association, Peter served brilliantly as mediator between the trustees and the junior staff. As a result of his work he was asked by the Museum Director's Association to address them on the subject of unionization of professional museum workers. Today Peter is widely recognized throughout the Museum profession as a person with a rare combination of distinguished scholarship and executive skills.

The Committee recommends that Professor Peter Bunnell be appointed Director of the Art Museum of Princeton for a term of five years. The recommendation is made with the understanding that Mr. Bunnell will continue to teach in the Department and develop the field of the history of photography at Princeton. In order for Mr. Bunnell to carry out his plans as the Director of the Museum it is understood that he will need adequate staff support, as well as exhibition and operating funds at the Museum. The details should be worked out by Mr. Bunnell and the administration.

Respectfully submitted,
Wen Fong, Chairman
John R. Martin
Neil Rudenstine

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Princeton University DEPARTMENT OF ART AND ARCHAEOLOGY

MCCORMICK HALL, PRINCETON, NEW JERSEY 08540

April 11, 1973

To the Members of the Advisory Councils of the Department
of Art and Archaeology and The Art Museum:

Following are reports on the current state of various programs in
the Department and The Art Museum:

The Undergraduate Program

Jonathan Brown reports: The Departmental undergraduate program continues to grow in range and size. To mention statistics first, the Department is offering 27 courses in 1972-73, in which 1,217 have enrolled. This figure represents an increase of three courses and one hundred and twenty-five students over the previous year. The major areas for growth next year are in the fields of Far Eastern art and the history of photography. In the fall, Yoshiaki Shimizu will join the faculty as assistant professor and will launch a greatly expanded program in Chinese and Japanese art. For the first time, courses in the field will be available from introductory through advanced seminar levels. With the splendid resources of The Art Museum to back it up, the Far Eastern field should begin to show a significant undergraduate enrollment.

? A full complement of courses in the history of photography will be offered for the first time in 1973-74, by Peter Bunnell, McAlpin Professor of Photography and Modern Art. Two courses, one entitled the History of Photography, the other Twentieth Century Photography, will open this important new field to the undergraduate student body at large. The fine collection of photographic prints in The Art Museum furnishes the indispensable primary material for this course of study.

An important innovation in the undergraduate curriculum is Program III for majors. For the first time this year, a selected group of senior departmentals is preparing an exhibition and catalogue in lieu of a senior thesis. Under the able direction of David Steadman and Marian Burleigh-Motley, nine students, divided into two groups, are organizing exhibitions to be held in The Art Museum in May. This program will henceforth be offered annually and should provide, if this year's experience is typical, a strong impetus towards museum careers for some of our best students.

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Another program for majors is on the threshold of exciting new developments. Next year, Rosalind Krauss will assume the directorship of the Visual Arts Program, in conjunction with which the Department offers Program II -- a combined major in art history and creative arts. The Program will bring artists from New York to participate in the teaching program. Together with strengthened requirements for Program II students, the visiting artists will increase the opportunities offered by this developing area of concentration.

Finally, a word should be said about the effect of the active Museum program on the Department's teaching activities. The presence of the Norton Simon, Inc. collection, and the varied and well-organized schedule of short-term exhibitions, have given students the opportunity to study the history of art through first-quality works of art. More than ever, The Art Museum is fulfilling its indispensable role as a stimulus to the study and understanding of the visual arts.

The Graduate Program

While David Coffin is on leave of absence, Felton Gibbons has ably carried out the duties as Director of Graduate Studies. Felton reports: The graduate student body grew this year because of what is surely the largest first-year class ever to be admitted -- twenty in all. The total number of graduate students enrolled was fifty-seven, including nine studying abroad, from Athens to Taiwan. The larger number of resident graduate students has caused few difficulties; seminars in general have been enlivened, the only potential problem being increased book usage and restricted desk space in the library. Next year's entering class, at this time selected but not yet finally set, promises to be almost as large. Twenty-five applicants were accepted (out of 148 candidates) and about seventeen are expected to come -- three for Classical Archaeology, two for the Program in Chinese and Japanese Art and Archaeology and twelve for the central curriculum. It is interesting to note in the context of this larger enrollment that our graduate students are getting more extramural, metropolitan, and varied in their interest. This spring there are more reading courses than ever (five) and more students taking courses outside the Department and the University. Several have taken advantage of a new tuition-free exchange plan with Rutgers, and others by courtesy of various instructors are auditing courses at N. Y. U. and Columbia. Graduate student support, in our department as everywhere, is an excruciating problem. In this respect our larger numbers may seem paradoxical; but all Princeton applicants now submit a financial statement, and about 20% of our students are willing to come without fellowship support. The long-

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standing need for endowed fellowships to help advanced graduate students who must travel for dissertation research is now even more pressing. Competition for the few national fellowships that cover this vital moment in the graduate career has become unrealistically harsh, and our students are often thrown back on inadequate local resources.

To strike a few more positive notes about the graduate program, we have produced ten M. F. A. 's during this academic year and before it is over will probably have three new Ph. D. 's. We have benefited immensely from seminars given outside the regular curriculum by the following visitors: Richard Ettinghausen (Islamic art); John Plummer (late mediaeval manuscripts, in large part conducted at the Morgan Library); and Kurt Weitzmann (early mediaeval manuscripts). Next fall Otto Brendel will treat Roman painting; Theodore Reff will give a seminar on Cézanne. In the spring, Irving Lavin and Oleg Grabar will hold colloquia with graduate students, and Kurt Weitzmann will be giving his graduate course on ivories.

The Visual Arts Program

Rosalind Krauss has been appointed Director of the Visual Arts Program for three years, 1973-76. Rosalind reports: The Program for the Visual Arts is at present an undergraduate teaching facility to which students can commit no more than 25% of their total course-work at Princeton. Because of this time limitation, I strongly feel that the Program can be effective in helping students to achieve certain goals and rather ineffectual in reaching others. The goals which can be achieved are tied to issues of aesthetic problem-solving: 1) how does an artist locate those problems which are at the frontiers of the thought and feeling of himself and his contemporaries; 2) how are his aesthetic ideas encoded within various media; and 3) what kind of critical process does he bring to bear on putative solutions? The goals which the Program cannot achieve are ones related to competence, i. e., to a high level of manual skill. It is my judgement, however, that if a student has some developed idea of the nature of aesthetic thought and the tasks which are necessary to implement that thought, he will overcome problems of competence. This is quite different from the present situation in which students are attempting to master certain skills in the absence of any real aesthetic ideas for which a given skill might be necessary.

In order to create an atmosphere in which students are directed toward the goals outlined above, I wish to initiate a program in which the number of working artists with whom the students come into contact is greatly increased. In addition I wish to modify the nature of that contact. I therefore propose to change the present curriculum by adding one course in painting and by altering one of the present sculpture courses.

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These new courses would each last a full year. During that time a total of eight artists would come to Princeton for periods of six weeks each, to set problems for the students and to work with them on discovering and evaluating solutions.

These same artists, (at any given time there would be one visiting painter and one visiting sculptor -- in addition to the resident painter and sculptor now on the Program's faculty), would be requested to mount a small exhibition in the Princeton Museum, and to work on that exhibition during their six-week residence in the University. The need for this series of exhibitions is twofold. First, I wish the students to be able to witness the activities of an artist at work, and second, I hope to extend the kind of contact that the University community as a whole has with serious, contemporary art.

The Art Museum

Acting Director David Steadman reports: During the year 1972-73, we have organized three major exhibitions: The Arts and Crafts Movement in America 1876-1916, accompanied by an important Symposium, opened in October and is traveling to The Art Institute of Chicago, and the Renwick Gallery in Washington; Selections from the Norton Simon, Inc., Museum of Art, opened in December, will remain on view until June of 1974; Greek Illuminated Manuscripts from American Collections, together with a Symposium featuring three leading Byzantine art specialists, Professors William Loeferke, Ernst Kitzinger and Hugo Buchthal, opened on April 13.

Four graduate students under the direction of Professor Sam Hunter organized the exhibition, Robert Motherwell: Recent Work, in January, and a group of nine seniors has organized two exhibitions to be mounted in late May. The undergraduate exhibitions (the Department's Program III) will be entitled Seventeenth Century Landscapes and Problems of Authenticity in Nineteenth and Twentieth Century Art; both will have printed catalogues.

The museum has also organized an exhibition of sixty drawings by Claude Lorrain from the Norton Simon, Inc. Museum of Art, which will travel to six other university museums.

Under a three-year agreement, The Princeton University Press is distributing the Museum's exhibition catalogues; the publication program, which is supported by the Department, has thus far been most successful. We have published, since October, three major exhibition catalogues and a symposium volume, Rubens Before 1620, which includes the papers delivered on the occasion of the Rubens exhibition held in October, 1971. It appears that most of the catalogues will recover their cost, and the Arts and Crafts catalogue will show a modest profit.

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The rise in attendance has been dramatic. In the calendar year 1972 we had 100,952 visitors. This rapid growth has caused some strain on the staff, but on the whole it has been accomplished smoothly. We have hired an additional guard and a new museum assistant. The staff of the museum now totals 13 people.

Report of the Chairman

By the end of this June, Wen Fong will have completed his three year term as Chairman of the Department. We are happy to report that Professor John R. Martin will succeed Fong as Chairman, for three years from 1973 to 1976.

A search committee, appointed by President Bowen and consisting of Professors Wen Fong, John R. Martin, Peter Bunnell and Dean Neil Rudenstine (representing President Bowen), has worked hard all spring to find a new director for The Art Museum. Acting Director David Steadman, whose energy and dedication made our Museum program a great success this year, is among the candidates. We hope that an announcement will be made in early May, and that a copy of the Search Committee's report to the President can be made available to the Councils' members when we meet.

With the active encouragement of President Bowen and his most effective and knowledgeable Special Assistant in Art, Dean Neil Rudenstine, the Department continues to seek to make two major appointments, one in mediaeval art and the other in 19th century art. Our efforts in these areas have so far met with no success. Although in the past year we have gained several energetic new colleagues, we shall redouble our efforts in strategic recruiting in the coming years.

For different reasons, little progress has been made on all three issues discussed in last year's meetings. These issues, summarized by Dave McAlpin in his letter to the President on September 14, 1972, are as follows: 1) A recommendation to finance a special art catalogue for the Marquand Library; 2) the need to raise funds for the Museum's exhibition and publication programs; 3) the need to investigate the possibility of adding more space to both The Art Museum and Marquand Library. Reports on these problems will be made in the coming meetings.

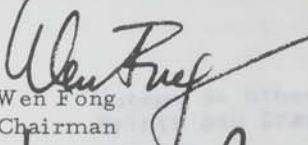
We have scheduled separate Council meetings on Friday to discuss: 1) Faculty and Library reports; and, 2) The Acting Director's report on the Art Museum programs. On Saturday morning, May 12, the joint Council meeting will discuss the topic, "the University Museum," with

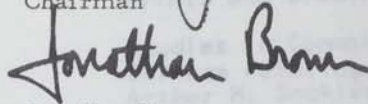
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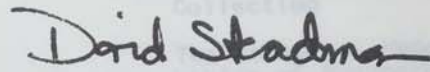
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the purpose of developing a clearer view of the future course of the Department of Art and Archaeology and The Art Museum.

Respectfully submitted,


Wen Fong
Chairman


Jonathan Brown
Associate Chairman


David Steadman
Acting Director, The Art Museum

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EXHIBITION SCHEDULE
1973-1974

October 12 - November 18

Jusepe de Ribera:
Prints and Drawings

December 8 - January 13

Studies in Connoisseurship:
Chinese Paintings from the
Arthur M. Sackler Collection

February 1 - February 24

Selections from the Permanent
Collection

March 1 - April 7

The Stieglitz Memorial Exhi-
bition of Photography

April 20 - May 19

Victorian Paintings from the
Forbes Magazine Collection

May 31 - June 30

Program III Exhibition

Small Exhibitions in the Morton Galleries

September

Drawings from the Collection of Stephen Spector

November

Rubens' Leopards

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ADVISORY COUNCIL
to the
Department of Art and Archaeology

	9/14/72
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Participants in Advisory Council Sessions, May 11 and 12, 1973

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Alfred Barr
 George Berry
 Howard Davis
 John Elliott
 Ernest Erickson
 Egbert Haverkamp-Begeman
 Mary Hochschild
 Hyatt Mayor
 David McAlpin
 Millard Meiss
 Beaumont Newhall
 S. Barksdale Penick
 Joshua Taylor
 Homer Thompson

Special Guests

Milton Brown
 Mary Davis
 Robert Doherty
 Irving Lavin
 Earl Morse
 Carl Reimers
 Daniel Robbins
 Neil Rudenstine
 Alan Shestack
 Celia Stillwell
 Emile Wolf

Faculty and Staff

Robert Bergman
 Jonathan Brown
 Peter Bunnell
 Robert Clark
 Richard Ettinghausen
 Wen Fong
 Felton Gibbons
 Sam Hunter
 Frances Jones
 Rosalind Krauss
 Robert Lafond
 Roger Lipsy
 Lucy Lo

Museum Advisory Council

Howard Adams
 Harry Brooks
 George Craig
 Malcolm Forbes
 Philip Hofer
 Donald Kipp
 Franklin Kissner
 Grace Lambert
 Margaret Mower
 Charles Ryskamp
 Henderson Supplee
 Bernice Wintersteen
 Elias Wolf

Students

Mary Laura Gibbs - Graduate Student
 Marcia Goldstein - Undergraduate
 Elvira Morse - Student Friends' rep.
 Roberta Olson/Tom Glen - Graduate
 Charles Scribner - Undergraduate
 Jack Spalding - Graduate
 Dale Stultz - Undergraduate

Millard Meiss
 John Martin
 William Morgan
 Marian Motley
 Frederica Oldach
 Marlys Peters
 Isa Ragusa
 Shujiro Shimada
 Yoshiaki Shimizu
 David Steadman
 Richard Stillwell
 Pat Tindall
 Kurt Weitzmann

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ADVISORY COUNCIL
1972 - 1973
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Academy for Educational Development
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*Honorary Member

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1972 - 1973

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Meetings of the Advisory Council
of the Department of Art and Archaeology
for 1965-66, 1966-67, and 1967-68

- I. The Advisory Council met on Friday and Saturday, November 19-20, 1965. The Museum Advisory Council, which often meets in conjunction with the Departmental Advisory Council, postponed its meeting until the spring of 1966 when the Art Museum would be closer to completion.

Two important issues were considered by the Council: (1) The length of the graduate program and (2) the relationship of the Department to the Program in the Creative Arts. During the evening meeting, Dr. Jonathan M. Brown, an instructor in the Department and recent graduate of it, discussed the dangers of the three-year program for the students and the discipline. Then Professor Rensselaer W. Lee, as Chairman of the Ad Hoc Committee to review the Creative Arts, reported on the Creative Arts at Princeton.

During Saturday morning's meeting the Council after extensive discussion expressed a very strong conviction that every effort should be expended to ensure an additional year of graduate study and voted to forward a Resolution to this effect to the President. Professor Coffin counselled deferring the Resolution, as the new Dean of the Graduate School, Dr. Colin Pittendrigh, wished to have time to review the graduate programs of all the Departments. As the graduate program was subsequently extended to four years, the Resolution was permanently tabled. As for the Creative Arts Program, it was felt that the present policy of the Department limiting subjects to the history of art should not be altered but the question was left open so that it might be reviewed at a later time.

- II. The Departmental Advisory Council met in conjunction with the Museum Advisory Council on Friday, April 21, 1967. After dinner the graduate students of the Department met informally with the two Councils.

On Saturday morning, April 22, 1967 the two Councils met separately. At the meeting of the Departmental Council Professor Coffin briefly detailed the three graduate programs of study in the Department in the presence of five graduate students of the programs and the Council. Then the graduate students were left alone with the Council so that there would be free discussion. The graduate students made constructive comments, criticisms and suggestions without any hesitation to the Council members. In the afternoon the Council met with the Departmental Committee on Graduate Study to discuss the information gleaned from the students, which dealt especially with the nature of graduate courses and the general examination. At the conclusion Professor Coffin remarked, "we have learned a great deal from which I hope that we can profit."

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Advisory Council Meetings

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III. Friday evening, April 19, 1968, the Departmental Advisory Council met with the Advisory Council of the Art Museum. The theme of the discussion was the role of the Art Museum in the undergraduate curriculum of the Department. Gregory Hedberg, '68, a senior departmental, reviewed his activities during the past year as assistant in the Art Museum. Professors J. M. Brown and R. A. Koch explained how the Art Museum was used in teaching the introductory course, Art 101, the first term seminar for junior departmentals and the seminar course in the Art of the Print. As a result of extensive discussion it was suggested: (1) that there should be several student assistants with duties like those of Hedberg, and (2) that there might be some enrichment courses, possibly in primitive art, Islamic art, or Latin American art, like the Senior Seminar in Pre-Columbian art offered last term, which might make use of the Museum collections.

Saturday morning, April 20, 1968, the Departmental Advisory Council met with the Departmental Curriculum Committee and five undergraduate departmentals to discuss the departmental undergraduate curriculum. After extended discussion, the following three recommendations were made by the Council:

1. That the introductory course of the Department should be reconsidered, as the present course is attempting to meet too many diverse demands.
2. More courses in a wide scope of subjects should be taught as occasional offerings. Subjects particularly considered were Primitive Art, Pre-Columbian Art, Islamic Art, Indian Art and the History of Photography and of Motion Pictures. It was emphasized by the Council that such offerings must not in any way divert from the present program in Western Art and the Art of the Far East, which was considered the essence of the undergraduate program. It was agreed that these new subjects could not be taught by regular faculty members but should be offered on an irregular basis by visiting teachers, making use of the wealth of resources in New York. Therefore, it was strongly urged that the Department should have an endowed Visiting Lecturer Fund to support such a variety of teaching.
3. That the Department should consult with the Artist

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Advisory Council Meetings

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in Residence and the Creative Arts Program as to the desirability of developing a course which might be required of departmental students. There was no agreement at this time as to the nature of this course.

Respectfully submitted,

William R. McAlpin
Chairman, Advisory Council
of the Department of Art and
Archaeology

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Princeton Writing Com.

Resumé of Present Undergraduate Curriculum
of Art and Archaeology

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General

Departmentals are normally required to take ten one-term courses and no more than twelve one-term courses in the Department, not including their independent work. A student may substitute for one of his departmental courses a cognate course in Creative Arts or other appropriate department. No specific courses are required. For entrance to the Department in Junior year the students must have taken at least two courses at the 100 or 200 level and must have a reading knowledge of at least one foreign language. It is strongly recommended that prospective departmentals take the introductory course, Art 101, and Italian Painting, Art 210, as underclassmen.

The only requirements in courses are that the student must take at least one course in each of the four major periods of art (Ancient, Mediaeval, Renaissance, and Modern) and such a combination of courses as will include architecture, sculpture, and painting.

Independent Work

During the first term of the Junior year all departmentals participate in a seminar usually concerned with connoisseurship of works of art and using objects from the Museum. In the second term each student writes an essay on some aspect of the history of art under the guidance of an individual supervisor.

In the Senior year each student writes a thesis, consisting either of original research or a re-examination of known materials.

Comprehensive Examinations

Before graduation every Senior must pass the comprehensive examinations. The first part is a one day paper on the general history of art. For the second part each student will elect to write any two of the five period papers (Ancient, Mediaeval, Renaissance, Modern and the History of Architecture).

Courses

Regularly offered each year *term.*

- 101. Introduction to the Visual Arts *Brown*
- 201. Ancient Architecture
- 202. Mediaeval Architecture
- 205. Ancient Art
- 207. Art and Civilization in the United States

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- 209. European Painting, 1600-1800
- ← 210. Italian Painting of the Renaissance
- 304. Chinese Art
- 306. — Art of the Middle Ages
- 308. Spanish Art, 1400-1700
- 311. Neoclassicism to Impressionism
- 312. Impressionism to the Present
- 313. Renaissance Architecture
- 314. Modern Architecture
- 321. — The Cathedral
- 323. Michelangelo
- 324. The Art of the Print — *"Kotch"* Koch Photos? Callot - Leininger
- 401. Northern Renaissance
- 406. Japanese Art

Courses offered irregularly

- 322. The Art of Sculpture
- 403. Classical Greek Art
- 404. Hellenistic and Roman Art
- 407. Senior Seminar: The History and Art of Typography

Joe Rothrock,
Creator of Graphic Arts, Firestone library

Landman

Jim Ford jr

4/11/68

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Department of Art and Archaeology
1966 - 1967

The recent past has been a particularly difficult one for the Department in regard to its teaching personnel. The shortage in the United States of good teacher-scholars of the history of art is so acute that similar years of crisis can only be expected in the future.

The undergraduate enrollment during the academic year 1966-67 was 1,052 (fall term 521; spring term 531). With the beginning of the academic year 1967-68, there has been a drastic reduction of elections as the University has passed from a five course term program for each student to a four course program. There were in 1966-67 four senior and 13 junior departmental students and for 1967-68, 13 seniors and 13 juniors, which the Department considers to be about the optimum size. During 1966-67 29 graduate students were in residence and 5 in absentia abroad. Three received the Master of Fine Arts degree and one the Master of Arts in Classical Archaeology. Three received their doctorates in Art and Archaeology and two in Classical Archaeology. Two graduate students received Fulbright awards to Italy and one won the Fellowship in the History of Art to the American Academy in Rome. Graduates were appointed to positions at the University of Kansas, Michigan State University and Yale University, and one received a Ford Foundation internship to the Worcester Museum. During this present year there are 30 graduate students in residence and 6 in absentia abroad.

For the past two years the Department has been permitted to lengthen its normal graduate program in the history of art to four years with five years for Classical Archaeology and for Far Eastern Art and Archaeology, but with no increase in the quota of students. We were permitted to admit 10 students in the history of art (out of about 50 applications) with the expectation that six would come, which was our expected quota. Actually during the last two years eight students accepted each year, thereby overdrawing our quota. For 1968-69 we have received an increase in our quotas: admit 11 to get an expected eight in the history of art; admit 4 to get 3 each in Classical Archaeology and in Far Eastern Art and Archaeology. With the expanded quotas and lengthened programs the graduate student body could potentially reach a total of about 62 each year, almost doubling our present size. Another change has been the gradual admission of female graduate students. We now have two in the history of art and one in Classical Archaeology. The University is also studying the possibility of admitting female undergraduates.

During the year the Department received several generous gifts. The Samuel H. Kress Foundation gave its fourth \$10,000 grant for graduate fellowships and teaching materials and awarded \$50,000 toward the activities of the Index of Christian Art. The sum of \$2,538 was added to the endowment of the A. M. Friend Fellowship Fund and a gift of \$5,089 was split between the Department and the Marquand Library Fund. \$25,510 was given by several donors toward the excavations at Serra Orlando (Morgantina). The J. D. Rockefeller III Foundation donated \$10,000 to be supplemented by \$3,000 from last year's bonus grant from the Kress Foundation for the purchase of an archive of photographs of

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the Tun-Huang caves in China. \$1,500 was given, and \$10,000 pledged toward the costs of an exhibition and catalogue of the paintings by Wang Hui. The James B. Ford Foundation made grants in the amount of \$1,662 for the purchase of books on Pre-Columbian and Latin American art for Marquand Library and for photographs of Pre-Columbian art.

The Princeton Press published for the Department: George P. Mraz, Eugene Delacroix's Theory of Art; Robert H. Rosenblum, Transformations in Late Eighteenth Century Art; and A. Richard Turner, The Vision of Landscape in Renaissance Italy. The manuscripts by Robert Koch on Patinir, Felton Gibbons on the Dosso brothers, and Wen Fong on Wang Hui are in different stages of publication with the Princeton Press.

The eleventh season of excavation at Morgantina in Sicily lasted from April 3 to June 19, 1967 under the direction of Professor Erik Sjöqvist accompanied by three graduate students of the Department.

The Alumni Day program on February 25, 1967 featured members of the Department who gave lectures, gallery talks, and preceptorial meetings on art in relationship to the collections of the Art Museum. Professor Sjöqvist was Jerome Lecturer for 1966-67, giving a series of lectures on Sicily and the Greeks at Michigan and Rome.

The Index of Christian Art has just begun the inclusion of prints from an important collection of negatives from the Courtauld Institute.

The Marquand Library added 3,004 volumes, which is twice the number added ten years ago, and is an increase over last year of almost twenty-five percent. About \$31,000 was spent for acquisitions, or about \$7,000 more than the regular endowment income. Perhaps the most serious problem facing the Department in the future is the financing of proper support for the Marquand Library. We have just been informed of a bequest of \$30,000 to the Department from the late Bernard Heyl which will be used to establish a book fund in his memory. The circulation of books for the year was 21,917, the greatest circulation in the history of the Library and an increase of more than 4,000 volumes over the preceding year. This figure reflects not only greater use of the Library by Princeton students but a marked increase by visiting students and faculty of other institutions coming to Marquand to take advantage of the range and easy accessibility of our collections. The Visitors' Register of the Library shows repeated entries from Bryn Mawr, Columbia, Haverford, the Institute of Fine Arts, Swarthmore and the University of Pennsylvania as well as from nearer institutions such as Rider, Rutgers, and Trenton State.

During 1966-67 the section of Slides and Photographs had a circulation of 23,020 slides and 20,031 photographs, marking a strong increase in the use of the facilities. 3,190 new slides and 1,830 new photographs were added to the collection (this does not include additions to the Research Collections).

It is with great regret that we record the retirement of Richard Stillwell, Howard Crosby Butler Professor of the History of Architecture. Wen Fong and

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A. Richard Turner were promoted to the rank of Professor of Art and Archaeology and Felton L. Gibbons to Associate Professor. T. Leslie Shear joined the Department in the fall of 1967 as Assistant Professor to replace Richard Stillwell and to serve during the spring terms as Director of the archaeological excavations of the Agora at Athens. During 1967-68 Michael Coe of Yale offered a Senior Seminar in Mesoamerican Art and Robert Rosenblum of New York University a graduate seminar in Modern Art.

Respectfully submitted,

David R. Coffin
Chairman

DR C:pt

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY 08540

Department of Art and Archaeology

April 29, 1966

(David Coffin)

To members of the Advisory Council:

At the meeting of the Departmental Advisory Council in November 1965 two subjects were discussed at length: (1) The relationship of the Department to Creative Arts; (2) The so-called "three-year" graduate program at Princeton and its limitations for an adequate graduate training in the history of art.

1. The Department at a later meeting suggested to the Creative Arts Committee that an outside authority should be consulted before proceeding any further with plans and that thought should be given to a more specific program in the pictorial arts rather than merely adding another artist.

2. In respect to the graduate program we have been able, with the support of the Council, to persuade the University to grant us a four-year program commencing this September.

In the future the normal graduate program in the history of art will consist of two full years of graduate course work. The first term of the third year will have a much lighter course load, permitting the student to study independently for the General Examination, which will then be held in January. The second term of the third year (post General Examination) will be a very flexible one as the student commences work on his doctoral dissertation. He may combine a little teaching (maximum of three hours a week) with his research or may do some travel in regard to his dissertation topic. The fourth year will then be devoted entirely to the dissertation.

As a result in part of this new program our competition for new graduate students was very successful this year. We began with a projected quota of five new students in the history of art for which we were permitted to send out nine admissions. When the applications came in it was found that there were not enough good ones in classical archaeology to fill its quota of three so that we were then permitted to admit eleven art historians for projected quota of seven new students. As of this moment we have received three declinations and eight acceptances (one over our projected quota of seven). Of the three declinations, one was in the upper quarter of our list and the other two were the last ones on the list.

Very sincerely yours,

Dave
David R. Coffin
Chairman

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file
 Princeton University
 Department of Art and Archaeology
 1968 - 1969

*to advisory Councils
 Oct 3*

During the past academic year the specialized teaching of undergraduate and graduate departmentals continued very successfully and there was a slight increase in the total undergraduate elections. The undergraduate enrollment in courses during the academic year was 823 (fall term 360; spring term 463), making an increase of about 7% over last year. There were 13 senior and 13 junior departmental students and one sophomore concentrator (this year of 1969-70 there are 15 juniors and one sophomore).

Graduate students numbered 39 in residence and 8 in absentia abroad (1969-70, 34 in residence, 17 in absentia, and 4 on leave). Nine graduate students received the Master of Fine Arts degree, two the Master of Arts in Classical Archaeology, and one the Master of Arts in Chinese Art and Archaeology. One received his doctorate in Art and Archaeology and two in Classical Archaeology. One graduate student received a Fulbright award for study in Italy (another incoming student also received an Italian Fulbright), another won a Chester Dale Fellowship from the National Gallery of Art. A student in Classical Archaeology was awarded a fellowship at the American Academy in Rome, another received a Swiss governmental fellowship to study there, and a third a German fellowship to Munich. Graduates were appointed to positions at the University of British Columbia, the University of Maryland, the Busch-Reisinger Museum at Harvard, and the Iraqi Department of Antiquities.

The Department approved an alternate undergraduate program in collaboration with the Program in Creative Arts to go into effect in 1969-70. On the basis of a report of the Undergraduate Departmental Committee, which functioned for its first year, the Department made revisions in the undergraduate curriculum, including the substitution of a two term Freshman survey of the history of art for the one term introductory course, and the division of courses in Renaissance art, Baroque art, Modern art, and Renaissance and Baroque Architecture into two courses each.

Faculty publications included F. L. Gibbons, Dosso and Battista Dossi, Court Painters (the 39th Departmental monograph) and J. R. Martin, Rubens: The Antwerp Altarpieces, as well as some fourteen articles. Graduate students published seven articles or exhibition catalogues. Kurt Weitzmann received the Prix Gustave Schlumberger of the Academie des Inscriptions et Belles Lettres for his publications.

During the spring, the Department sponsored two symposia in relation to exhibitions in the Art Museum. On March 15, 1969, after the meetings of the Departmental and Museum Advisory Councils, a Symposium was held with lectures by William Heckscher of Duke University and by Jakob Rosenberg of Harvard University, in memory of Erwin Panofsky of the Institute of Advanced Study, who had been a member of the Departmental Advisory Council and Visiting Professor to the Department. There were also several exhibitions at the Art Museum and Firestone Library organized by a graduate student, Craig Harbison, several faculty members, and members of the Museum and Library staffs.

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On May 17, 1969, a large group of Sinologists, historians of Chinese art and museum curators assembled for a Colloquium on Chinese art and culture in conjunction with the exhibition in the Art Museum of the Earl Morse Collection for which a former graduate student, Roderick Whitfield, prepared the exhibition catalogue.

The archaeological expedition to Morgantina in Sicily has ceased to be an exclusively Princetonian enterprise. Under an agreement between Princeton and the University of Illinois the excavations will continue as a joint enterprise under the field directorship of Hubert L. Allen of the University of Illinois, who received his doctorate from Princeton this year. During the spring term T. Leslie Shear of the Department continued as field director of the Agora excavations at Athens with a Princeton student, Stephen Miller, as his assistant.

The Index of Christian Art added about 13,000 cards and 3,000 photographs to the files, much of the new material being from negatives lent by the Courtauld Institute of Art in London. Duplication of material for the copies of the Index was effected for the first time by a local firm with great improvement in quality.

Marquand Library had a circulation of 21,681 books within the building and added 2,610 volumes to its collection. In June (during the meetings of the American Library Association at Atlantic City,) fifty art librarians from universities, museums, and public libraries all over the country visited the Marquand Library, Department, and Art Museum for one day of tours and discussions.

The section of Slides and Photographs continued to render its important services to the Department and to the University. 2,541 new slides and 2,394 new photographs were added to the teaching collection. The Research Collection added 6,589 new photographs.

The retirement of Erik Sjöqvist, Professor of Classical Archaeology, was a very sad moment for everyone at McCormick and in the University. Gürli and Erik have returned to Sweden to live at Drottningholm Castle. François Bucher, Associate Professor of Art and Archaeology, has left to join the faculty of the State University of New York at Binghamton. During the spring term Rensselaer W. Lee, Professor Emeritus, taught a graduate course on the theory of art and John W. McCoubrey of the University of Pennsylvania served as Visiting Professor to offer a graduate course on modern art.

Commencing 1969 Sam Hunter, formerly of the Jewish Museum, joined the faculty as Professor of Art and Archaeology to teach modern art. Christine Bornstein, formerly of Boston University, is serving as Lecturer in the Department to teach undergraduate courses in mediaeval art. As Visiting Lecturers, Dorothy Thompson is giving during the fall term a graduate seminar on the art of Alexandria and in the spring term Homer Thompson of the Institute for Advanced Study will offer a graduate seminar on the decoration of the Greek temple.

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Princeton University
Department of Art and Archaeology
April 27, 1970

During this academic year of 1969-70 undergraduate elections remained about the same as last year with a total of 813 (fall term 338; spring term 475). There are 13 senior and 15 junior departmental students and one sophomore concentrator (at present for 1970-71 there are expected to be 15 juniors and 1 sophomore).

Graduate students for 1969-70 numbered 35 in residence, 14 in absentia abroad, 2 on leaves of absence, and 1 visiting student (for 1970-71 there are expected to be 45 in residence and 4 in absentia). Graduates have at this time been appointed to positions for 1970-71 at Middlebury College and at Lawrence College.

The undergraduate and graduate programs have both undergone a change this year in their comprehensive examinations. In place of the two day written Senior Comprehensive there has been substituted for the seniors an informal, non-credit seminar and an oral examination. In the seminar each student offers an oral paper on any subject connected with art that he chooses (we have had "New England Gravestones," "Organ Cases," "Psychedelic Art" among others, and a movie is yet to come!). The one hour oral examination is to center on the subject of the Senior Thesis but the examining committee may broaden the questioning to any subject of the history of art which has any relationship to the topic of the thesis.

For the graduate comprehensive examination, the history of western art from antiquity to the present has been divided into eight fields (instead of the past four) and each student will elect any four fields for examination, one of which will be his major. He will have a one-day written examination in his major and four one hour oral examinations for the fields he chooses.

New faculty for this year are Sam Hunter, formerly of the Jewish Museum, as Professor of Art and Archaeology to teach modern art, and Christine Bornstein, formerly of Boston University, as Lecturer for mediaeval art. As Visiting Lecturers, Dorothy Thompson and Homer Thompson of the Institute for Advanced Study have offered graduate seminars in classical art and archaeology.

Next year Evelyn Harrison of Columbia will join us as Professor of Art and Archaeology to teach ancient art and Alan Borg of Indiana University will come as Assistant Professor of Art and Archaeology for mediaeval. Peter Bunnell of the Museum of Modern Art will offer, as a Visiting Lecturer, a combined lecture course and seminar on the history of photography during the fall term.

It is very sad to us all to have to record that Donald D. Egbert, Howard Crosby Butler Professor of the History of Architecture, will retire at the end of this academic year.

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Princeton University
Department of Art and Archaeology

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Kaz Higuchi, who as the Curator of Slides and Photographs has rendered such wonderful services to the Department, is also retiring this June. Fortunately, as a replacement we expect to have one of her first trainees, Cynthia Clark, who has been recently at the Fogg.

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Princeton

Princeton University

DEPARTMENT OF ART AND ARCHAEOLOGY

MCCORMICK HALL, PRINCETON, N.J. 08540

PROGRAM

To the M of Art a	Friday May 5	2 - 4 p. m.	Separate meetings: Department Council: Faculty Lounge <u>Topic:</u> Teaching Programs
Art Mus			Museum Council: 115 McCormick Hall <u>Topic:</u> Museum Collections
and (to Departm Departm bition of graduate Rubens of a new the colle there ar Century students an impre presente Genesis' was the "Buddhis Japanese		6:30 p. m. 7:30 p. m. 9:00 p. m.	Cocktails at Prospect House Dinner at Prospect House Preview of the Princeton Alumni Collectors' Exhi- bition, The Art Museum
	Saturday May 6	10 - 12 noon	Joint meeting in Faculty Lounge, McCormick Hall <u>Topic:</u> Space, etc.
		12:30 p. m.	Transportation by bus available for luncheon at the home of Mr. and Mrs. Patrick J. Kelleher

Candidacy of Mr. Peter Bunnell, now Curator of Photography at the Museum of Modern Art, to become the first incumbent of the proposed David Hunter McAlpin Professorship in the History of Photography and Modern Art.

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Princeton University DEPARTMENT OF ART AND ARCHAEOLOGY
MCCORMICK HALL, PRINCETON, NEW JERSEY 08540

April 7, 1972

To the Members of the Advisory Councils of the Department
of Art and Archaeology and the Art Museum:

During the academic year 1971-72, both the Department and the
Art Museum have kept busy and are doing well.

Undergraduate enrollment in the Department has continued to ex-
pand (total enrollment went from 900 in 1970-71, to 1,163 in 1971-72;
Departmentals numbered 35 in 1971, 47 now). Working closely with the
Department faculty, the Art Museum opened its 1971 season with an exhi-
bition of early prints of Albrecht Dürer (catalogue by a former graduate
graduate student, Charles Minott *67), and a symposium on Peter Paul
Rubens (organized by John R. Martin) in conjunction with a special exhibit
of a newly discovered painting by Rubens, Cupid Supplicating Jupiter, in
the collection of Malcolm Forbes '41. At the time of writing this report,
there are four student-initiated exhibitions on campus: "19th and 20th
Century French Drawings" was selected and installed by the graduate
students of the Department (led by Peter Morrin), who have also produced
an impressive catalogue; "Graphics and Multiples from Gemini Gel" was
presented by the Student Friends of the Art Museum; "Five Themes from
Genesis" in the Firestone Library, also accompanied by a fine catalogue,
was the result of a graduate seminar conducted by Professor Robert A. Koch;
"Buddhist Paintings," organized by graduate students in the Chinese and
Japanese Art Program, who also wrote long scholarly labels.

At the end of February we signed an agreement with Mr. Norton Simon
for an exhibition of 62 paintings, 10 water colors, and 20 pieces of sculpture,
from the Norton Simon Inc. Museum of Art; the exhibition will open in early
December 1972 and remain on view for at least one year. The selection will
cover a broad span of European art history from the 15th through the 20th
centuries, and the Department faculty is prepared to tailor parts of their
courses around the exhibition. A catalogue is now being prepared, with the
faculty writing short essays on various groups of paintings and sculpture.

On April 15th, the University Board of Trustees will act on the
candidacy of Mr. Peter Bunnell, now Curator of Photography at the Museum
of Modern Art, to become the first incumbent of the proposed David Hunter
McAlpin Professorship in the History of Photography and Modern Art.

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The appointment will be supported by plans to increase library and museum resources for developing a strong teaching and research program in the history and critical study of photography.

We have scheduled this year's meetings to discuss the following topics: 1) Teaching programs - including problems of new appointments and development of new fields; 2) Museum collections - including exhibitions, their costs, the cost of producing good catalogues, and problems of gifts and loans; 3) Space - both Museum, Marquand Library, and teaching spaces.

I. TEACHING PROGRAMS:

To follow up on some of the topics we discussed last year:

The General Examination for the Graduate Program has been re-organized. The history of art is divided into eight fields, and the candidate will choose one as his major and two as minors. For his major field the candidate will receive five questions on the first Monday of the examination period. Two of these will be chosen as "open-book" questions, on which the candidate will write essays due the following Thursday. On the following Monday the candidate will face an oral examination in his major field, conducted by a faculty committee. On the next Wednesday and Friday, the candidate will face two one-hour oral examinations covering each of his two minor fields.

The undergraduate Visual Arts program has made good progress under Michael Graves' direction. Rosalind Krauss, an art-historian formerly of Wellesley and now at M. I. T., will be appointed a resident critic. Miss Krauss will serve one-quarter time in the Department and be in charge of Program II students--departmentals who do a creative project for a thesis.

During 1971-72 there are, in the ranks of professors and associate professors, thirteen tenured members in the Department and in addition five lecturers and one instructor. Traditionally, we have emphasized the concept of a single faculty for both good teaching and creative scholarship. While the thrust of Department activities in the next few years clearly lies in the direction of undergraduate teaching, we must also maintain, and improve, our quality in graduate teaching and research.

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One major task during last winter was the search for an eminent Mediaevalist to replace Kurt Weitzmann, who retires this June. We first approached Robert Branner, then Léon Pressouyre, but neither was able to come. So we turned to a younger man, Robert Bergman, a recent student of Kurt's, with a three-year appointment. In addition to Bergman's appointment, we have invited Professor Hans Belting of the University of Heidelberg, a leading specialist in Byzantine art, to come as a visiting professor during the fall term of 1972.

Peter Bunnell's appointment as the first McAlpin professor in the History of Photography will have, we hope, a major impact on the Department's future programs. The establishment of the Chair recognizes the Department's interest in the problems of contemporary visual images and image-making. Peter did graduate work under George Hamilton at Yale, and has served with distinction, during the past six years, as Curator of Photography at the Museum of Modern Art in New York. He is recognized as the finest young scholar today writing on the history of photography, and in the past two years, as a visiting lecturer at Princeton, has proved to be a naturally effective teacher. At Princeton, he will create, for the first time in a traditional history of art department, a Ph. D. program in the critical and historical study of photography. While we have decided to leave the study and criticism of films to the Visual Arts program, Peter's expertise in the history of photography will undoubtedly assist both film and photography studies in our Visual Arts program.

In recent weeks, the Department has worked out, with the cooperation of the Near Eastern Department, a modest pilot program in Islamic art. The two departments will jointly sponsor, for two years, one seminar for either the fall or spring term, and a series of three public lectures, to run concurrently with the seminar, in Islamic art and cultural history. Richard Ettinghausen has tentatively agreed to lead the seminar in the spring of 1973, and Oleg Grabar in 1974. Ettinghausen may agree to do a seminar that will lead to an exhibition of Islamic art in the Museum--with a catalogue prepared by students.

II. MUSEUM COLLECTIONS:

On February 9th a group of New York-Princeton members of the Advisory Council met in New York to discuss the problems of exhibitions. We have a very ambitious schedule for next year. The exhibitions will include The Arts and Crafts Movement in America, 1876-1916 (with catalogue by Robert J. Clark), which will travel to Chicago and Washington, Selections from the Norton Simon, Inc. Museum of Art (with catalogue),

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attendance went from 47,375 in 1971 to 59,000 in 1972, and 16,500 in the first three months in 1973. We need for certain re-adjustment of the Museum's display space because exhibits. In June 1973, two prominent patrons of the Museum contributed funds for an architectural survey to Paintings of Robert Motherwell (with catalogue), Photographs of Harry Callahan, The Arthur Sackler Collection of Chinese Paintings (with catalogue), and Greek and Byzantine Manuscripts (with catalogue). The Department will sponsor a symposium in conjunction with the manuscripts exhibition and the museum will co-sponsor with the School of Architecture and Urban Planning a symposium on the photography exhibition. The Museum is faced with raising \$25,000, or about 12% of the entire budget, for all these exhibitions and catalogues. So far, we have been able to draw heavily upon the Publication Fund of the Department for catalogues, but we need to find outside funds to continue the program.

The active exhibition program has enabled us to upgrade constantly the works on display. We have already increased the number of long-term loans and involved several new collectors in the Museum as a direct result of these exhibition activities. In time we hope some of these long-term loans will become future gifts and bequests.

Because of the increased offers of gifts and loans, the Acquisition Committee--which now consists of the director, the chairman of the department and an outside scholar--will have increasing responsibility in formulating policies on purchases, acceptance of loans, and possibly even de-accession.

During the past year, the Museum was offered a number of objects in two areas hitherto unrepresented: a collection of musical instruments, and decorative arts since 1880. The musical instruments were not accepted. The offer of decorative arts is a direct result of interest created by the Arts and Crafts Movement in America exhibition. We have tentatively agreed to accept a limited number of extremely fine American and European objects from the period 1880 to the present. These objects will complement the Trumbull Prime Collection of ceramic arts, given in the 1880's, which was the nucleus of the original museum.

The problem of de-accession is very much in the news. From our point of view, especially dealing with collections accumulated over the years in a random fashion, we see a real need for applying an active curatorial discipline on inactive collections. The problem for us is not selling major works but trying to upgrade the collections and make use of them.

III. SPACE, ETC.

With the dramatic increase in the use of the Art Museum (annual

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attendance went from 47,575 in 1970 to 59,000 in 1971, and 16,500 in the first three months in 1972), the need for certain re-adjustment of the Museum's display space became evident. In June 1971, two concerned patrons of the Museum contributed funds for an architectural survey to see if a plan could be devised to achieve the following: 1) Creation of more display spaces in the upper galleries, including a single large space at the top of the stairs leading from the Sculpture Court; 2) Removal of the sales desk to the entrance area, for space as well as security reasons; 3) Erection of a plain backdrop in the Sculpture Court in order to make the objects more readily visible.

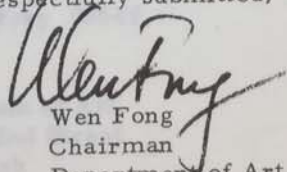
In December, a schematic plan, developed by the New York architect Kenneth Walker, was approved by the University's Department of Physical Planning and presented to the Grounds and Buildings Committee of the Board of Trustees, which agreed to support the plan if the needed funds could be found.

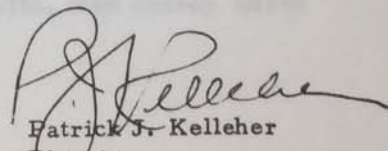
Because of the active exhibition schedule, however, no actual construction work can begin in the Museum at least until December, 1973, at the end of the Norton Simon Inc. Museum of Art exhibition. In the course of discussing possible sources of financial support with our Development office, it is felt that before we approach any possible donors, we should consider carefully our overall space needs, beyond the Museum's renovation plan described above; the latter should be treated, in other words, merely as step one of a larger master plan.

Before long, we must have a new museum wing (towards Brown Hall) to house our overflowing collections of Far Eastern art, Prints and Drawings, and Photographs. The increasing size of precepts necessitates re-arrangements of our precept rooms (which at present hold only 8 to 10 students). The teaching of the history of photography in the Department has raised the question whether the entire Graphic Arts collection and library, now located in Firestone Library, should not be moved to the Marquand Library in McCormick Hall and the Art Museum. With or without Graphic Arts, we will soon have to face the need of adding a fourth floor to the Marquand Library.

We should like to take the opportunity of this meeting to go over with our Council members, first, the schematic plan for the proposed renovation of the Museum, and second, some broad ideas with regard to the next additions to McCormick Hall and the Art Museum.

Respectfully submitted,


Wen Fong
Chairman
Department of Art
and Archaeology


Patrick J. Kelleher
Director
The Art Museum

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to the
Department of Art and Archaeology

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Washington, D. C. 20560

Professor Homer Thompson
Institute for Advanced Study
Princeton, New Jersey 08540

April, 1972

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ADVISORY COUNCIL
to the
Department of Art and Archaeology

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Princeton, New Jersey 08540

April, 1972

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Department of Art History and
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Columbia University
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ADVISORY COUNCIL
to the
Department of Art and Archaeology

9/14/72

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1972-1973
THE ART MUSEUM, PRINCETON UNIVERSITY

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Mr. George L. Craig, Jr.* Lane's End Sewickley, Pennsylvania	15143	Mr. Sherman E. Lee Director The Cleveland Museum of Art 11150 East Boulevard Cleveland, Ohio	44106
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1972 - 1973
THE ART MUSEUM, PRINCETON UNIVERSITY

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*Honorary Member

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1972 - 1973

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21 Nov '59

MINUTES OF THE MEETING OF THE ADVISORY COUNCILS
OF THE DEPARTMENT OF ART AND ARCHAEOLOGY
AND OF THE ART MUSEUM
PRINCETON UNIVERSITY

Business meeting in the Scribner Lounge, Firestone Library, November 21, 1959.

Present: Mr. v. Kienbusch, Chairman, and

For the Council of the Department of Art and Archaeology:
Messrs. F. B. Adams, G. Forsyth, Hamilton, Keck, Meiss, Panofsky,
Parkhurst, Roudebush.

For the Council of The Art Museum: Mrs. Wintersteen, Messrs. H. T.
Adams, Barr, Biebel, W. Forsyth, Mayor, D. McAlpin, Wilder.

For the Department and The Art Museum: Messrs. Lee, DeWald and
Miss Jones.

The meeting was called to order at 9:45 A.M.

Mr. Kienbusch called on Mr. Lee to give a report on the Department of Art and Archaeology.

Mr. Lee gave his report, calling attention chiefly to the manifold scholarly activities of the Department during the past term. He noted in particular the recent publications of George Rowley's Ambrogio Lorenzetti (also other books of his in an advanced state of preparation on Piazza Space in Rome, Interior Space in Roman Churches, and Chinese Rubbings), and of Kurt Weitzmann's Martin Lectures at Oberlin entitled Ancient Book Illumination; the expected publication within a few months of D. Coffin's book on the Villa d'Este at Tivoli, and within the year, of Ernest DeWald's book on Italian Painting, and the near completion of Donald Egbert's monumental volume, Communism, Radicalism and the Arts. Mr. Lee also noted that the two most important American journals in the history of art are edited by members of the Department: the American Journal of Archaeology by Richard Stillwell, and the Art Bulletin by David Coffin (of the latter, Rosalie Green, Director of the Index of Christian Art, is also editor of book reviews); and that our two field expeditions, one to Serra Orlando (Morgantina)--a film of which Erik Sjögqvist had shown with comment the previous evening--, the other, in collaboration with the University of Michigan and the University of Alexandria, to Mt. Sinai, are flourishing. Richard Stillwell will direct the Sicilian excavations during the spring of 1960. The next season at Mt. Sinai will be in the fall of 1960, when George Forsyth, Chairman of the Michigan Department, will continue his study of the architecture of the Monastery, and Kurt Weitzmann his study of the great mosaic and the icons. An attempt is now being made to support the Sinai Expedition that will more or less match the generous support which Michigan has given it during the past two seasons.

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In introducing Ernest DeWald, whom he proclaimed his great friend of many years, Mr. Kienbusch expressed his regret that the time had come for Ernest's retirement. He mentioned Ernest's work during the war and said that he was a great scholar, a great director of our museum, and a great inspiration. He then called on him for a report on The Art Museum.

Mr. DeWald regretted that the Trustees of Princeton University had not seen fit to allot the space north of the present museum for a new museum, but expressed the view that, in his plans for remodelling McCormick Hall with substantial additions thereto, the architect, Mr. Walker Cain, had created a museum that was reasonably well adapted to our needs.* He mentioned the fact that Mr. Joseph Kelleher will come to Princeton to succeed him as director next May or June. He referred to the difficulties caused at present by lack of space in the old museum--only 20 to 30% of what we have is on exhibition at one time--, but nevertheless many donors give us fine things, realizing that they cannot always be shown. Ernest DeWald then commented on the various acquisitions of the year, a list of which had been given to the members of the Council attending the meeting.

Mr. Kienbusch then asked Mr. Lee to conduct the business part of the meeting. In the course of the ensuing discussion the following recommendations and suggestions were made:

1. That the whole of the new museum be air conditioned, not merely certain parts of it. Without full air conditioning the building would be obsolete as soon as finished. Yale had tried a progressive air conditioning as an economy measure with most unfortunate results. It was suggested that a list of college and university museums with air conditioning (Yale, Oberlin, the Fogg, etc.) be sent to the administration of Princeton University since statistics always make an impression on the administrative mind. (The Platt Collection of photographs, to its great benefit, has recently been moved from its old unsatisfactory quarters in the Museum basement to our recently air conditioned Department of Slides and Photographs.)
2. That provision be made in the new museum for sufficient storage space over a long period of time. Sufficient space had not appeared on the plan.
3. That accessibility of the storage and visibility of the works of art in storage are particularly important if the works of

*At the dinner meeting the previous evening, Mr. Cain had demonstrated the character of the new museum with slides and a model and also of the new Marquand Library that will extend north from McCormick to McCosh Walk, and of the new wing for teaching and other departmental purposes that will extend west on the north end of McCormick.

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art are to be used for courses of study. Have the plans given sufficient attention to this?

4. That the planning of the department of conservation is most important. Such matters as spatial arrangement: facilities for spraying, fire regulations, the availability of light (a large window with north light for painting restoration), etc. should be given full consideration by the architect.
5. That daylight should be available wherever possible for viewing works of art in the museum.
6. That the space in the plans around the director's office is too cut up. In adapting an old building one should keep the space as undivided as possible until the very last minute so that one can have a maximum use of uninterrupted areas.
7. That the aesthetics of the new wings for the Marquand Library and for the use of the Department should be restudied from the point of view of right expressiveness. In particular, the long blank wall of the new library near the entrance to the museum received adverse criticism. Any suggestion of factory style should be avoided.
8. That the question of parking space, thus far unclarified, should have careful consideration.
9. That the proper guarding of the new museum be most carefully considered in advance.
10. That the administration of the University be fully advised in advance that the maintenance of a museum is costly; that they be requested to make due provision for such maintenance, and that the architect make a study relative to cost of maintenance.

There being no further business, the meeting was adjourned at 11:30 A.M.

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Princeton
22 Nov '58

MINUTES OF THE MEETING OF THE ADVISORY COUNCILS
OF THE DEPARTMENT OF ART AND ARCHAEOLOGY
AND OF THE ART MUSEUM
PRINCETON UNIVERSITY

Business meeting in the Scribner Lounge, Firestone Library, November 22, 1958.

Present: Mr. Kienbusch, Chairman, and

For the Council of the Department of Art and Archaeology:
Messrs. Frederick Adams, Faison, Keck, Kraeling, William McAlpin, Meiss, Panofsky, Parkhurst, Roudebush, Seymour, Sloane;

For the Council of the Art Museum: Mrs. Wintersteen, Messrs. Hugh Adams, Barr, Blebel, Coolidge, William Forsyth, Martin, David McAlpin, Randall, Wilder;

For the Department and the Art Museum: Messrs. Lee and DeWald, and Miss Jones.

The meeting was called to order at 9:40 A.M.

Mr. Kienbusch thanked Mr. Sloane for his valuable and devoted work as Secretary of the Councils during past years and noted that Mrs. Brown, the Departmental Secretary, would stand by to help us until the appointment of Mr. Sloane's successor. He then called on Mr. Lee to give a report on the Department of Art and Archaeology.

Mr. Lee first gave an account of the scholarly and other professional activities of the Department. Then apropos of the plans for future building that have occupied the Department during the past two years he read the following statement:

Earnest consideration was given during the year to problems of future building and planning that are the mutual concern of the Department and the School of Architecture. In the spring of 1957 it had become clear that many graduates of the School of Architecture, a majority of the faculty of the School, and certain members of the Department of Art and Archaeology viewed with anxiety the proposal to separate physically the Department and the School. Consequently, President Dodds, before his retirement, had asked Mr. Douglas Orr, the University's consulting architect, to restudy the possibility of greatly enlarging the present quarters of the School to the south of McCormick Hall. This study proving unpersuasive alike to Mr. Orr, the Director of the School of Architecture and the University Administration, President Goheen proposed another plan whereby the new School of Architecture would be located to the north of McCormick Hall and the new Museum to the south, occupying partly the present quarters of the School which would be remodelled, partly new quarters to be added on. The relative merits of this plan and of the opposing plan to place the new Museum to the north (the position adjacent to that of the present Museum building which hitherto had always been assigned to it) were debated at a meeting in November, presided over by President Goheen and attended by senior members of the faculties of the School and of the Department and by members of the Administration.

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tion. In March of 1958, Professor Shellman of the School of Architecture submitted another plan placing the Museum to the north of McCormick in the position traditionally assigned to it and the School to the south in quarters of approximately the spacial dimension required by plans locating the School elsewhere. This plan, endorsed by all tenure members of the Department and by all but one (the Director) of the senior faculty of the School, was carefully considered by the University Administration, but was rejected in May with the request that the Department, before the end of the academic year, decide in favor of one of two alternatives: (1) the Museum to the north of McCormick Hall and the new School in the location earlier proposed for it opposite Seventy-Nine Hall, (2) the School to the north of McCormick and the Museum to the south. Arguing from the fact that four tenure members of the Department, including the Chairman, being on leave of absence would be unable to participate in corporate departmental discussion until the Fall, the Department, through its Acting Chairman Professor Coffin, requested postponement of any discussion until then. The upshot of this request and of other negotiations was that President Goheen agreed to arrange a meeting during the summer between a sub-committee of the Committee on Grounds and Buildings of the Board of Trustees and a committee of three, chosen by the faculties of the School and the Department from amongst their own members. The purpose of this meeting, and this purpose was accomplished when the meeting took place in August, was a full and frank discussion of the architectural and educational problems involved in the various building alternatives and in particular a reconsideration of the merits of the Shellman plan itself as compared with the other solutions proposed. The Shellman plan had been strongly endorsed by the Department and by a large majority of the School because they believed it would maintain in the future humanistic principles in the field of visual education that, in the past, had been developed and indeed, in a sense, created by the physical juxtaposition of the Department and the School.

The outcome has been that the Trustees of the University at their meeting in October approved the space north of McCormick Hall, the space we have so much desired, for the new Museum and the new Marquand Library which will house our books more safely than the old one. We are of course delighted about this but we regret very much that they did not also approve the plan to enlarge the School of Architecture to the south of McCormick which would have kept the Department and the School physically together as they have been so fruitfully in the past. Instead the School will have its building not far from us, opposite Seventy-Nine Hall. But at least we shall have the Museum where we want it, closely bound to McCormick Hall and the Marquand Library in an organic embrace. The Marquand Library will remain intact. And the departure of the School of Architecture from the south end of McCormick will give the Department sorely needed space for many things; for additional offices terribly needed for ourselves, for our professors emeritus, and--very important--for our close friends, the professors at The Institute and for distinguished visiting professors at The Institute; for space in which to store certain archaeological finds, with provision for study rooms and laboratories for archaeological research; for an atelier for the Creative Arts Program; and for space for our research collections of photographs, and notably for the important Platt Collection.

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Mr. Lee then asked Mr. Panofsky to speak about the Platt Collection, a unique collection of 350,000 photographs, chiefly of painting, now contained in 880 volumes. Mr. Panofsky remarked on the great difficulty of using the collection, since, for instance, the photographs of the work of a particular painter might be found in perhaps thirty different places throughout the volumes. He emphasized the fact that many photographs and clippings in the Collection are unavailable elsewhere and proposed that it could be made readily useful if the photographs of the work of individual artists could be collected from the various volumes, placed together in folders, and stored in cardboard boxes. He proposed that such a reorganization of the Platt Collection be made a prime requirement for the near future. Mr. Meiss and Mr. D. McAlpin endorsed Mr. Panofsky's proposal. It was moved, seconded and passed that the proposal be carried out as soon as possible. Mr. McAlpin also suggested that the Collection might be made increasingly useful if new material were continually added to it.

Mr. Kienbusch then told the Councils about the new University drive for \$53,000,000 which will be inaugurated in February, \$3,500,000 of which will be allocated to the new Museum, the new Marquand Library and the remodelling of McCormick Hall. He stated that our Museum collections are at present insured for \$2,000,000., a figure that he considers inadequate.

Introduced by Mr. Kienbusch, Mr. DeWald spoke about the Museum, first thanking members of the Council for writing letters to the Administration urging that the new Museum be built in the area that has now fortunately been allotted to it. He spoke of the generosity of those who have given to the Museum and commented on the list of acquisitions during the past year, mentioning particularly the Lorenzo di Credi Madonna and the Balken Collection of American Folk Art.

The meeting concluded with discussion of problems connected with the new Museum. Mr. Lee said that Walker Cain of McKim, Mead and White, a Princeton M.F.A., had been appointed architect by the Administration. Mr. Roudebush endorsed the appointment of Mr. Cain as an architect of great taste and experience. Mr. Randall, with a weather eye to bad museums that have been built, pleaded for advice from people of experience and knowledge of museum planning and building. Mr. D. McAlpin remarked that for planning the Firestone Library there was an advisory committee of about twenty representatives from universities and colleges that had either just built or were planning to build libraries. Speaking out of experience at Yale Mr. Seymour stated emphatically that it was insufficient simply to plan the physical outlay of a new Museum; also important was planning for maintenance and care of works of art. Therefore provision for maintenance and full-time curators should go into the fund raising budget. Mr. D. McAlpin, endorsing Mr. Seymour's statement, added that particular care should be given to planning for enough storage space. Mr. Faison asked Mr. Lee whether he, as Chairman of the Department, had had a hand in choosing the architect for the Museum or had been informed after the choice. When Mr. Lee replied that the

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

latter was the case, Mr. Faison remarked to the effect that a University like Princeton ought to consult its own architectural and artistic brains on such a matter as a new Art Museum or run the danger of a visual non-sequitur. Mr. D. McAlpin said he believed it was the University's intention to follow the pattern used successfully in planning the Firestone Library: the faculty would plan the inside of the new Museum, the architect would create an outside in harmony with surrounding buildings.

Mr. Panofsky emphasized the importance of remodelling McCormick Hall and of there being one architect in charge both of the remodeling and of building the new Museum, with the result that the Museum and McCormick Hall will constitute a functional unit as well as a stylistic contrast. Mr. Lee answered that it was his belief that the new architect would do the new museum, the new Marquand Library alongside Prospect gardens, and the remodeling of McCormick Hall. (Note: He will definitely be responsible for all three.)

Mr. Coolidge asked Mr. Lee why the Shellman plan (which would have kept the School of Architecture adjoining McCormick Hall) had been rejected. Mr. Lee replied that in the opinion of the Administration, though not of the members of the School of Architecture, this solution would not have allowed the School of Architecture to expand sufficiently in the future in terms of physical plant.

Mr. Lee asked Mr. Coolidge how successful the Pulitzer Show at Knoedler's had been in raising money for the Fogg Museum. Mr. Coolidge answered that a most worthwhile sum had been raised and that the show had been a lot of hard work, as had the Harvard Fine Arts dinner held in New York. Mr. Parkhurst reporting on Oberlin's experience at Knoedler's said that they had not made money but had benefitted by indirect results, namely the acquisition of valuable paintings for their collection.

There being no further business, the meeting was adjourned at 11:30 A.M.

and ourselves will meet with the President in the future to consider the new plans. I shall keep you informed about the progress of our discussions. In the meantime, my best thanks to the Council for their helpful ideas and their loyal support.

Yours sincerely,
Richard D. Wood
 Secretary of the Board
 Chairman

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Princeton
22 Nov '57

Department of Art and Archaeology

January 13, 1958

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York.

Dear Alfred:

I enclose a copy of the minutes of the meeting of the Advisory Councils to the Department of Art and Archaeology and the Art Museum in Princeton last November. Not long after the meeting, members of the School of Architecture and ourselves held a meeting with the President at which we discussed the problem of the location of the new Museum. At that time I made it clear that the Advisory Councils were vigorously in favor of building the new Museum to the north of McCormick Hall looking towards the public area of the campus.

Since this meeting Professor Francis Comstock of the School of Architecture has prepared plans according to which the Museum, the new Marquand Library, and the School of Architecture could all be placed in the space lying to the north and northwest of the present Museum and McCormick Hall. The University architect is also preparing a plan which envisages a somewhat different grouping of these buildings in the same space north and northwest of our present buildings. Members of the School of Architecture and ourselves will meet with the President in the near future to consider the new plans. I shall keep you informed about the progress of our discussions. In the meantime, my best thanks to the Councils for their helpful ideas and their loyal support.

Yours sincerely,

Rms
Rensselaer W. Lee
Chairman

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II. Meeting: MINUTES OF THE MEETING OF THE ADVISORY COUNCILS
1957. OF THE DEPARTMENT OF ART AND ARCHAEOLOGY
AND OF THE ART MUSEUM
Present: Mr. Kienbusch
PRINCETON UNIVERSITY

For the Council of the Department of Art and Archaeology:
Messrs. Frederick Adams, George Forsyth, Hencken, Keck, Kraeling,
William McAlpin, Weiss, Panofsky, Parkhurst, Roudebush, Seymour,
Sloane, Smyth;

I. Meeting at the Princeton Inn, Friday, November 22, 1957.

Present: Mr. Kienbusch, Chairman, and

For the Council of the Department of Art and Archaeology:
Messrs. Frederick Adams, George Forsyth, Hencken, Keck, Kraeling,
William McAlpin, Weiss, Panofsky, Parkhurst, Roudebush, Seymour,
Sloane, Smyth;

For the Council of the Art Museum: Messrs. Hugh Adams,
Biebel, Coolidge, William Forsyth, Martin, Mayor, David McAlpin,
McClintock, Randall, Rothschild;

For the Department and the Art Museum: Messrs. Coffin,
DeWald, Greene, Holderbaum, Koch, Lee, Martin, Sjöqvist,
Stillwell, Weitzmann.

The meeting was called to order at 8:30 P.M.

The chair spoke briefly of the tragic death of Francis Henry Taylor, long a member of the Council (see Minutes of second meeting). After a brief word of welcome he called on the chairman of the Department.

Professor Lee welcomed Messrs. Charles Parkhurst and Andrew Keck as new members of the Department's Advisory Council, and Messrs. Hugh Adams and William Forsyth as new members of the Art Museum's Advisory Council. He then gave a brief and yet impressive account of the scholarly activities of the Department.

Professor Sjöqvist then gave a handsomely illustrated account of the past season's work at Serra Orlando.

Following this, Professor Weitzmann presented a most exciting description of the joint enterprise undertaken by himself, representing Princeton, and Professor George Forsyth, representing the University of Michigan, at the Monastery of Mount Sinai. Fine colored slides showed the interesting sixth century basilica and the treasure of icons and manuscripts in the Monastery's possession.

The meeting adjourned about 11:00 P.M.

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II. Meeting in the Scribner Lounge, Firestone Library, November 24, 1957.

Present: Mr. Kienbusch, Chairman, and

For the Council of the Department of Art and Archaeology:

Messrs. Frederick Adams, George Forsyth, Hencken, Keck, Kraeling, William McAlpin, Meiss, Panofsky, Parkhurst, Roudebush, Seymour, Sloane, Smyth;

For the Council of the Art Museum: Messrs. Hugh Adams, Biebel, Coolidge, William Forsyth, Martin, Mayor, David McAlpin, McClintock, Randall, Rothschild;

For the Department and the Art Museum: Messrs. Lee and DeWald, and Miss Jones.

1. The meeting was called to order at 9:32 A.M.
2. The chair first asked for a motion to prepare a minute from the Councils on the death of Francis Henry Taylor, such memorial to be spread upon these minutes and a copy to be sent to Mrs. Taylor. It was seconded and so voted.
3. Paragraph 6 of the previous minutes was read as amended, and approved.
4. The thanks of the Councils were extended to Messrs. Sjöqvist and Weitzmann for their most interesting remarks of the previous evening.
5. The chair announced that there were two vacancies on the Museum's Council and requested suggestions for possible nominees, these to be sent to Professor DeWald.
6. The chair then called on Professor Lee who listed the following three items as the primary needs of the Department:
 - A. Graduate Fellowships. Funds have been given, providing for two much needed graduate fellowships, by a generous friend for several years, but from now on these funds will be diminished by half. In compensation, a fellowship will come to the Department by a new gift to the University. But additional endowment is needed for further fellowships which might be established as memorial fellowships in honor of Professors Morey, Smith and Friend.
 - B. Library. The \$100,000. endowment of the Marquand Library has been augmented during the past eight years by another \$45,000. In addition, the Memorial Book Fund has received approximately \$20,000. The original goal for this fund was \$150,000. in the hope that Foundation help could

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be obtained. This proved not to be the case, so a new upper limit of \$50,000. is suggested. Additional funds, and consequently books, must be thought of in the light of the inadequate facilities in McCormick Hall (see below). The unity of the art library is being broken by having to move some of the books to the Firestone Library.

- C. Museum. Mr. Lee reported that committees have been formed to plan for the new museum and the remodelling of McCormick Hall. The plans call for a teaching collection in a "laboratory museum." After a number of plans had been discussed by the departments concerned, it seemed wise not to separate the Department of Art and Archaeology from the School of Architecture. Both departments are agreed in general on this point and on the necessity for a new Marquand Library to extend part way into Prospect, adjoining the end of the present museum. There is, however, some discussion as to whether the Museum or the new Architecture School should be built in the area near McCosh Walk. The Department of Art and Archaeology is convinced that this is the proper location for the Museum. A meeting of the two departments is to be held shortly with President Goheen to try to reach an agreement.

Considerable discussion followed during which the following points were raised:

1. Proper quarters for the Platt Collection of photographs should be supplied.
2. The front location, looking towards the public areas of the campus, was eminently suitable for the building where the University's art collection would be housed.
3. An adequate Print Room in the new building would be most advantageous. The exhibition of prints and drawings would be an important feature of the new teaching museum.
4. The Museum should also be thought of as serving the community as well as the University.
5. Architecture, while wishing to remain near Art and Archaeology, wants a building which would be a separate entity, even though attached to the other buildings.
6. There was some suggestion that the Administration might be more interested in a building to house a department (Architecture) than in one which was only an adjunct to an existing department (the Museum).

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7. Great care should be taken in regard to storage needs in the new museum.
8. Was provision for parking space taken into account?
9. If the Museum were at the end toward Brown Hall, wouldn't this make delivery difficult?

Before the conclusion of the discussion a report on the Museum's activities was given by Professor DeWald and the impressive list of recent acquisitions was circulated.

It was finally suggested that a resolution from the Councils might aid the Department in coming negotiations. The substance of the appended draft having met with general approval, its adoption was moved, seconded and voted, with the understanding that its phraseology be somewhat improved.

There being no further business to come before the meeting, it stood adjourned at 11:10 A.M.

Respectfully submitted,

Joseph C. Sloane
Secretary

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RESOLUTION OF THE ADVISORY COUNCILS TO THE
DEPARTMENT OF ART AND ARCHAEOLOGY AND TO THE ART MUSEUM

November 23, 1957

Resolved that the Advisory Councils to the Department of Art and Archaeology and to the Art Museum approve the original understanding for the placing of the new Museum at the north end of the present Museum, near McCosh Walk;

that the plans as presented by the Department of Art and Archaeology, which have their approval, are in general endorsed, and that presence of the Museum at the south end of McCormick Hall would be awkward, being too far removed from the agreed location of the new Marquand Library;

also, that the already fine collection of works of art which the students study in a Department recognized here and abroad as one of the University's most distinguished should be placed in a building having the best possible commanding position on the campus where it would be readily available both for the University and for the Princeton community at large:

all over the nation, in similar situations, the museum as a showpiece and public building of the college or university is given a position of prominence for the very reason that it serves university and community alike, and this fact is a strong inducement to gifts of works of art and funds to the University.

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THE ART MUSEUM

In the past years, the gifts and purchases made since the last meeting of the Council are diversified and interesting.

GIFTS

- Walter T. Adams, The Advisory Councils of the Princeton Art Museum and
Anonymous 19th century Chinese painting, "Ladies in a Garden,"
Department of Art and Archaeology record with sorrow the
American Schools of Oriental Research
Group great loss they have suffered in the death of Francis Henry
Taylor. Long a loyal friend of the Department and the
Six drawings (one by Langenski; two anonymous French in the name of
Callot; Museum, he was a member of the newly formed Museum Council
by Francesco Guardi, "Coast Scene,"
only one year, but during that time the Council benefited
Comitate per la Onoranza al Beato Angelico:
A. Bert greatly from his wide experience of museum affairs. They
Mr. and Mrs. will miss his searching questions and his trenchant, good
George Inness, "Albano, Italy" (painting).
advice. They will also miss his exhilarating wit and gaiety
Walter W. S. Cook:
5th Cen and his genial friendship. achm.
- Roland H. Cramer:
Three watercolors by Ernest Cramer.
- J. A. Farrington:
Early copy after Martin Schongauer, "St. Lawrence" (engraving).
- Bequest of Professor A. M. Friend, Jr., '15:
Eight Etruscan and Roman bronze figurines; Hellenistic bronze plaque with
figures of Herakles; Hellenistic clay jug; Roman bronze vase handle; bone
relief plaque, Alexandrian, 4th century A.D.; two Roman and Byzantine
ivory reliefs; Romanesque corpus for crucifix; bronze medallion of Madonna
and Child, Greek, 14th century; painting of St. John, Byzantine, 14th
century; manuscript miniature of St. Mark, Byzantine, 14th century; four
manuscript miniatures of the evangelists, Greek, 17th century; polychrome
wood statue "Pieta," Alsatian, circa 1480; polychrome wood statuette of
apostle, Baroque; wooden relief, "Death of the Virgin," Byzantine, 17th
century; brass polystych, Russian, 17th century; silver liturgical im-
plement, Ethiopian; ormal work by Pierre Gouthière; Albrecht Dürer,
"Veronica's Veil" (engraving); Philippe Pigouchet, Book of Hours; Aristide
Maillol, bronze figurine of seated female nude; James Edward Davis,
"Composition" (painting).
- Miss Betty Goldman:
Corinthian pyxis, Middle Bronze Age jug from Ras Shamra, Roman lamp,
Egyptian ushabti.
- M. V. Hammer:
Bronze chess, Chinese, Chou Dynasty; 4 Japanese paintings; lacquer box,
Chinese, Ming Dynasty; enamelled bowl, Chinese, 18th century; pair of
porcelain bowls, Chinese, Chien Lung period; text for André Suarès'
"Passion," with wooden engraving by Rouault.

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THE ART MUSEUM

As in past years, the gifts and purchases made since the last meeting of the Council are diversified and interesting.

GIFTS

- Hugh T. Adams, '35:
Anonymous 19th century Chinese painting, "Ladies in a Garden."
- American Schools of Oriental Research:
Group of antiquities from Nippur.
- Anonymous:
Six drawings (one by Langendyk; two anonymous French in the manner of Callot; three anonymous Italian (16th-17th century), and a small painting by Francesco Guardi, "Coast Scene."
- Comitate per le Onoranze al Beato Angelico:
A. Berti, medal for the 500th Anniversary of the death of Fra Angelico.
- Mr. and Mrs. Thomas G. Cook:
George Inness, "Albano, Italy" (painting).
- Walter W. S. Cook:
5th Century B.C. Athenian tetradrachm.
- Roland H. Cramer:
Three watercolors by Ernest Cramer.
- J. A. Farrington:
Early copy after Martin Schongauer, "St. Lawrence" (engraving).
- Bequest of Professor A. M. Friend, Jr., '15:
Eight Etruscan and Roman bronze figurines; Hellenistic bronze plaque with figures of Herakles; Hellenistic clay jug; Roman bronze vase handle; bone relief plaque, Alexandrian, 4th century A.D.; two Roman and Byzantine ivory reliefs; Romanesque corpus for crucifix; bronze medallion of Madonna and Child, Greek, 14th century; painting of St. John, Byzantine, 14th century; manuscript miniature of St. Mark, Byzantine, 14th century; four manuscript miniatures of the evangelists, Greek, 17th century; polychrome wood statue "Pieta," Alsatian, circa 1480; polychrome wood statuette of apostle, Baroque; wooden relief, "Death of the Virgin," Byzantine, 17th century; brass polyptych, Russian, 17th century; silver liturgical implement, Ethiopian; ormolu work by Pierre Gouthière; Albrecht Dürer, Veronica's Veil" (engraving); Philippe Pigouchet, Book of Hours; Aristide Maillol, bronze figurine of seated female nude; James Edward Davis, "Composition" (painting).
- Miss Hetty Goldman:
Corinthian pyxis, Middle Bronze Age jug from Ras Shamra, Roman lamp, Egyptian ushabti.
- N. V. Hammer:
Bronze chueh, Chinese, Chou Dynasty; 4 Japanese paintings; lacquer box, Chinese, Ming Dynasty; enamelled bowl, Chinese, 18th century; pair of porcelain bowls, Chinese, Chien Lung period; text for André Suarès' Passion, with wooden engraving by Rouault.

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- Colonel H. G. Jepson:
Anonymous late version of portrait of Jesus of Nazareth based on apocryphal description of Lentulus.
- C. O. von Kienbusch, '06, for the C. O. von Kienbusch, Jr., Memorial Collection:
Limestone head of man, Egyptian, 22nd Dynasty; bronze statuette of Venus, Roman, late 2nd-early 3rd century; ivory diptych, Dutch, 15th century; Michel Erhart, "Madonna and Child" (polychrome wood).
- Alastair B. Martin, '38:
Four oil paintings and two pencil sketches by Albert P. Ryder; watercolor by Winslow Homer, "Schooners in Moonlight."
- Estate of the Reverend Paul R. Martin, '82:
P. J. Chardigny, "Esculapius" (small bronze bust).
- David H. McAlpin, '20, and Mrs. McAlpin:
Martin Schongauer, "The Passion" (twelve engravings).
- Gilbert S. McClintock, '08:
Bronze sphinx, Greek, 6th century; 7 Dutch and German prints; 22 Renaissance medals and plaquettes.
- William M. Milliken, '11:
Etching by Matisse, woodcut by R. Pozzatti, three prints by H. G. Keller, watercolor by W. Sommer.
- Mr. and Mrs. Earl Morse:
Seated Lohan, Chinese, Sung style (polychrome wood statue).
- Stanley Mortimer, '19:
Pair of Urbino apothecary's jars and Castel Durante plate.
- Charles J. Mossman, Jr., '50:
Sketchbook by J. M. W. Turner.
- Mrs. Dessa M. Skinner, Jr.:
Fragment of Coptic textile; four Japanese paper silhouettes, 19th century.
- Stuart Riddle Stevenson, '18:
Childe Hassam, "View in Paris" (watercolor).

PURCHASES

- The Laura P. Hall Memorial Collection Fund:
John Taylor Arms, "Via Facchini, Pisa" and "Santiago de Compostela" (drawing).
Remigio Cantagallina, "Village Scene" (drawing).
Giulio Carpione, "Faun Family and Putti" (drawing).
Benedetto Castiglione, "Shepherds and Sheep" (drawing).
Govaert Flinck, "Seated Man" (drawing).
Hendrik Goltzius, "Bacchus" (drawing).
Constantin Guys, "Man and Woman" (drawing).

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PURCHASES (continued)

August Hirschvogel, "River Landscape" (engraving).
 E. L. Kirschner, "Two Bathing Girls" (etching).
 Andrea Mantegna, "Bacchanal" and "Battle of the Sea Gods" (engravings).
 Master of the Beheading of St. John, "Allegory" (engraving).
 Gino Severini, "Still Life" (lithograph).

The Caroline G. Mather Fund:

Bronze bowl in form of shell, Roman, 1st century A.D.
 Fragment of steatite plaque: soldier-saint, Byzantine, 11th century.
 Bronze griffin, Siculo-Norman, 12th century.
 Fragment of crucifix preserving bust of Madonna, Italian, 13th century.
 Manuscript (Gospels) with full-page miniature of St. Mark, Byzantine,
 dated, 1380.
 Rembrandt Peale (?), "Venus" (painting on ivory, after Titian).

The John Maclean Magie and Gertrude Magie Fund:

Ivory relief plaque from Nimrud, Phoenician, 8th century.
 Bronze statuette of female figure, Iberian, 4th-3rd century B.C.

Undesignated:

Two wooden statuettes, Egyptian, Old Kingdom.
 Three clay lamps, Greek, 4th century B.C.
 Two Hellenistic and Roman clay unguentaria.
 Two hemispherical clay bowls signed by Popilius and by Lapius;
 Roman 1st century B.C.
 Coptic clay vase in form of woman's head.
 Wooden relief: The Crucifixion, German, circa 1500 (This may become a
 gift of the Friends of the Museum).
 Pieter Coecke van Aelst, triptych (painting).

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21 Feb '55

SPECIAL REPORT TO THE PRESIDENT SUBMITTED BY THE ADVISORY COUNCIL
OF THE DEPARTMENT OF ART AND ARCHAEOLOGY OF PRINCETON UNIVERSITY

The Council wishes to record its most emphatic endorsement of the current proposals to strengthen the operations of the Department of Art and Archaeology. It has noted with growing dismay the serious barriers which McCormick Hall places in the path of effective operation and normal growth, as well as the totally unsatisfactory conditions prevailing in the Marquand Library and the Museum. The former is one of the most famous of its kind in the world; the latter is rapidly assuming an enviable position among the university museums of the country by virtue of the quality of its collections, while it remains among the least adequately housed.

The Council further calls attention to the fact that retirement, age and illness have brought serious problems to the Department's teaching staff as well as its research program.

The future of this vitally important branch of the University's humanistic division will be decided in the next few years. If it receives the wholehearted support of the Administration, the Alumni, and the good friends of Princeton it will not only maintain its present high standards but also go on to an ever greater distinction. If it does not, it will soon drop from the front rank and will thus no longer attract either the ablest scholar-teachers or the best students. In the opinion of the Council, this latter alternative is unthinkable.

C. O. v. Kienbusch
Chairman

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MINUTES OF THE MEETINGS OF THE ADVISORY COUNCIL
OF THE DEPARTMENT OF ART AND ARCHAEOLOGY
PRINCETON UNIVERSITY

I.

The Gold Room, Princeton Inn. February 21, 1955.

Present for the Council: Mr. Kienbusch (Chairman), Miss Woodruff, and Messrs. Barr, Kraeling, Roudebush, Mayor, McAlpin, Hencken, McClintock, and Sloane (Secretary).

Present for the Department: Professor Friend (Acting Chairman), and Professors E. Baldwin Smith, DeWald, Weitzmann, Koch, Coffin, Stillwell, Sjöqvist, Martin, and Seitz.

The meeting was called to order at 9:00 P.M. by Chairman Kienbusch.

In his opening remarks the chairman called attention to the handsome volume by Professor Martin, The Heavenly Ladder of John Climacus, which was presented by the department to each member of the Council, and for which warm thanks are expressed in these minutes.

Mr. Kienbusch went on to say that the new elevator had at last been installed in McCormick Hall and that the matter of a new museum had, according to President Dodds, now been granted priority among the University's plans for the immediate future. The meeting was then turned over to Professor Friend, the Acting Chairman of the department.

Professor Friend briefly reviewed the distinguished history of the department from the time of its foundation by Mr. Marquand under President McCosh down through the regimes of such brilliant leaders as Howard Crosby Butler and Rufus Morey to that of the recently retired chairman, E. Baldwin Smith. The work done in Near Eastern Archaeology, Classical Archaeology, and Medieval Archaeology was recalled as well as the growth of the Marquand Library from Mr. Marquand's personal collection to the present internationally famous one. The Index of Christian Art, the outstanding reputation of the Princeton Press in the art field, and the growing importance of the Museum were mentioned as indications of what the Department has done and could do in the future. All this, however, is currently threatened by inadequate space, equipment and funds. The University, Professor Friend stated, must see the absolute necessity of coming to the support of the department with a program sufficiently ambitious to secure the proper scholarly atmosphere as well as the proper balance between teaching and research.

To illustrate the present crowded quarters, a group of telling photographs by Miss Menzies was circulated. These illustrated the present deplorable conditions very clearly.

The present endowment of the Library is also inadequate to keep it up to date and allow for necessary growth.

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Professor Friend then showed an outline plan for additions to the present complex of buildings which would include a new Marquand Library and a museum adequate for the University's needs. In round terms, the sum required for building and endowment would be in the nature of \$4,000,000.00.

There was some discussion among the members of the meeting as to which other departments were badly in need of new space (Geology, Engineering, Biology), what might be an appropriate name for the new center, and other related matters.

Professor Sjöqvist then reported on the progress of the plans for the coming field work at Serra Orlando in Sicily. The funds for the first year's work are already in hand, and substantial contributions toward the second and third campaigns. He outlined the initial stages of the project, the need for an aerial survey of the site, the nature of the staff, and announced that Professor Stillwell would collaborate in the direction of the excavations.

The Chair then thanked Mr. Roudebush for his help in the survey of the needs of McCormick Hall, and he replied by expressing the hope that the Department of Art and Archaeology would always continue to work in close cooperation with the School of Architecture.

The Chair then entertained a motion to the effect that an expression of the Council's gratitude, pride and affection for Professor Smith be spread upon the minutes, a copy being forwarded to Professor Smith by the Chairman:

"The Advisory Council of the Department of Art and Archaeology of Princeton University, on the occasion of its first meeting following the retirement of Professor E. Baldwin Smith from the Chairmanship of the Department, wishes to record its feeling of affection for him as a friend, as well as its respect and admiration for him as a leader, teacher and scholar. His unflagging devotion to everything that is best in art scholarship and teaching, his impressive list of publications, and his invaluable service on the most important and exacting committees of the University comprise a record seldom, if ever, equalled among those unsung heroes of the academic world, the departmental chairmen.

The Council has always felt close to the Department through him, its interest has been sustained and increased by his own devotion to the manifold activities now gathered under the department's general supervision, and it feels proud to have been associated with him in the vital task of maintaining and improving one of the great departments of its kind in the country.

We would like to assure him of our continuing affection and wish him a future filled with good health and the greatest happiness."

The meeting adjourned at 10:35 P.M.

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II.

The Barr Ferree Room, McCormick Hall, February 22, 1955.

Present for the Council: Chairman Kienbusch, Miss Woodruff, and Messrs. Roudebush, McClintock, Kraeling, Hencken, McAlpin, Barr, and Sloane (Secretary).

Present for the Department: Professors Friend and DeWald.

The meeting was called to order at 9:38 A.M.

Chairman Kienbusch opened the meeting by raising the question of the number of meetings which should be held each year, and after some discussion it was the sense of the meeting that the Council should meet twice a year, at least during the critical years which seem to lie ahead.

Mr. McAlpin opened a general discussion of the ways by which the new program for the department could be set in motion most effectively. It was his view that the plight of art at Princeton should be publicized as dramatically as possible before the actual campaign for funds was undertaken; a need should be established in people's minds first. In the end, the following ideas had general approval, at least for serious consideration:

1. An article with pictures in the WEEKLY discussing conditions in McCormick Hall.
2. A presentation, with colored slides, before the Fall meeting of the Graduate Council. (This was suggested last year but for a variety of reasons could not be put into effect.)
3. A possible weekend visit by a group of interested alumni of the college whose interest in art had been stimulated by elective courses.
4. The possibility of eliciting support from art dealers appreciative of Princeton's work in the field.
5. Such influential persons as the department might be able to interest in the matter might go to the administration informally and register their support for its program.
6. The idea that the art program might furnish some badly needed leadership and stimulation to the general humanistic program of the University.
7. The enthusiastic endorsement of the program by the Council, through a special report on this meeting.

The report of the Nominating Committee (Mr. Lee, Chairman) was received and the following names put in nomination for membership on the Council.

Professor George Kubler, Yale University.
Mr. Frederick Adams, The Morgan Library.
Professor George Forsyth, University of Michigan.

The name of Mrs. Harold W. Dodds was also put in nomination from the floor. On motion, all candidates were unanimously elected.

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In addition to these elections, Professors Millard Meiss of Harvard and Lane Faison of Williams were suggested as valuable additions to the Council. It was decided to leave their appointment to the Chairman of the Department with power so that he might avail himself of their services at such time as he might deem best. On suggestion of Mr. McClintock, the name of Mr. Maas of the Standard Oil of New Jersey was also added to this group of reserve appointments.

Professor DeWald then reported on the Museum. The first item for discussion was the care of the remaining Antioch mosaics. The Chair instructed Professor DeWald to find out who was actually responsible for them and report his findings at the earliest possible moment. Mr. Roudebush suggested that they might be accommodated in the proposed expansion of the Architectural Laboratory, at least as a temporary measure. Professor Friend offered to consult with the School of Architecture on this point.

Professor DeWald went on to note that the sad state of affairs in the Museum had been brought to the University's attention time and again, yet nothing had happened. It was now, clearly, a part of the larger problem facing the department as a whole and should be carried forward as a part of the general plan. Meanwhile acquisitions continued by gift, bequest and purchase, the more notable of which were listed in the chairman's report to the Council. After some initial problems over the organization of the Friends of the Museum, this group, under the chairmanship of Mrs. Noyes, has begun to increase in numbers and interest.

Professor Friend commented on the real service performed by the Museum in holding special shows for various courses as an aid to study and connoisseurship.

There being no further business to come before the Council, the meeting was adjourned at 11:20.

Respectfully submitted,

Joseph C. Sloane
Secretary

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MINUTES OF THE MEETINGS OF THE ADVISORY COUNCIL
OF THE DEPARTMENT OF ART AND ARCHAEOLOGY
PRINCETON UNIVERSITY

Princeton
20 Nov '53

I.

The Hunt Room, Princeton Inn. November 20, 1953.

Present for the Council: Messrs. Kienbusch (Chairman), Mayor, Barr, McClintock, Lee, Kraeling, Roudebush, Martin, Panofsky, Woodruff, and Sloane.

Present for the Department: Professors Smith (Chairman), Sjöqvist, Stillwell, DeWald, Stohlman, Egbert, Seitz, and Coffin.

The meeting was called to order at 8:55 P.M. by Chairman Kienbusch.

The chair first spoke briefly of the great loss suffered by the Department and the University in the death of Professor Emeritus Frank Jewett Mather, and announced that an exhibition in his honor would shortly be held in the Art Museum.

Professor Smith then spoke of the plans of the Department to undertake field excavation once more, a phase of the scholarly activity of the University which had in the past brought both knowledge and prestige to the Department.

Dr. Sjöqvist then spoke of the value of field work in archaeology and outlined some of the highlights of his last summer's tour of investigation, in the course of which he visited a number of sites which might prove useful and available for the purposes in view. Of these, one in central Sicily and another in Cyrenaica seemed the most promising at the present time.

After some questions and discussion of the sites mentioned the meeting was adjourned at 10:03.

II.

The Barr Ferree Room, McCormick Hall. November 21, 1953.

Present for the Council: Messrs. Kienbusch (Chairman), Roudebush, Barr, Panofsky, Woodruff, McClintock, Lee, Kraeling, McAlpin, Mayor, and Sloane.

Present for the Department: Professors Smith (Chairman), Sjöqvist, DeWald, Stillwell.

The meeting was called to order at 9:35 A.M. by Chairman Kienbusch.

The first item of business was a discussion of the frequency of meetings of the Council. Both annual and semi-annual meetings were proposed. Professor Smith favored a reorganization of the Council into special committees charged with the study of various aspects of the Department's program. In view of the complexity of the problems now facing the Department, he felt that such committees could be of more service during the stage of investigation than the whole council

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as a body. Later the committees could report to the group as a whole. After some discussion it was moved that the question be decided by the faculty of the Department.

It was so voted.

A nominating Committee consisting of Messrs. Lee, Friend and DeWald was proposed by Professor Smith and this slate was approved by the council.

The next item of business was the urgent question of new building, particularly the erection of a museum to house the University's growing art collection properly and to relieve the pressure for space on the part of both the Department of Art and Archaeology and the School of Architecture. Professor Smith outlined in some detail the need for library space, additional classroom accommodation, and the absolute necessity for a new museum, needs which apply to the School of Architecture as well. Professor DeWald then reviewed the specific inadequacy of the present arrangements both as to staff and space--exhibition footage, storage, restoration, offices, etc. He also outlined the general nature of the building required and reported that the plan to raise funds for such a building had been approved by the Fund Committee of the University, which had agreed that the Museum was to be the next building erected on the campus.

There was considerable discussion of the problems involved in connection with the museum and the general shortage of space. Mr. Roudebush proposed that a survey be made by an outside agency in consultation with representatives of both the departments involved in order to draw up satisfactory plans for a long-range solution to the present difficulties. This plan was approved in principle by the council along with a suggestion by Mr. Sloane that the situation be put before the Graduate Council in graphic terms at the earliest opportunity in order to arouse alumni support for the project.

The final item of business was the question of an elevator for McCormick Hall. The advancing years of the senior members of the department, plus the uncertain health of several of its members makes an elevator appear as a virtual necessity unless the academic calibre of the Department is to be seriously impaired.

It was agreed that the Secretary should prepare a memorandum on the major topics discussed to be attached to these minutes.

There being no further business, the meeting was adjourned at 11:30.

Respectfully submitted

Joseph C. Sloane

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January 4, 1954

Memorandum for President Dodds from the Advisory Council of the Department of Art and Archaeology.

After carefully reviewing the present status and future development of the department, the Council wishes to bring the following matters before the President for his consideration:

1. The pressing need for an elevator in McCormick Hall. This department is virtually the only one forced by the architectural peculiarities of the building in which it is housed to carry on its functions on five different levels. The increasing age of the senior members of the department renders this amount of stair climbing a very serious matter and may well be expected to handicap the efficiency of the department materially. The health of Professors Friend and Rowley may prevent them from the circulation necessary to the proper performance of their duties, and as other members grow older it may very possibly result in serious heart complaints which could be avoided by the use of an elevator. In the opinion of the Council, the lack of this material assistance could seriously undermine the very distinguished reputation now enjoyed by the University in this field.
2. The approval for a new museum having now been granted, it is respectfully urged that an advisory architect, not a member of the University, be appointed to draw up preliminary plans for the building, making a careful survey of the needs of the Departments of Art and Archaeology and Architecture so that the project finally approved will represent a sound long-range solution to the very complex problems involved not only in the museum itself, but in the space requirements of all those housed in the present complex of McCormick Hall and the present Museum.
3. In view of the importance of the project mentioned in #2 above, it is suggested that the needs as well as the excellence of these departments be presented to the full meeting of the Graduate Council at the earliest possible opportunity. It is felt that a pictorial presentation (in color) of the riches of the University's art collection along with the present inadequate facilities for its use and display would do much to arouse alumni interest in this vital phase of the University's program.

Respectfully submitted,

C. Otto v. Kienbusch
Chairman

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CHAIRMAN'S REPORT
TO THE
ADVISORY COUNCIL OF THE DEPARTMENT OF ART AND ARCHAEOLOGY

This report on the state of the Department will serve to bring you up-to-date and prepare you for the meeting on November 20th and 21st. Even though the purpose of the report is to acquaint the Advisory Council with the departmental problems that does not mean that we need conceal the reasons for a few notes of optimism. In fact we might begin with a reference to Bulletin 22, "Progress of Mediaeval and Renaissance Studies," prepared by Professor S. Harrison Thomson of the University of Colorado, in which he reports on the results of a questionnaire sent out to all scholars in these fields. Among all the institutions ranked in the twelve fields of Mediaeval and Renaissance studies, Princeton received two firsts (Art and History), one second (Byzantine Studies), one third (Renaissance), and a fourth (composite standing in all fields).

I. Department

A. Undergraduate level.

1. The undergraduate enrolment last year was: first term 490, and second term 774, making a total of 1276. For the first term of this year it has risen to over 500, even though all elections in Professor Friend's course had to be cancelled. Even more encouraging is the marked rise in number and quality of departmental students. Instead of having an average of five to a class, we now have 11 seniors and 13 juniors (including the grandson of Professor Mather). Last spring one senior, who attained highest honors, announced his intention of returning to do graduate work when he finished his military service.
2. Our undergraduate curriculum must be restudied during the coming year because of the retirement of Professor Stohlman and imminent retirement of several other venerable teachers. Already we have introduced two new courses--"Classical Greek Art (Art 403) by Professor Stillwell and "Myth, Religion and Art" (Art 302) by Professor Sjöqvist, and next year intend to make Modern Painting from 1600 A.D. to the present a two-term course with Mr. Seitz teaching the second term course. We are still confronted with the problem of finding the best kind of "Distribution Course" for freshmen. It has been suggested that Professor Egbert's Art 207 (Art and Civilization in the United States) be made a first term freshman course. There is also the question of whether we should continue Professor Stohlman's second term distribution course Art II (Architecture and Sculpture).
3. The new "Straddle Programs" with History, Religion and Classics have not as yet been elected by a sufficient number of departmentals so that we can report on them.

B. Faculty

At present the Department is shorthanded because Professor Friend is on leave recovering from a serious illness and Professor Martin, as a Bicentennial Preceptor, is on leave of absence for the whole year. The approaching retirement of so many grey and bald-headed professors makes it necessary for us to consider very seriously how we will recruit for the future. Last spring, W. Seitz was appointed for three years to the

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position of Lecturer and Critic, so that he could not only continue to have charge of painting in the Creative Arts Program but could take charge of the course in Modern Painting. Our two instructors are at present R. Koch and T. Baird.

Last spring Professor Rowley was in Italy finishing up his study of the Lorenzetti. During the summer Professor Sjöqvist made an extensive tour throughout the Near East investigating possible sites for future Princeton excavations. I am also pleased to report that Professor Stillwell is now Editor of the American Journal of Archaeology.

C. Creative Arts Program

Already the success of the Program under J. Brown in Sculpture and W. Seitz in painting is presenting us with new problems of adequate space and teaching hours. The elections in the Program are as follows: last year in sculpture 52, and in painting 30; this year in sculpture 55, and in painting 25. Last year J. Brown, who divides his time between Athletics and Sculpture, did not have what he considered to be sufficient time for the men interested in sculpture. Fortunately, the problem of finding adequate space for instruction in painting has been temporarily solved by the School of Architecture, which has reorganized and re-equipped its freehand drawing room to make space for the painters in the Program. How long the overcrowded conditions in the School of Architecture will allow this cooperation to continue is another question.

D. Graduate Level

Although our present group of graduate students is small, eight in all, it consists without exception of first-rate students and includes a Chinese, a Turk and an Egyptian. The Turk, who graduated from New York University and whose father is in the U.N., and the Egyptian, who has been sent to Princeton by the Government, intend to study for a Ph.D. in Classical Archaeology.

This term we are indebted to Dr. Panofsky, who is giving a graduate course in Flemish Painting.

I will not at this time discuss our graduate curriculum which we are endeavoring to broaden with new courses given by the younger faculty. The graduate students taking their M.F.A. examinations last spring are located as follows: J. Turnure is an Instructor in the Department of Fine Arts at Cornell University; T. McCormick is a Research Assistant at the Virginia Museum of Fine Arts, and E. Kallop is Educational Assistant at the same institution. Wen Fong, who worked in the Cleveland Museum during the summer, was asked to write a monograph on one of their Chinese paintings.

Of our former graduate students, the following have Fulbright awards: Paul Norton of Pennsylvania State College, Stephen Jacobs of Middlebury College, and H. Hazlehurst, last spring an instructor at Princeton.

I must reiterate what has been said before, that the University must find additional funds to help graduate students in these days of inflationary costs, if we are going to get the type of young men we want to be the teachers and scholars of the future.

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E. Marquand Library

Our new head librarian is Miss Frederica Oldach, who formerly worked in the Hutton Library at Harvard, and our assistant librarian is Miss Joan Woodworth--both graduates of Bryn Mawr.

The effort to increase the endowment of the Marquand Library has resulted in 95 contributors giving \$23,362. In spite of the increase of income for the purchase of books, last spring we had to use \$3000. of the Spears Fund for the purchase of what were considered to be essential books.

Because of the increasing number of departmentals, the necessity of setting aside the Barr Ferree Room for the use of architects, and the growing need of desk space for visiting scholars and members of the Institute, we are confronted with an insolvable problem until a new Museum is built and the library can expand into the top floor of the present Museum. But more of this problem when we discuss the space requirements of both the Museum and the School of Architecture.

F. Section of Slides and Photographs

This year the section is still under the direction of Mrs. Alley, but next year her associate Mrs. von Helholt will be the director. Their assistant is Miss Sally Byrne. The following summary gives some idea of the volume of work done by this section in a year: circulation of slides 13,669, and of photographs 16,000; additions to the collection included 400 slides, 537 photographs and 10 color prints; 777 cards were entered in the catalogue and 3500 course photographs were cross-referenced. In this section also the expansion of our collections is raising a serious space problem which within a short time will force us to find another room for the graduate seminars that are now held in one part of this section.

G. Index of Christian Art

Even with its limited staff and budget the Index prepared 1200 photographs for addition to its files and entered 11,000 subject cards. It continued to service the Vatican and Dumbarton Oaks copies. During the year 25 visitors came to Princeton to use the Index and there were requests for information from all over the world. The Index now has a fine collection of reference books, including a complete set of the Acta Sanctorum.

H. Research and Publications

During the past year the Department has published G. Forsyth's "The Church of Saint Martin at Angers," and Mrs. F. Waage's "Antioch-on-the-Orontes IV, Part II, Coins." At present in press are J. R. Martin's "Climacus Manuscripts" and D. Wilber's "The Architecture of Islamic Iran." Before the end of the year the Chairman hopes to complete his book on "Architectural Symbolism of Imperial Rome and the Middle Ages."

I. Princeton Excavations

For fifty years the Department has believed that excavations were essential to research and scholarship, and much of the prestige of the Department in Europe and the Near East has resulted from this policy.

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Since the war, when it became necessary to discontinue the excavations at Antioch, this tradition has been allowed to lapse. Now that the Department, in combination with the Classics Department and the Institute, is in a position to make Princeton an outstanding center of Classical studies, it is very essential to revive the tradition. At this time I cannot go into the problems of starting a new excavation, but am asking Dr. Sjöqvist to report to your committee at the dinner on Friday night.

J. Space!

Already you have noted the references to the constantly increasing need for space in the Marquand Library, Section of Slides and Photographs, and the Creative Arts Program. The Department is also confronted by the very serious problem of whether its faculty and the scholars of the Institute can continue to use the Marquand Library without an elevator to take the strain off their hearts. While the departmental needs are embarrassing, and even desperate in regard to the elevator, they are not as serious as the needs both of the Museum and the School of Architecture. If the School of Architecture is to have more graduate students and improve its instruction, it needs more conference rooms, drafting space, and above all, better facilities in the library. It would like to see the Index of Christian Art, plus the offices of Professors Egbert and Stillwell moved somewhere else, so that the south end of the top floor could be made the architectural library with room for their students to refer to books and periodicals.

The only answer to these combined space problems is to build a new museum, so that the Library and Department can expand into the present Museum, thereby allowing the School of Architecture to find their expansion on the top floor of McCormick Hall. This expanding pressure from the Department and the School of Architecture furnishes two additional reasons why the University needs a new museum.

K. The Museum

The Museum has its own space problems quite apart from those in which the Department might be involved. We have already had to use some of the upstairs gallery space for extra storage space and have a part of the cellar of Hill Dormitory in which we are now housing the Egyptian relief fragments received from the Metropolitan Museum and some large sized paintings not on exhibition. The storage space in our own basement, which houses most paintings, is congenitally overcrowded.

But apart from the storage space problem, there is the problem of more exhibition space about which we have been talking for years and which grows more critical annually. There simply must be more gallery space, and the only way that it can be had is by building a new museum. Mr. von Kienbusch and the Director of the Museum talked the crisis over with President Dodds at a lunch last February. The President said then that a new museum was the next thing he wanted to see built and that we could go ahead and get the money for it with his approval, and that we should get the proper person to head this drive. This is one of the items of importance to discuss at the forthcoming meeting. The very fact alone that gifts and bequests are becoming more frequent and will continue to do so, to say nothing of the necessary acquisitions every year to round out the collections with objects of quality to be used in connection with department courses, makes it absolutely necessary to have a new Museum which could and should be a wonderful centre for

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students wishing to have some contact with, or to develop further their present interest in man's culture and the creations of his culture past and present.

With regard to the subject of gifts and bequests mentioned above, as well as of other acquisitions, the following should be mentioned of those made since the letter to the Council last spring. To the C. O. von Kienbusch, Jr., Memorial Collection have been added as major items paintings by Ferdinand Bol and Antonio de Comontes (the latter an unusual triptych), an Egyptian bronze hawk of the Saitic period and a wooden statue of St. Catherine, early 16th century, of the Troyes school. Dr. Mather has continued his generosity in turning over large groups of drawings from his collection. From Mr. Everett Rogerson of Chicago, a non-Princetonian and recently deceased, who had been favorably impressed by the Museum on a casual visit, we have received additional prints, drawings, and some paintings to supplement a previous gift. Mrs. George B. McClellan bequeathed a group of paintings and sculpture. Two other bequests, one from Henry K. Dick '09 of a large collection of prints, the other from Rufus King of New York of two Sully portraits have just been brought to our attention. The John Maclean Magie and Gertrude Magie Fund enabled us to buy a Gothic ivory relief of the Madonna and Child.

E. Baldwin Smith
Chairman

Ernest T. DeWald
Director of the Museum

November 3, 1953

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

March '53

Department of Art and Archaeology

March 9, 1953

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19, New York.

Dear Alfred:

Circumstances have conspired to make it inadvisable to hold a meeting of the Advisory Council this year. Last Fall, when I was on leave, it was decided to postpone the meeting until Spring. Now, with Professors Friend and Rowley on leave and with the difficulty of finding a date to fit everyone's schedule, the Chairman of the Advisory Council agreed that it would be more effective use of the services of the Council if we did not try to hold a meeting this Spring and then another next Fall. Our problems on which we need advice seem to be always much the same, and you would not want to review them both this Spring and next Fall. Therefore, I will endeavor to bring you up to date on the state of the Department.

At the undergraduate level the elections, the number of departmentals, and the student poll all show that the teaching of the Department is highly respected. We had 490 electing courses the first term, and 779 the second term. In contrast to our 4 senior departmental majors, we have 11 juniors, several of whom are excellent students. Since the elections in the undergraduate courses in Architecture are included in these figures, I should report that in the future the undergraduate courses in the School of Architecture will not be listed in the University catalogue along with those of the Department. This does not, however, mean any change either in policy or in the relations between the two undergraduate sections of the Department. There is, and will continue to be, the usual complete cooperation between our end of the building and the School of Architecture under its new Director, Robert W. McLaughlin, Jr. '21.

Apart from the appointment of the new Director when Sherley W. Morgan retired last June because of his health, there is no momentous news. Last term I was on leave, and this term George Rowley is on leave in Italy and Jean Latatut in France. Our instructor, Robert Hawkins, is next year going to be an Assistant Professor at the University of Colorado. William Seitz, at present working on his thesis and in charge of instruction in painting in the Creative Arts Program, has been appointed an Assistant Professor for three years. In addition to his work in the Creative Arts he will take over the work of John R. Martin who, as a Bicentennial Preceptor, will be on leave for the whole of next year. Mr. Martin will be studying abroad, continuing his research in the art of Byzantine monasticism.

At the graduate level we have three first year men, from the University of Colorado, Columbia and Oberlin, who are all excellent; one special graduate student who is a straddle between Oriental Languages and Art;

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three second year students; three third year students, and three men with M.F.A.s who are working on their dissertations.

The departmental effort to create a Marquand Memorial Fund as a means of increasing the endowment for the purchase of books in the Marquand Library did not come up to our expectation, but continues to grow. At the end of last year 88 friends and former students had contributed \$20,972. This year 4 have contributed \$1200., one contributor being a repeater.

In spite of the increasing limitations of space and of equipment, the Museum continues to acquire material either by donation or purchase. In the latter category the choice is centered on objects of quality that will fill gaps in the collection and are useful in the teaching of the Department.

Among gifts from alumni are two rather large groups of objects donated a) by the C. O. von Kienbusch Jr. Memorial Fund, and b) by J. Lionberger Davis, '00. In the first group are two Roman portrait busts (of which the Museum had no example), one of these being the emperor Caracalla, a Roman bronze horse, a Persian silver panther, a Chinese bronze vessel of unusual quality, an important Sung fresco, a 12th century Japanese scroll-painting, an Iberian bronze rabbit, and two drawings by Goya from one of his notebooks. The Lionberger Davis gifts include an Egyptian silver-bronze cat (one of the finest), a group of excellent Luristan bronzes, several Chinese bronze ceremonial vessels, an unusual group of terracotta tomb figurines, pre-Columbian objects of gold, silver, and bronze, a large group of bronze sculptures by Bourdelle, and other sculpture by Rodin, Maillol, Mestrovic, Stursa, and Milles. A St. Francis by El Greco was left to the Museum in the bequest of Sam Lewisohn '04. A group of Persian ceramics, not represented previously in the Museum, was presented by Gilbert S. McClintock '08. William M. Milliken '11 added a number of contemporary American prints to the collection, and James E. Davis '23 presented a group of his drawings and paintings. Gifts by non-alumni were made by Mrs. Lewis Stillwell, Mr. and Mrs. Herbert Langfeld, Harold K. Hochschild, and Mrs. Ario Pardee. Dr. Mather continues to enlarge the French and Italian drawings collection with generous donations from his own collection. A surprise gift of some proportions came from Mr. Everett E. Rogerson of Chicago. It consisted of a group of paintings, drawings and prints of various schools and periods, but mostly contemporary. Finally, through the Friends of the Museum group an early Christian relief of the Good Shepherd was acquired.

Among the purchases made from our various funds were an unusual Egyptian vase of the Tel el-Amarna style, several pieces of Greek ceramics not hitherto represented in the collection, two Greek clay masks, a Renaissance gilt and silvered bronze plaquette based on a lost drawing of Michelangelo, drawings by Picasso and Feininger, and paintings by Duveneck, Benjamin West, and Paul Klee.

Although our whole problem for space, equipment and funds is still a desperate one, there seems to be a ray of hope as the result of a re-

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cent interview with the President of the University. We are apparently being given a green light to take action to procure a new museum.

Sincerely yours,

Ernest T. We Wald for the Museum

and

E. Balderson for the Department

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24 Nov '51

Advisory Council of the Department of
Art and Archaeology

Minutes

Meeting, November 24, 1951
The Nassau Tavern

Present for the Council: Chairman, Mr. O. v. Kienbusch, and Messrs. A. Barr, R. Lee, A. Martin, D. McAlpin, E. Panofsky, F. Roudebush, J. Sloane.

Present for the Department: Professors J. Brown, F. Comstock, E. DeWald, A. Friend, J. Martin, G. Rowley, E. Sjöqvist, E. B. Smith, R. Stillwell.

The guest of the evening was Mr. Robert Garrett.

The meeting was called to order at 8:50 by Chairman Kienbusch.

After speaking briefly of the great loss sustained by the Council in the death of Dean Christian Gauss, the Chair mentioned briefly some of the events of the past year including the bequest of the El Greco from the Lewisohn Collection. He then called on the Chairman of the Department, Professor Smith.

Professor Smith commented first on the departmental enrollment which remained good in regard to elective students but low in departmental majors. For some reason not altogether plain, the true nature of the department is apparently not too well known to the students, and thus it is not attracting as high calibre men as it could wish.

The number of graduate students is satisfactory, but again the calibre of scholarship is not all that could be hoped for. Insufficiently generous scholarships and fellowships result in loss of promising men to Harvard and New York University. The graduate catalogue was rewritten, in accordance with the Council's suggestion, to make the plan of study seem more attractive.

The faculty of the department is now at full strength with the addition of Professor Sjöqvist in the chair of Classical Archaeology. Professor Coffin is absent on a Fulbright grant; Professor DeWald will have a similar grant during the second semester. Professor Egbert is presently on leave of absence.

Three books were published during the year, two by Professor Weitzmann and one by the Council's secretary. In press are G. Forsyth's publication of St. Martin's at Angers and D. Waagé's book on the Coins of Antioch. In prospect are books by J. Martin (John Climacus), D. Wilber (Mongul Architecture) and A. Gowans (Church Architecture of Quebec).

The Antioch Court is nearly finished.

The copy of the Index of Christian Art made for the Vatican is done and is on its way to Rome. His Eminence Cardinal Spellman of New York presented the Index with 43 volumes of the rare Acta Sanctorum. With its excess capital funds exhausted, the Index will, in the future, operate on a reduced basis with an income of \$11,000., under the direction of Miss Rosalie Green.

To meet the financial needs of the Marquand Library, a limited appeal for funds

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Advisory Council Meeting, November 24, 1951

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is to be made to its friends and friends of the Marquand family. Brief brochures describing the Library and its needs have been prepared for circulation. Some money has already been received.

The Chair next called upon Professor Sjöqvist.

Professor Sjöqvist spoke of the ever-expanding field of archaeological study which now embraces what is essentially the background of all Western culture. He felt that, since this was so, it would exert an ever greater influence.

As to the future of archaeological studies at Princeton, mention was made of the necessity for close cooperation with the Classics Department as well as the need for understanding of such related fields as Philosophy, History and Languages, upon which the proper interpretation of classical remains must depend.

In addition to this, field laboratory work is of great importance in order to insure a flow of fresh material for study. Princeton has a long and distinguished record in this field and it is to be hoped that such work can shortly be resumed. With the additional facilities of the Institute for Advanced Study, Princeton is a natural center for archaeological research.

The Chair next called for a report from Professor Joseph Brown.

Professor Brown said the problem of his work in sculpture was to bring an understanding of the creative process to boys who were inclined to think themselves either above or below it. Currently there are 46 men in the program, - if 30 survive, it will be a satisfactory number. The values derived are various--both expressive, and, in a few cases, therapeutic. Princeton, he believes, has a need for such a non-verbal supplement to a liberal education.

The Chair then introduced Professor Comstock. The pictorial side of the program was doing well, Professor Comstock stated, mentioning particularly the Monday Critiques of the work of the previous week.

Professor Rowley brought up the idea of having a distinguished artist in residence. There was some discussion of this point, revolving mainly about the number of students talented enough to really profit by it, and the interest a really noted artist might have in teaching. The Chair indicated that he would support with appropriate prizes any shows of student work which might be held. Mr. Sloane inquired about the decision against credit for such work. Mr. Comstock replied that in exceptional cases credit was granted, but that the University's experience had been that more and better work was done on a volunteer basis. He further pointed out that the analogy with creative writing was not appropriate since students already had some literary facility but almost no artistic "literacy."

Professor Smith then introduced the guest of the meeting, Mr. Garrett, one of the Department's oldest friends. Mr. Garrett acknowledged this introduction with a few words of thanks.

The meeting was adjourned at 9:50.

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Advisory Council of the Department of
Art and Archaeology

Minutes

Meeting, November 25, 1951
Barr Ferree Room, McCormick Hall

Present for the Council: Chairman Kienbusch and Messrs. A. Barr, R. W. Lee, A. Martin, D. McAlpin, E. Panofsky, F. Roudebush, and J. Sloane.

Present for the Department: Professors E. B. Smith, A. M. Friend and E. T. DeWald.

The meeting was called to order at 10:00 A.M.

Chairman Kienbusch opened the meeting with several remarks on the problems of the Museum, particularly the raising of money for it which must be integrated with the University's over-all plans, and the need for a group of graduates actively interested in its affairs. He then called on the Director for his report.

Professor DeWald pointed to a number of encouraging signs, particularly in the field of acquisitions which were both numerous and important. The finest was the El Greco from the Lewisohn Collection, but in addition mention was made of the Menander relief, two silver medallions (given by Miss Sarnia Marquand), the fine bust of Caracalla, a set of dancers of the Chou period, a fine Rhodian vase, a Byzantine icon, eighteen small Bourdelle bronzes (gift of Mr. Lionberger Davis), and the fine print by Martin Schongauer.

Under improvements to the Museum were listed the installation of the fine renaissance doorway in the small exhibition room and the remodelling of the cases there, as well as the reorganization of the Oriental Room (2nd floor), around the Kuan Yin, acquired last year. Additional storage space was also created in this room. The most severe physical deficiency in the Museum at present is the absence of any kind of lift or elevator by which objects in storage can be brought up to the main exhibition floors.

The use of the Museum by both students and faculty continues to increase. Children from the town schools also visit it in considerable numbers. Exhibitions to supplement courses are regularly held along with some special shows. Planned for this winter is an exhibition dealing with the ancient theatre which will include all five of the portraits of Menander now in this country.

The Friends of the Museum number between 150 and 200. Meetings are held before shows open, and it is planned to buy one work a year from membership dues.

Volume X of The Record is now complete and the whole set has been indexed by Miss Frances Jones.

The Egyptian material referred to in last year's special report is now stored in the old library building.

Professor Smith brought up the idea of a picture book of the best things in the Museum to attract attention to it. Professor DeWald reported that such a book was now in preparation. The plates can be used both for the book and to make postcards.

Mr. Roudebush inquired about exhibiting museum objects in the Library where many people would see them. He felt also that the Museum wasn't open enough of the time.

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Advisory Council Meeting, November 25, 1951

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Professor DeWald believed that people should come to the Museum to see its objects. There was some general discussion on this and related matters.

Chairman Kienbusch spoke of the possibility of further gifts, particularly an interesting collection of Americana belonging to the estate of Philip Cole.

He further moved the adoption of a Minute on the death of Dean Gauss. This was unanimously passed and is appended to these Minutes, a copy to be sent to Mrs. Gauss.

Professor Friend made the report for the Nominating Committee. For the class of 1952-55 Miss Helen Woodruff was nominated to fill the vacancy left by the retirement of Mr. Clarence Ward. For the class of 1951-54, the present vacancy (at present there are only four members out of a possible five) was filled by the nomination of Professor Carl Kraeling, Director of the Oriental Institute of Chicago.

The nominations were moved closed and the Secretary was instructed to cast a ballot for the nominees. It was so ordered. The new membership of the Council is appended to the Minutes.

The date of the next meeting was approved, it falling on the same Friday and Saturday as this year.

Dr. Panofsky brought up the problem of matching fellowships and scholarships offered by Princeton with the value of those offered elsewhere. It is apparent that for lack of such equality, Princeton is losing able candidates for its graduate department.

The meeting adjourned at 11:15 A.M.

Respectfully submitted

Joseph C. Sloane
Secretary

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The Advisory Council of the Department of Art and Archaeology desires by means of this Minute to record something of its appreciation of Christian Gauss, who served three years as one of its members. Everyone values what he did throughout his life for Art and the Humanities. All who had the pleasure of working with him know what kind of man he was. Nothing that can be written about him will seem adequate to his friends and associates. Therefore, all that is appropriate at this time is for the members of the Advisory Council to record their sense of loss at his death and to express their gratitude that this was one of the many groups to which he gave so freely of his time and interest.

November 25, 1951

Chairman
The Advisory Council of the Department of Art and Archaeology
Princeton University

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1950-1953

Alfred H. Barr, Jr.
(Christian Gauss) unfilled
R. Sturgis Ingersoll
Alastair B. Martin
Gilbert S. McClintock

1951-1954

Hugh O'N. Hencken
A. Hyatt Mayor
Francis W. Roudebush
Joseph C. Sloane
(Carl H. Kraeling) was unfilled

1952-1955

C. Otto v. Kienbusch
Rensselaer W. Lee
David H. McAlpin
Erwin Panofsky
(Helen Woodruff) for Clarence Ward

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SPECIAL MEETING
ON
CREATIVE ARTS PROGRAM

Feb '51

Tuesday, February 20.

4:00-6:00 P.M., McCormick 211

The purpose of this meeting is to have the Department as a whole review the history of the Program and consider all aspects of it so that the Chairman and the Creative Arts Committee can report to the President and make recommendations for the future (after the emergency).

Attached are the excellent reports of Messrs. Brown and Cooke, which will serve as the basis for the discussion.

The issues to be considered are as follows:

1. Should the Program continue as an extra curricular activity with the emphasis upon art as an avocation? If so, under what conditions should men be allowed to take it for credit?
2. Should it be somewhat more vocational so that men who want to be painters and yet have a college education can get experience?
3. Should it be a regular course designed to acquaint departmentals and graduate students with the technical side of painting and sculpture?
4. Should the Program be dropped and provisions made in existing courses in the School of Architecture so that most of the men interested in sculpture and painting, who do not intend to be architects or departmentals, can continue to get instruction and guidance?

E. Baldwin Smith

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Report on Creative Arts Program by Lester Cooke

January 8, 1951

The first point to remember when discussing this problem is that a student, having been trained in practical art (painting and drawing) in his preparatory or high school, has a right to expect facilities for continuing this training in a university.

The second point is that there are two independent programs trying to satisfy this need: first, the Creative Arts Program in painting and drawing, and, secondly, the series of courses offered by the architectural department.

I propose that, for the sake of economy and efficiency, a way be found for eliminating the competition between these two parallel efforts.

The creative arts program in painting and drawing meets three times weekly--twice in the evening for life classes in drawing and once in the afternoon for portrait painting (totaling 7 hours).

The course is designed to serve four purposes:

- (1) to give a general literacy in the media of artistic expression;
- (2) to select those with ability, train them as far as facilities are available, and make arrangements for them to continue in the art field on graduation;
- (3) to cooperate with the department of art and archaeology in establishing a laboratory for the study of technical problems important in the history of art.
- (4) As far as general education is concerned, a course such as creative arts is important. The creative process is not mimetic, since there is no set goal for which a student can memorize certain well defined data. He must set his own limits and solve the problems of expression without an exact pattern or specific help from outside. It is generally agreed that one of the major defects in American education is that a student is not trained to think creatively or to work without constant guidance. Any course in the creative arts, if it is handled properly, tends to offset this by teaching a student to think for himself.

This fourth point, although ill-defined, is, I believe, the most important justification for the creative arts program.

Judged by the first and fourth points, outlined above, it is difficult to evaluate the success of these courses.

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The only exact measurements are (a) the attendance; (b) the standard of work; (c) the number of students who have decided to go on in the art field after graduation, and their success in this field.

(a) The attendance in the evening classes is always high, ranging from 10 to 20 (which is the capacity of the room); the attendance at the portrait class is restricted to 4.

(b) Judged by men like Alfred Barr and other professional artists and critics, the standard of work is unusually high---higher than one would find in a professional art school. The reasons for this are various and need not concern us in this report.

(c) One of the functions of the program in painting and drawing is to offer an opportunity to the student with ability to develop his talent and to continue in the art field.

The pattern which has been established is as follows:

A student comes to the creative arts course in painting and drawing in his freshman year on a voluntary basis. If he shows ability and attends without fail, I recommend that he take the course for credit in his Junior year. I also obtain a scholarship for him at a summer art school (7 of these have been obtained so far). Meanwhile he majors in the art department (which is the best training I know for an artist), and finally arrangements are made for him to attend art school, if he desires, after graduation.

So far the process has turned out two artists who are having outstanding success in the field---(R. Nail '49, and A. Nicholson).

The drawbacks with the program as organized at present are as follows:

(1) Orphanage status--being neither under the School of Architecture nor the Department of Art and Archaeology, it is difficult to integrate the program with other activities.

(2) Evening classes--by the time an undergraduate has completed all that is expected of him during the day, he has not the mental alertness or the physical energy to derive as much as he should from an evening class.

(3) Competition with the series of courses offered by the Architecture Department.

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I suggest therefore that for the sake of economy and efficiency that the creative arts program in painting and drawing be reorganized as follows:

(1) the students taking the practical art courses offered by the architecture department (204, 307, etc.) be divided into two groups (a) those intending to major in architecture, (b) those who elect to take these courses from other departments with the intention of gaining a general knowledge of form and color, etc. as outlined in the catalogue.

These architectural courses as organized at present, with the exception of 101 (about which I am not qualified to speak), are designed to train architects in architectural rendering--and the type of training is too specific to answer the needs of non-architectural students (who, when they take these courses, find themselves unable to compete with the departmental students and tend to end in apathy).

Professor Shellman has on several occasions expressed the wish that these extra-departmental students should be handled separately, and I, when I taught 204 last year, was forced to treat these two groups separately and, in fact, give two separate courses.

I suggest therefore that the architectural students remain under Professor Shellman and that the others be placed under a trained artist, preferably with a close association with the Department of Art and Archaeology--and that these two groups be taught concurrently with parallel syllabi.

This arrangement would involve no reorganization of courses nor extra expense to the University and would in fact be an economy. This reorganization would achieve a second goal which I believe is desirable, namely, the training of students to teach combination courses in secondary schools.

There is, according to the Placement Bureau, an increasing demand for teachers who will give survey courses in the history of art and also teach the rudiments of practical art, at the sub-university level.

An undergraduate, interested in teaching, at present chooses the English or History departments because he knows there are jobs available in these subjects, with-

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out the M.A., in preparatory schools.

If the University could offer courses designed to train students to meet the demand from secondary schools without any reorganization of existing courses, I believe that more and better students would major in the art department and that the department would be filling a need, which is increasing, of training students to take these combination jobs available in secondary schools.

At present, the training offered by the art department, excellent though it is, does not train students for a specific type of job; with no extra effort or curtailing of courses at present, the defect could be corrected by the proposed arrangement.

Finally, I suggest that the Creative Arts Committee in so far as it affects the painting and drawing courses be declared sinecure.

Lester Cooke

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Report on Creative Arts Program by Joseph Brown

January 8, 1951

This report is offered in the hope that it may contribute to the development of a better Creative Arts Program at Princeton. It is an abridged history of the program as I have known it, an attempted evaluation of its accomplishments and failures, and it offers some suggestions for the correction of our failures. At the risk of being boringly repetitious, I have emphasized repeatedly what I consider to be the proper fundamental purpose of a program of this kind. There are many subsidiary or accessory values involved which need not and certainly should not change the direction in which we want to move.

When the Creative Arts Program started in 1939 it was without clearly defined structure. Dean Gauss felt that the Princeton undergraduate should be given a chance to meet and get to know artists in the various fields, that the undergraduate would be given a better understanding of the creative process through familiarity with the creator. He seemed favorably disposed to my idea of a "sandlot league" in sculpture, and when the program began to operate he explained that it was experimental, that I was practically on my own.

At first I could not understand why the Creative Writing situation was treated differently than that in the visual arts, but my real belief in the need for a "sandlot league" in sculpture rather than a pretended big-league precluded the development of any real case of paranoia because of sculpture's lack of credit-prestige.

About twenty students joined the group at the beginning of the 1939 fall term. Six of them claimed "experience," five having done some clay-modelling at school or at summer camp, and one being the nephew of a well-known sculptor. They suggested that the group be divided so that they would not be held back by the inexperienced students, and I not only agreed but went a step further, giving them a separate place to work. The inexperienced group would hack away and once each week we were to visit the workshop of the experienced students to see the development of their works. It was a "put up or shut up" deal, and at the end of two months it was evident to everyone concerned that pretensions didn't help in the doing of sculpture. The beginners were doing better work than the others because they had not been weighed down by "talent."

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We held a meeting of the entire group and I repeated the explanation I had offered at the original meeting. "The objective of the sculpture section of the program is to introduce creative sculpture to the student and to develop a healthy enthusiasm that will overcome the physical inconveniences which have kept it a little-practiced and a little-understood art. The word "student" is used in an inclusive sense. An effort will be made to attract many students, students who differ in temperament, interests, and background, and to teach them another means of communication. The emphasis will not be placed on the development of the specially eloquent so much as on the development of sculptural literacy. Special ability will be watched for, welcomed, and nurtured whenever found, but since literature is not likely to flourish among illiterates, the primary aim will be the development of literacy." The members of the group proceeded to vote themselves 100% "illiterates" and there has been no division of the group since then.

During that first year our funds were, understandably, limited. We could afford to have a head-model four hours each week, but the rest of the time had to be spent on imaginative composition. A letter written by an illiterate can be amusing or interesting, or both, but it isn't likely to be poetry. About the same can be said for our first student attempts at sculptural exposition. There were times when the students would get badly discouraged and at such times I would have to pull a rabbit out of my hat. For example, I would start a portrait of one of the boys in the class who was also a popular athlete, and for a while the members of the class were casual spectators rather than tense participants. But this was purely a device to dramatize the fact that clay will not be worried or wished or talked into shape, that it took a finger, some thought, some feeling, and some humility, all pulling together. Three students became unusually able before the first term was completed. The ability of one was almost purely technical, the works of the other two were technically good but they were also sensitive interpretations. They didn't become sculptors, one now being an Assistant Professor of Mathematics at the University of California and the other two physicians. Early in the fall I wrote an article that appeared in the Alumni Weekly (Nov. 17, 1939) in which I mentioned some devices which I used to attract and

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keep students in the program. While conditions have warranted the use of devices, I have never suggested to any student that he join or continue in the program because he is "gifted," nor have I referred to any one of my students as a "sculptor" or an "artist."

By the end of the first year I had developed considerably myself. For one thing, my point of view broadened so that I could understand why it was not inconsistent to offer credit to students in creative writing and not in sculpture. Every Princeton student can read and write, and there is a substantial minority composed of men who, without undue vanity, have proven or can prove themselves worthy of some professional training while they pursue an A.B. degree. In the field of writing, to a much greater degree than in the other arts, there is recognition of the fact that the artist should study many subjects and retain an active interest in things other than the jargon and conventions of his particular art. In the matter of technique our culture has given writing a head start over the visual arts. That does not mean that a Liberal Arts College can or should turn out more and/or better writers than painters or sculptors, but it does mean, among other things, that any student who is offered some professional training in writing is less likely to conclude that he is automatically a success or that he might appear to be one to the uninitiated.

As far as the visual arts are concerned, Liberal Arts College students are practically illiterate. It isn't difficult to drum up a few pretenders but by standards comparable to those in literature, these men cannot support their pretensions. They need something other than professional training and they surely deserve something better than training that advertises itself as professional.

At the beginning of the second year I suggested that I would be glad to give criticisms on works not done in class to students who couldn't find the time to come to class regularly. Late in November a student who had attended the study class no more than two times brought in a clay head of a girl and a picture from which he had been working. The work he had done showed no technical ability, no real thought, and no critical judgment. When I told him, sympathetically, that he has taken an "awfully big bite," he replied just as good humoredly, that it was an awfully sweet apple. I had to

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agree that his motivation was sound but I explained that motivation was only the beginning of the process, that I would give him a criticism, and then he could take it back to his room and work on it for awhile and return for another criticism, etc. He listened impatiently while I explained and demonstrated, with a piece of clay, a general principle of head construction and after awhile he interrupted to ask if I couldn't just show him how to make it look like his girl friend and cast it for him so that he could surprise her for Christmas; he would come to class more regularly the next term. That experience has been repeated with superficial variations many times, and it is obvious that the indiscriminate giving of criticisms could be a very dishonest piece of business for both teacher and student. I have encouraged my students to work in their rooms and at home during the summer, but when I criticize these works, the criticisms are never specific but deal with principles which have been encountered in composition and life classes. The application of the principle is left to the student. Of course this kind of criticism means nothing to the "help me this time and I'll reward you by joining your group next term" student.

It was during the second year that I began to use figure models. The female models were not meant to be a device, and although we did not advertise the fact that we were using models, it undoubtedly attracted some boys who otherwise would have never bothered to find time to join the group. At any rate they behaved in a mannerly fashion and after they settled into the realization that the visual sharing of a nude model with a dozen other fellows had little or nothing to do with sex, many of them continued to attend because they had discovered other values in the program. It is a source of pride to me that attendance does not slacken when we change from a female to a male figure model. On only two occasions, since 1940, have I had to speak to a student regarding his relationship to a model. The first was merely a clash of personalities that hadn't gone beyond the "pointed remarks" stage. It was quite simply resolved when I spoke to the student and he continued as a cooperative member of the group for his remaining two years at Princeton. He is now teaching philosophy at the University of California. The other case was more serious. The student had on a couple of occasions casually suggested poses to the female models that the girls had politely refused to assume. One day we met

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on the campus, and he suggested that if I would find some models that weren't so modest we could really make the sculpture program a popular and important thing on the campus. A remark of that nature is more likely to be meant as a joke than anything else, but after a short discussion with him about human dignity, it was evident that he did not mean to be funny primarily; he was making a request. The sculpture program is not all-inclusive; he did not continue his study of "sculpture" at Princeton. But generally we have reason to be proud of the behavior of our students. They have conducted themselves in a professional manner in that they have never been offensive to the models, yet they have been able to transcend professionalism and speak with the models during the rest periods in a warm and friendly manner. I have never had a model refuse to return to pose for my classes.

During the second year the Health Department, for the first time, sent two maladjusted students to me, suggesting that the work would have therapeutic value. I was happy to cooperate but the studio did not turn into a clinic. I acted as if Dr. Tenney hadn't spoken to me, and while neither boy did good sculpture, they did make some friends in the group, which was a bit more important in these particular cases. During the same year I stumbled on the idea of having Joe Burk, who was the world sculling champion, come to Princeton to pose for a bust. When the bust was well in hand, I invited my students to come in and meet him. Many of them brought friends with them, and while I put the finishing touches on the bust, Joe answered their questions about his radical rowing style and told them stories related to his races. Some of the sculling enthusiasts returned to try clay modelling.

At the end of the second year I felt very encouraged but I realized that if I didn't constantly exercise judgment, I would have a very well attended program but that it would be a three-ring circus rather than a sculpture program---that curiosity was perfectly fine if it were made to bear fruit in the form of activity with the medium.

During the war years the classes were well attended. Colonel Fox, at that time Commandant of the A.S.T.P. unit, allowed army students who maintained high grades in their studies to attend class two evenings a week. Shortly afterward the Commandant of the V-12 Naval Unit reconsidered a previous refusal and made a similar arrangement. The

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classes were made up of civilian, Army, Navy, Marine, and graduate students, and four faculty members, four faculty wives, and two Marine drill sergeants. The meetings were stimulating aside from sculptural studies. At one time the faculty members, from the philosophy, art, engineering, and physical education departments, were trying their best to match the very able efforts of a drill sergeant who had never dreamed of trying sculpture until he heard that we used female models. It was interesting to see that the sergeants did not bark on the evenings when we held class. Not only music hath charms.

While the problem was superficially different during the war, the basic purpose was the same. There was a need for some warmth and relaxation so the program became more informal. Often we would play phonograph records during or after class, and I rarely got away before 11:00 P.M. When the word spread that there were a few faculty wives in the class, I was deluged with requests, and there was no other course than to remove the "tables for ladies" sign. The requests continue but because of limited space, time, and stamina no ladies have worked in the classes since 1944.

The classes continued to be crowded for the year following the war, necessitating that I schedule four meetings each week and stagger attendance so that each student could attend twice. There was no longer the need for the same entertainment factor that had been so helpful during the war years so the phonograph disappeared and I got home earlier in the evenings.

The next two years were difficult because attendance fluctuated in a comparatively unpredictable manner. The students were worried about their studies, with good reason, and seemed to depend on the sculpture program as an occasional way of relaxing. The attitude was not one of disrespect for me or the activity. The fellows were not used to studying, many were failing, and the rest were scared. I assured them that they were under no obligation to attend regularly if the reasons for staying away were good ones. Consequently they were not ashamed to return when they did have the time. Some nights we would have three or four students, and then at the next meeting, without warning, fifteen or more would show up. In some cases students would disappear for months, then come back and work for a few weeks; then disappear again.

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That period of uncertainty eased off by 1948. During that year seven graduate students in Architecture worked in the class for credit. In a way, having seven students who you knew would be there made the job easier, but it tended to make it less of a challenge too. The architecture students were mature enough to want to get as much as possible from the course and consequently neither they nor I coasted. They were a good influence on the other students and there were no questions as to why graduate students were given credit when undergraduates were not. The problems were the same for all the students, and they all seemed to have the same general troubles but the graduate architectural students usually learned to eliminate the common mistakes more quickly and tended not to repeat them. I was surprised to discover that so few student architects could see form when they first started working in the sculpture group. Once they were able to overcome their exasperation it was not difficult to impress upon them, via their own handling of the medium, the fact that three-dimensional form is not a series of many drawings. I found the work with the graduate architects very stimulating personally, and I consider it important, but I retained a very active interest in the undergraduates who had no apparent axe to grind. I think that it is the axes we can't see that need the grinding most.

Only one student architect has ever complained that I did not give him sufficient attention. He couldn't seem to understand, for quite awhile, why I couldn't give him a reading list. On one occasion, after we had been discussing the proper relationship of sculpture and surrounding architecture, he asked if I would take him to Philadelphia and show him some of the publicly placed sculptures to which I had referred so that he might study them. I drove him down, sure enough, and when we got to the Parkway and 19th St., I pointed toward Fairmount Park and told him that he would find a wealth of material in a few miles of walking and intelligent looking. I drove away, leaving him open-mouthed, but he took it like a grown-up. When he came into class that night he was tired but not too tired to talk, and a lot of what he said made good sense. Long before the end of the year he had gotten over the idea that I was doing him an injustice by giving him no more of my time than some undergraduate who was "never going to do anything with form, space and color"; as if such a man ever lived.

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This report has been long because I have included so much of what may appear to be extraneous material in an effort to illustrate the many directions which a program could take and appear to be doing a constructive job. Without the implicit belief that the program should function as a non-verbal supplement to the regular curriculum, and I meant supplement in the same sense that the curriculum would not be complete without it, I would have grabbed at many different straws at different times. It could have become a therapeutic device; instead it has allowed a few students each year to use it as such a device without destroying its basic character. During the war it could have easily become a social club. We had fun, but we produced sculpture. It could have become a free peep show where you didn't have to peep; it could have become a program for architecture students primarily, or a hobby program, or a "spectator" program, or a quick and easy "art" school for the "gifted," where students would be taught to finish work in time for Christmas.

As early as 1941 an undergraduate was given credit for his work in the sculpture program. He was an engineering student who worked with me for three terms prior to the term for which he was given credit. In his last year he was afraid that he would have no time for sculpture unless he could be relieved of one of his courses. On his own initiative he spoke to Dean Condit, who phoned me to check on his story; then proceeded to make arrangements whereby the student substituted his work in sculpture for a course. On only one other occasion after that did I consider asking that a similar arrangement be made for a student. In each case the circumstances were unusual, and it was not my intention to set a precedent whereby credit could be expected or promised by the teacher to any student who would suffer through a period of initiation so that he could attain credit as a gifted person.

In my report for 1948-49 I suggested, after consultation with Professor Smith, that consideration be given to a plan which would allow a limited number of students who had spent at least one year in the program to be considered for credit for their work in sculpture if there were some explicit reasons why such arrangements should be made. In that same report I stressed my belief that the non-credit character of the program should be preserved.

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The plan was adopted for both sections of the visual arts in 1949, but it was my understanding that it was not to be a means of popularizing the program. Since I hadn't made any announcement of the possibility of anyone getting credit under any circumstances, I was quite surprised to have at least a dozen of my students come to me separately and in small groups, to ask why they couldn't have credit for their work in sculpture since there were students in drawing who were being given credit. I asked them how many credits they got for eating their meals and then went on to explain to their apparent satisfaction why it would be better to continue without credit. This year one boy is being given credit for his work in sculpture. Before I recommended that he receive credit, I conferred with his adviser Professor Willis, and with Professor Elsasser, and they both conferred with him. I think that the plan should continue but I strenuously disagree with the posting or distribution of notices proclaiming that a student may get credit for creative arts if he finds his academic standing jeopardized because of the time he has spent in creative arts, provided he attends for one term. I object especially if such notices appear after a program has been publicly titled a program for the gifted student.

Each year the C.A.P. should be a challenge to the teacher in charge. If it becomes a program that is handed tailor-made to the teacher, he and it will become sterile. As I see it, the program is needed because we have tended, like other Liberal Arts Colleges, to forget that the medium of words, despite its deserved eminence as our principle means of communication, is not by itself adequate. At a certain point it can become as much a medium of evasion as one of communication. But the plastic arts can be even more actively negative than the word if we flash a gold medal, or credit, in the eyes of a non-professional student of the arts.

It would be ridiculous to try to teach a child to swim by offering him a ten dollar bill and then throwing him into the pool. If, on the other hand, he is taught to enjoy contact with the water, shown that he can open his eyes and see under water, that he can float on his stomach and his back, that he can move his head easily if he wants to take a breath, and that he has these qualities and others in common with other children, then the actual technique is easily taught. If the two are combined, the

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first method nullifies the second, because the child quite logically concludes that he wouldn't be offered the ten dollars if the experience were to be a pleasant one.

The Creative Arts Program at Princeton needs help, but not the credit-crutch. A crutch can be a handy device when an ankle has been turned, but I contend that the program will not be accident-prone if it is conducted by teachers who believe in its basic healthiness. I believe also that the problem can be so difficult that the teachers involved need and deserve the help that would come of free departmental discussion. In the past I have profited from non-official conversations with faculty members in the department and from other departments of the University, but I believe that one departmental meeting each term or at least one each year, devoted to a discussion of C.A.P., could be immeasurably helpful to everyone concerned.

Joseph Brown

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Princeton
24 Nov 50

ADVISORY COUNCIL OF THE DEPARTMENT OF ART AND ARCHAEOLOGY

Minutes

Meeting, November 24, 1950
Hunt Room, Princeton Inn

Present for the Council: Chairman, Mr. O. v. Kienbusch, and Messrs. C. Gauss, A. Imbrie, A. H. Barr, Jr., H. Hencken, F. Roudebush, C. Ward, A. Martin, E. Panofsky, G. McClintock, and J. Sloane. Guest of honor was Professor Emeritus C. R. Morey.

Present for the Department: Professors E. B. Smith, G. Rowley, A. M. Friend, D. D. Egbert, E. T. DeWald, and K. Weitzmann.

The meeting was called to order at 8:45 P.M. by Chairman Kienbusch.

The Chair called on Professor Smith to open the discussion, which he did by mentioning the report circulated to the Council by mail. This, he felt, was the best way to place the facts before the members, and the Council agreed that it was an excellent plan.

There followed several questions about various phases of the report. A question from Mr. Gauss as to the quality of undergraduate majors was answered by various members of the Department to the effect that it seemed to be holding up very well. Mr. Barr inquired about the change in the modern painting course, and Professor Smith explained that it was a half-year program given in alternate years. Professor DeWald explained that the Baroque course was designed to take the strain off the modern field, but announced that in his Italian course he kept on to Tiepolo anyway. Mr. Barr inquired as to whether the teaching in the Creative Art Program was of a pre-professional nature, to which Professor Smith replied that the whole program was being looked into with a view to defining its nature and function more clearly. Meanwhile the number of students is increasing. Mr. Kienbusch asked if there was danger of losing members of the faculty to military service, but Professor Smith felt that there was little since the department had so few young men in it.

The matter of the M.F.A. vs. the Ph. D. was touched on briefly. There was little change to report here since the last meeting, though Professor Friend mentioned that students were sometimes offering portions of larger books as theses--the longer publication to come at some future date.

Professor Smith then said that he wishes to stress one part of the report in particular, namely the very serious situation in regard to the funds for the purchase of books for the Marquand Library. The department has been told that it has only \$200 to spend for the balance of the year and it is now clear that the total number of books which can be bought in future years will be sharply reduced unless more funds can be made available.

Professor Egbert continued the explanation of the library situation. He noted that it was one of the great art libraries of the world, was consulted by scholars from many lands, and was one of the easiest of all to use. The current endowment brings in between \$4,000 and \$4,500 annually, but that, due to the rise in costs, less than half of this is usable for the purchase of books. The balance goes for fixed charges: periodicals, continuations, etc. Up to now this income has been supplemented by moneys from the Spears Fund and other sources, but after this year these will no longer be available, nor can any additional support be expected from the main library. Over the past few years the Marquand Library has been spending about \$9,000 a year in all, for which sum no more than the usual number of books was being bought. Professors

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Smith and Egbert stated that, as near as they could tell, the current cost of art books per volume was between \$15 and \$20.

There was some general discussion. Mr. Sloane mentioned similar difficulties experienced by his department at Bryn Mawr. Mr. Barr wondered if money could be saved by boxing periodicals instead of binding them, but several of those present thought this impractical due to the rapid wear and tear on individual issues. Professor Friend noted that there had been no let up in the publication of good scholarly works as a result of the war, and Professor Rowley said that in so new a field it was only now that the really important treatises were coming out, which made it particularly important that they be acquired.

Mr. Hencken inquired as to the sum that would be needed annually, and Professor Smith replied that \$9,000 a year would enable the department to buy about the same number of books as it had been buying ten years ago. He further stated that with the present organization of the Third Century Fund, departments were not free to raise money independently, all money raising had to be conducted by the Fund and for the Fund's purposes. Furthermore, the \$1,000,000. which was to have been raised for the University Library book endowment never materialized as a result of the greatly increased cost of the building itself. In reply to a question from Mr. Ward, Professor Smith said that the Friends of the Library did not raise money. Mr. Ward asked if a special set of "Friends" could not be organized for the Department as had been done so successfully at Oberlin. Professor DeWald replied that he had been taken to task for even organizing the Friends of the Museum. Several people expressed the general opinion that it was unfortunate not to be able to interest alumni and others in special projects such as this. Mr. Gauss remarked that the extraordinary expense of art books gave this department a special claim for additional funds, and Mr. Panofsky added that a number of German periodicals were being revived and that if they were not bought now, the library would lose ground which would be very difficult to recover.

It was the sense of the meeting that a report on this matter be submitted to the President by the Council, the more so since the Marquand Library was one of the most vital elements in the Department's life and usefulness.

Chairman Kienbusch then turned the discussion to the problems of the Museum which, like everything else, needs more money. He noted that the plans for a new building had apparently been shelved, at least for the present, and that the gift of a new wing had not materialized as had been expected. In addition, no particular friend of the Museum was currently on the Board of Trustees of the University.

Professor DeWald, in his report, mentioned the double inadequacy of space and staff. No one is presently available to get out a catalogue of the Museum's collection which is desperately needed, and the problem of storage is acute. The fact that the exhibition galleries are one or two floors above the storage space makes the frequent changing of exhibitions both slow and laborious, particularly since there is no lift for bringing material up and down. It was not, he said, a problem of having a large museum but merely adequate space for the functions of a small one. The Friends of the Museum now number around 100 and their membership fees are being used to acquire something each year as their gift. Steps have been taken to get out a picture book of 100 of the best items in the collection, but the matter of a catalogue is still in abeyance.

Chairman Kienbusch then told of the valuable Egyptian material which had come to the University from the Metropolitan Museum in New York, but which was presently housed in his house and the basement of the old Library, neither of which could be used for this purpose very much longer. What was to be done then? Professor Weitzmann pointed out the deplorable condition in which the Antioch mosaics had been as a result of the lack of proper storage space.

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There was general discussion of the Museum. Mr. Barr inquired further about some sort of catalogue - even just a mimeographed check list which Professor De Wald thought might be a possibility. Mention was made of the usefulness of the present plan by which special shows were held to illustrate material in various courses, and also of the value of having objects as actual teaching material in preceptorials. The Bulletin was also discussed. Mr. Kienbusch wanted it bigger and to appear more often. Professor Rowley thought its present format too small, and Mr. Ward wondered if it could not be issued in some loose-leaf form which could later be incorporated into the catalogue.

Chairman Kienbusch then took the opportunity to pay tribute to the invaluable services performed for the Council by Mr. Imbric who was retiring from it this year. A standing toast to Mr. Imbric was then drunk by all present.

The Chair next called upon Professor Morey for some account of his experiences in Rome as Cultural Attaché in the American Embassy.

Mr. Morey gave a most interesting description of the cultural problems facing the United States in Italy, the fate of the German libraries there, and other related matters. He also spoke on the question of funds for the department, mentioning the fact that in Italy Princeton University was known chiefly through its Department of Art and Archaeology. It was his belief that a campaign to raise funds for the Department should be undertaken immediately, as an absolute necessity.

The meeting was adjourned at 10:45.

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Meeting, November 25, 1950
Barr Ferree Library, McCormick Hall

Present for the Council: Chairman Kienbusch and Messrs. Imbrie, Gauss, McClintock, Ward, Barr, Roudebush, and Sloane.

Present for the Department: Professor Smith.

The meeting was called to order at 9:45 A.M. by Chairman Kienbusch.

First on the agenda was the unfinished business from the meeting of the evening before in regard to a statement by the Council to the President relating to the financial plight of the Marquand Library.

A good deal of the ground covered in the previous meeting was gone over, and from the discussion emerged the following points which the statement should cover:

1. The Department can no longer count on the funds hitherto available which have brought the sum up to its present amount of approximately \$9000. Loss of these special funds (Spears and others) will reduce this figure approximately 50%. The library cannot maintain its present position in the field on this amount.
2. Income of \$9,000 produces a book yield via purchase equivalent to that of ten years ago, but no increase. The vast inflation of book prices and fixed charges is the cause of the present difficulty.
3. Art books are so expensive that distribution of funds among departments on a proportional basis (i.e. no of students, courses, etc.) works inequitably since many fewer books can be obtained per hundred dollars in this field.
4. Books, in a sense, are equivalent to laboratory material in science courses, but unlike much of that material they are not expendable but constitute a permanent investment.
5. Many foreign art books arrive in paper covers, necessitating their immediate binding and thus raising their cost still further.
6. In the Marquand Library, the University possesses one of the great art libraries of the world, but unless it can keep up its current purchases, both for books and periodicals, it will fall behind, and in that case it is unlikely that it can ever be restored to its present and past state of excellence. At present it is internationally known in addition to being the basic tool of the entire department's activity both for teaching and research.

Mr. Ward moved, Mr. Barr seconded, and it was voted that the Secretary draw up a report, in collaboration with the Chairman of the Department, stating the above points and urging the University to give this problem its immediate and earnest attention. This report to be submitted to the President along with the Minutes of the Annual Meetings of the Council.

There was then further discussion of the related problems of the Bulletin and a catalogue of the Museum's collection. Mr. Ward again suggested that the Bulletin be made, at least in part, a form of eventual catalogue as studies of various objects were written and published in it. Mr. Kienbusch felt it should appear more often but realized the difficulty of getting busy scholars to write for it. Mr. Smith re-

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ported that he had discussed with Mr. Boyd the matter of at least a card file of the University's entire print collection. At one time there had been talk of a Curator of Prints but this had had to be abandoned due to a lack of funds. Mr. Ward suggested that it might be possible to create part-time jobs for Graduate students which would help to solve these problems. Professor Smith said there were such jobs for undergraduates but none for Graduate students, though the Department did try to use the best ones as part-time teachers in their last year.

The Chair then brought up the matter of the acute shortage of storage space for the University's art collections. As examples of the current difficulties, the Antioch mosaics were mentioned as well as the new Egyptian material from the Metropolitan for which no permanent space has been found and whose temporary location would soon be no longer available. Messrs. Gauss and Ward both spoke of the fact that if some good space could be found, more valuable collections would come to the University, but none would come if it was known that there was no proper care of what was already here. Messrs. Kienbusch and Barr spoke of the University's neglect of what were, after all, assets of value running into the thousands of dollars.

After some further discussion of this problem, the Secretary was instructed to prepare a second section of the report to the President dealing with the problem of storage for works of art.

Any discussion of the Creative Arts Program was, on the suggestion of Professor Smith, postponed until the completion of the current inquiry into its function and purpose.

There was a brief discussion of the question of getting more space for art news in the Alumni Weekly.

It was moved, seconded and unanimously voted that a resolution from the Council be prepared on the death of Mrs. Marquand, that a copy of the resolution be spread upon the minutes and another transmitted to Mrs. Marquand's family.

The Chairman of the Nominating Committee, Mr. Gauss, then gave the report of that committee as a result of which the following were nominated for the terms indicated:

1951-54	H. Hencken F. Roudebush J. Sloane Hyatt Mayor	(The remaining vacancy to be filled at a later date.)
1949-52	O. v. Kienbusch C. Ward (who wishes to retire after this year) E. Panofsky D. McAlpin R. Lee	
1950-53	A. Barr, Jr. C. Gauss S. Ingersoll A. Martin G. McClintock	

The slate of nominees was then elected.

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A Nominating Committee consisting of Messrs. Gauss and Panofsky was then nominated and elected. This committee is to chose a third member from among the Professors of the Department (to be appointed by the Chairman).

Mr. Kienbusch then proposed that Mr. Imbrie be made a Special Member Emeritus of the Council and that as such he should retain his voting power. It was so voted.

Professor Smith expressed his own and the Department's appreciation of the work of the Council.

On motion of Dr. Gauss, it was voted to hold the next annual meeting at the same time as this year.

The meeting was adjourned at 11:25.

Respectfully submitted,

Joseph C. Sloane
Secretary

(Copies of the Special Report and the Resolution on the death of Mrs. Marquand are appended to these minutes.)

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Resolution on the Death of Mrs. Allan Marquand

The Advisory Council of the Department of Art and Archaeology at its annual meeting on November 25, 1950 recorded with deep feeling its sense of loss in the death of Mrs. Allan Marquand and voted that a resolution be prepared to be spread upon the minutes and transmitted to Mrs. Marquand's family. The Council fully realized in so doing that nothing which it could put in writing would either strengthen what had been already said about Mrs. Marquand and her lifelong interest in the Department of Art and Archaeology, or adequately express the affection and gratitude of every member who was associated with her.

This resolution is, first of all, an expression of appreciation of her years of active membership on the Advisory Council and the Visiting Committee of the Department of Art and Archaeology, but beyond being a formal recognition of her invaluable services in this capacity, it is intended to convey something of the admiration which is in the minds of every one of the Council. It is impossible to make a satisfactory tribute to her personally, but we can record a lasting acknowledgment of her wise counsel, and a statement that what she represented will live on in the memories of her friends and associates.

November 25, 1950

The Advisory Council of the
Department of Art and Archaeology
Princeton University

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SPECIAL REPORT TO THE PRESIDENT SUBMITTED BY THE ADVISORY COUNCIL
OF THE DEPARTMENT OF ART AND ARCHAEOLOGY OF PRINCETON UNIVERSITY

At its annual meeting held in Princeton on November 24th and 25th, 1950, the Advisory Council of the Department of Art and Archaeology noted with the gravest concern two situations relative to the future of the Department, and resolved to set these matters before the President with the recommendation that they be most seriously considered at the earliest possible opportunity. They are the financial position of the Marcouand Library in McCormick Hall, and the storage of a part of the art collections presently owned by the University.

I.

From abundant available evidence it is clear that the Marquand Library is one of the great art libraries of the world with a most enviable international reputation. Scholars from many parts of this country as well as foreign centers come to Princeton to consult it, and have frequently expressed their admiration for its scope as well as the unusual ease with which it may be used. In addition, the library is not only the chief tool of the scholars in the department, but the basis upon which their effective teaching ultimately rests. The Council holds a very high opinion of the calibre of the Department's research, both past and present, and has heard with satisfaction that the reputation of Princeton University in Italy rests largely upon the high esteem in which this department is held there. As a consequence of these considerations, any threat to the continued eminence of this library would seem to be a matter for the gravest concern.

The core of the present difficulty lies, here as elsewhere, in rising costs. To maintain the necessary rate of acquisition of books costs almost exactly twice as much in 1950 as in 1940 and earlier years. The ordinary budget of \$4,000-\$4,500 must, therefore, be increased to \$9,000 to maintain the library at its present rate of growth and keep it abreast of new publication. If it fails to do this, it will rapidly fall behind, and since stocks of art books are very rapidly exhausted, it seems probable that it will never in the future be able to catch up again. The competition from other similar departments such as that at Yale is becoming more acute each year, and without books in sufficient quantity, the University's present leadership in this field may well be lost.

In spite of rigid economies and the most careful screening of purchases, the money formerly adequate cannot begin to do the job today. The cost of periodicals, continuations, and other fixed charges has risen astronomically at a time when the number of important scholarly works appearing has, if anything, increased. Lapsed, but important foreign periodicals are being revived, new ones founded, and these must be acquired as they appear. The study of art history has arrived at a point where just now definitive works in a score of fields are appearing, and the Marquand Library cannot be allowed to pass them up. To give some idea of the scope of the problem, it may be mentioned that, taken on the average, art books now cost between twelve and twenty dollars a volume. There is, to the Council's knowledge, no other field where the literature of the subject is so expensive. What laboratory materials are to a science department, books are to the study of art and archaeology, but unlike much laboratory equipment, they are a capital investment rather than an expendable tool for experiment.

The needs of the department in this respect are about \$9,000. a year, a sum which will be sufficient to maintain but not increase the library's purchase program, presently maintained at a minimum commensurate with the Department's needs and position in the field. Up to the present, the appropriation received from the University has been supplemented from other funds not specifically intended for this purpose, such as the Spears Fund. In the future, however, these extra funds will, for various reasons, no longer be available, with the result that the Library faces what

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amounts to a 50% cut in the operating income. Of the normal university appropriation of approximately \$4,000, over half will have to be spent for fixed charges. This leaves approximately \$1800 for the purchase of needed books, which will acquire, at present prices, about 100 to 150 volumes!

Under the present organization of the Third Century Fund, the Department is not allowed to solicit funds for this purpose independently since all money-raising must be approved by the Fund and be channelled through it. Since the needs of the Department in the respect to books are not included in the Fund's present plan, the Council cannot see what steps can be taken to correct a situation which, if allowed to develop, will seriously hamper the prestige and effectiveness of one of the Department's most prized possessions. Any University-wide distribution of book funds based on size of department or other numerical standard will, of necessity, work a hardship on the Art Department, since its books are so far more expensive than those, say, of French and Philosophy. It is the opinion of the Council that the Department's needs in this case deserve special consideration owing to the particular factors involved which have been outlined above. It urges with the greatest earnestness that this problem be most carefully considered, so that some appropriate course of action may be adopted.

II.

The second matter which worried the Council, is that of the storage of certain art treasures currently owned by the University as well as those which may well come to it in the future.

As examples, the Council cites the nearly tragic fate of the rare mosaics from Antioch which, for want of proper housing, were left for years at the mercy of the weather and were thus almost irreparably damaged. These mosaics are of the utmost art-historical importance, and constitute a responsibility on the part of the University to care for them as being assets whose value runs into thousands of dollars, quite aside from their artistic worth.

Similarly, no adequate space is available for the rare collection of Egyptian statuary recently given to Princeton by the Metropolitan Museum. Some are currently stored in the basement of the Old Library, some in Mr. Kienbusch's house, but neither location is more than temporary, and when they are moved, as they soon must be, there is no place for them.

The Council has noted with regret that the project for a new Museum, once included in an important position on the list of the University's projects, has now faded into the background, but it feels very definitely that at least some form of adequate storage be provided for the works of art owned by the University which can neither be exhibited nor stored in the present inadequate structure. One very probable result, if current conditions continue to prevail, is that interested friends will soon stop giving the University gifts of this nature altogether. Works of art are, in the Council's opinion, invaluable adjuncts to the teaching of art history, and no institution with as famous a department and library in this field as Princeton possesses should hamper the normal growth of its collection through an inability to care properly for material given to it.

We earnestly recommend, therefore, that every effort possible be made to find space for storage--safe storage--until the day when a proper museum building can be put up on the campus.

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Princeton

PROGRAM

Meeting of the Advisory Council

of the Department of Art and Archaeology

November 24-25, 1950

I. Friday, November 24, 7:00 P.M., Princeton Inn

1. 7:00 P.M. Cocktails will be served in the Hunt Room (room to right of main Dining Room).

7:30 P.M. Dinner in Hunt Room (informal).

2. 8:30 P.M. Meeting in Hunt Room.

In addition to the members of the Advisory Council there will be present as many members of the Faculty as the Hunt Room will accommodate.

Since this is a general meeting at which the members of the Council can ask questions and get information from the Faculty, the Council may wish to postpone any specific action and formal recommendations until the Saturday morning meeting.

II. Saturday, November 25, 9:30-11:00 A.M., McCormick Hall

1. At 9:30 the Council will meet in the Barr Ferree Room (top floor of McCormick Hall directly south of Marquand Library).

After the completion of any unfinished business of the previous meeting, the Council will proceed with the election of new members, the appointment of special committees and the formulation of such suggestions and advice as it may desire to transmit to the Department and to the President.

2. At the close of the meeting members of the Council may wish to see the special exhibition of new acquisitions in the Museum or be shown the problems which confront the Department in the Library, the Section of Slides and Photographs, the Index and the Antioch Court.

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CHAIRMAN'S REPORT
TO THE
ADVISORY COUNCIL OF THE DEPARTMENT OF ART AND ARCHAEOLOGY

Following the precedent of last year the Chairman submits the following report as a means of acquainting the Council with the work of the Department and as a means of saving the time at the meetings for questions, discussions and advice.

I. DEPARTMENTA. Undergraduate Level

1. The undergraduate enrolment in art courses reached, last year, a total of 1424 as against the previous high of 1293. This Fall there is a slight drop during the first term from 611 (1949) to 582. Inasmuch as the increased enrolment for the last few years has been in the new Distribution Courses, Modern Painting and the Art of the United States, it is unfortunate to find the elections in the ancient field have dropped to an all-time low: 31 in Ancient Architecture and 8 in Ancient Art. Even Italian Painting has gone down to the new low of 54. At the same time the number of the departmentals has improved (there being 3 seniors and 9 juniors). We hope that the departmental elections will be favorably influenced by the new "Straddle Programs" which are now in operation. Last year the Chairman expressed his concern regarding the fact that Princeton undergraduates were not going into Art and Archaeology as a profession. This year there is some improvement since one of last year's seniors has a Woodrow Wilson scholarship for study at Princeton, and it was sickness that prevented a second senior from doing graduate work in Far Eastern art.

2. Distribution Courses

Although these courses have been improved and their continued popularity is shown by the enrolment, there is still the problem of finding satisfactory readings which will supplement the lectures and give the students adequate assignments for serious study.

3. Straddle Programs

Several alternate plans of study, which allow a student to major in Art and Archaeology and at the same time have a choice of minors in History (Mediaeval and Renaissance), Religion and Classics, are now in operation. If the new program works out satisfactorily, it is hoped to make similar arrangements with the Departments of Philosophy and Modern Languages.

In order to provide for these programs and to cover the expanding history of painting which was formerly covered in Modern Painting, this course has now been divided into two courses, European Painting from 1600-1800 and Modern Painting, each of which will be offered in alternate years. Otherwise our schedule of courses is the same.

B. Creative Arts Program

This program, which has been most satisfactorily conducted in sculpture and painting by Joe Brown and Lester Cooke, is expanding. In sculpture the voluntary enrolment, without credit, went up to 37, making it necessary to hold classes on three instead of two evenings. The President and the Department are still concerned about the purpose of these courses, the question of their election for credit, and the tendency to make the work preprofessional. It is hoped that a careful survey of the aims and the history of the Program, which is to be made this year, will allow the Department and the Committee to make a report with recommendations to the President.

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C. Faculty

There have been no changes in the Faculty except at the Instructor level. This year Mr. A. Bush-Brown has gone to Harvard on one of their very selective, three-year Junior Fellowships, and has been replaced by Mr. T. Baird, a Princeton graduate who majored in History before getting his M.F.A. in Art. Mr. Koch, the Assistant Director of the Museum, and Mr. Jacobs, a part-time graduate student, are also assisting with the instruction.

Last spring, Dr. Weitzmann, in the mediaeval field, having received a call to the University of Vienna, was made a full professor, half of his salary being paid by the Institute. We are also now assured a distinguished and major appointment in classical archaeology for next year. At present, Dr. M. Bieber is continuing to give the graduate courses in this field.

If everyone applying for a Fulbright scholarship for next year is successful, the Department is going to be seriously embarrassed to find temporary substitutes.

D. Graduate Level

Last year the Department and Advisory Council were concerned by the limited number of first-class applicants for admission to the Graduate School. Fortunately the applications last spring came up to our highest expectations. Out of the 15 candidates the 6 picked, which is our maximum quota, came from Bowdoin, Hamilton, New York University, Oberlin, Princeton and Wisconsin. The results, however, have not proved so fortunate since the Army caught one, the Wisconsin man developed heart trouble, the Oberlin recipient of a scholarship shifted to Harvard, and the New York University man was induced to accept a temporary instructorship in his own University. The situation this Fall was improved by the return of an excellent Princeton senior and the acceptance of a late application of a graduate of V.M.I. Having dropped two of last year's students, we now have four second-year students, one part-time student and four first-year men.

(a) There is still a very great need of special funds in order to assist graduate students in undertaking and completing their studies. As a result of the present economic situation every student feels compelled to endeavor to get his M.F.A. in too short a period.

(b) Advanced Degrees and Graduate Curriculum

The Department is still restudying the requirements of the M.F.A. examination and the question of accepting Ph.D. theses in fields for which the Department has no specialist. In regard to this problem of allowing candidates for the Ph. D. to present their dissertation in any field, the Department is confronted by what appears to be a trend for students to shy away from those phases of art history in which we have the most competent authorities, and to look for new pastures which they can make their own scholarly domain. In spite of this problem, scholarly activity of our graduates is fairly illustrated by the fact that last summer five of our former graduates were working on their doctoral dissertations in the library of McCormick Hall, and two others have indicated their intention of submitting theses during the coming year. Also, it is gratifying to note that the thesis submitted last year by J. Sloane '31 has been accepted for publication by the Press, while the thesis of A. Gowans has begun to be published as articles in Canadian journals.

Although the Chairman still believes that our offerings of graduate courses do not adequately cover all the essential fields in which the students should be trained and that the listing of courses in our graduate announcement gives prospective students an erroneous impression, the Department is endeavoring to improve its curriculum. We have introduced a new

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other
 museum course and, following the advice of the Advisory Council, have entirely rewritten the departmental section in the Graduate School catalogue. Also we are fortunate this term in having Dr. Panofsky of the Institute give a graduate course in "Problems of Flemish Painting." We hope in another year to be able to reorganize our joint Classical Archaeology program with the Classics Department.

E. The Marquand Library

There is still, of course, the very serious problem raised last year of finding funds to keep the Marquand Library up to date. There is no necessity of repeating the figures presented last year, which show that we have to limit our purchases to something less than 300 books a year, leaving us, each year, with several hundred unpurchased books that members of the Department have checked as desirable. There is also no need to bring before the Council the trouble which has arisen between the Main Library and all the departmental collections, such as the Marquand Library, since the issues of this problem, involving uniformity of circulation and hours of use, are not likely to be forced to the point of our requiring the support of the Advisory Council.

F. Section of Slides and Photographs

To our 76,000 mounted photographs we added this year 1407 new ones and to the 45,000 slides, 814. 881 2x2 color slides, formerly kept in a separate file, were labelled and placed in holders in the main slide collection so that now both large and small slides are filed together.

The number of slides and photographs withdrawn and refiled by the Section staff for the courses given this year were: Slides 13,818; photographs 14,285. This represents many hours of routine work by the staff, and consequently a number of projects--such as classifying unmounted material, etc.--must still be postponed for the future.

Our most urgent needs are as follows:

1. Better equipment for our photographer--
 - a. An up-to-date enlarger. The one we have now is about 25 years old and will not enlarge more than 8x10 inches in size. We often have calls for larger sizes.
 - b. A new camera for making slides. The lens we have is good, but the camera itself is in very bad condition.
2. New lighting for the Section.
3. Glass topped illuminated table for viewing slides.
4. Some treatment or covering for floor of Section to eliminate condensation in summer--a condition detrimental to health as well as efficiency.

G. Departmental Budget

Without going into the details of our budgetary problems the Committee may be interested to know that our annual appropriation of funds (allocated endowment) for operating the Department (Photographer, Section of Slides and Photographs, all purchases of photographs, slides, lanterns and equipment, general supplies, as well as certain repairs to the building) is the same as it was for fifteen years before the war. This has meant very drastic economies and the necessity of reducing the number of paid lectures to the point of being embarrassing. *outside*

H. Research and Publication

Professor DeWald is applying for a Fulbright fellowship in order to go to Italy next year to complete his books on "Duccio" and "The History of Italian Painting." Professor Egbert will have a chapter on "Idea of Organ-

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ic Expression" in a book entitled Evolutionary Thought in America, which will be coming out this fall, and he is writing a chapter on "Socialism and American Art" as part of the two-volume work Socialism and American Life, of which he is co-editor. Both books are being published under the American Civilization Program, the one on Socialism and American Life being prepared under the auspices of the Rockefeller Foundation. A. M. Friend is now working on an article for the memorial volume for Belle Greene, entitled "A Sacramentary for Robert Curthose, Duke of Normandy." Professor Martin has completed an article, to be published in the Art Bulletin late this year, entitled "An Early Illustration of the Sayings of the Fathers." This article is an outgrowth of his dissertation. Professor Smith's book on The Dome, A Study in the History of Ideas was published in May in the Princeton Monographs series as the first book to be published with Barr Ferree Foundation funds. He has nearly finished a long article on the domical city-gate coins, the imperial baldachin and the influence of the city-gate concept on Late Antique and Mediaeval architecture. Professor Stillwell is working on the final publication of the "Theatre at Corinth." His part of the work will be ready by January, although he is not certain when actual publication will be. Professor Stohlman expects to complete his manuscript of Limoges Enamels this spring. Kurt Weitzmann expects his Greek Mythography in Byzantine Art, which will be one of our Studies of Manuscript Illumination, and Fresco Cycle of Santa Maria di Castelseprio, which will be in the Monograph series, to come from the Press late this fall. He is now working on the Illustration of the Constantinopolitan Lectionary.

During the coming year the Department expects to have the completed manuscript by G. Forsyth on St. Martin's at Angers and to publish it with the funds of the Barr Ferree Foundation. We have received from the Waagés the finished manuscript on the Antioch coins, which will be published during the coming year as Part II of volume IV of Antioch-on-the-Orontes.

I. Antioch Mosaics

The Princeton Expedition for the Excavation of Antioch brought back to this country about 70 mosaics, all mounted on concrete and very heavy. Part have been stored in Professor Labatut's barn, 27 have lain exposed in a University field until their cases have disintegrated and some are broken, and several have been left leaning against the Museum. Due to the cooperation of Professor Labatut who is in charge of the Architectural Laboratory, we have at last found means of getting all these mosaics under cover, unpacked, and set up in such a way that they can be seen. Quite apart from their protection, these arrangements make it possible for us to see what we have that are desirable, since we continue to have opportunities to sell mosaics to other institutions. This last year we sold 2 mosaics to the University of Oklahoma and 7 to the Denver Art Museum. The money that is received from these sales is being used for the care of the mosaics that we still have.

J. The Antioch Court

In addition to the problem of storing and exhibiting the fine mosaics from Antioch, the Department has been embarrassed by the disorganized appearance of the Antioch Court in the center of the School of Architecture. I am now pleased to report that the generous interest of a former graduate has made it possible for Professor Labatut to redesign the Court, incorporating into the design many of our Antioch mosaics. There is no doubt that the execution of this design during the coming year will make the Court both attractive and valuable for the instruction of the students.

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K. The Index of Christian Art

The Index, which, as was reported last year, has been operating on special funds, is confronted with two problems. One is the probability that the Archiepiscopal Diocese of New York will want us to make a complete copy for the Vatican. Negotiations for this work are still going on and we expect a definite commitment before the meeting of the Committee. The other problem is the drastic one, at the end of the year, of letting many of our trained staff, including the Director, go, and of cutting down the operating expenses of the Index from \$25,000 to \$7,500 a year.

II. MUSEUM

For a survey of the activities of the Museum, a paraphrase of the report to the President is submitted.

figures?
Attendance. An increase even over the record set last year was recorded in spite of the fact that the number of exhibitions had to be curtailed during the first term.

Personnel. Professor Charles Parkhurst who had been part-time assistant accepted an appointment as chairman of the Department of Fine Arts at Oberlin. Mr. Robert Koch was appointed as his successor but was on leave the first term. Miss Peggy Bowman came as a volunteer worker and started the much-needed catalogue of prints and drawings. Miss Bowman unfortunately left in the middle of the year because of the illness of her mother and has subsequently married. The University generously granted funds for the employment of a part-time secretary to replace the loss of Miss Bowman. Mrs. Charles Roberts is now filling that position. Professor Francis Comstock agreed to accept the appointment of Curator of Prints and Drawings.

To replace Wallace Robinson who for many years had been our invaluable guard and all-round man, Louis Lucullo was appointed.

Improvements. There have been two important improvements made during the year. The one was the painting of the walls and cases in the Classical room, the other was the installation of a new lighting system in the upstairs galleries, made possible by the generosity of Gordon McCormick '17.

good
Exhibitions. Although the exhibition activities had to be curtailed somewhat due to the shortness of personnel mentioned above with the absence of Mr. Koch and the departure of Professor Parkhurst for Oberlin, more of the museum's own material was shown in connection with courses given in the Department of Art and Archaeology. Under this category came: two exhibitions of American Art; Italian drawings; Chinese Paintings, Medieval Art; and works of European Painters of the 19th and 20th centuries. In addition to these the museum showed: watercolors by Lester Cooke; paintings by William Kienbusch '36; the Christmas exhibition of objects in the museum's collections; recent accessions for Alumni Day; watercolors by Dwight Marfield; "L'Histoire d'un Portrait," a series of paintings and drawings by Reynold Arnould; and selections from Rouault's print series 'Miserere'. The climax of the exhibition series was reached when Vermeer's famous painting 'The Artist in his Studio', formerly in the Czernin Collection in Vienna, was shown at the museum during the week of May 23-31 through

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the courtesy of the Austrian Government. This exhibition was attended by more than 2500 people.

The following loans from the museum's collections were made: six Italian and French drawings to the American Federation of Arts for a travelling exhibition; a landscape by William Chase to the John Herron Art Institute at Indianapolis for a Chase exhibition; a Hopper water-color for an exhibition of that artist's work shown at the Whitney Museum, New York, at the Museum of Fine Arts, Boston, and at the Detroit Institute of Arts; a fragment of a gold-glass dish to the Cooper Union Museum in New York for their exhibition 'All that Glisters'; a painting by Domenico Feti to the Durlacher Gallery, New York; and three Romney drawings to the Montreal Museum for an exhibition of 18th century drawings. A request from the Middle West for a loan of the Bosch painting for a Flemish exhibition was regrettably refused since it has been the policy of the museum not to send this masterpiece out on loan.

Acquisitions. There have been a number of outstanding acquisitions both as gifts and as purchases. Gifts (in alphabetical order as to donor): a bronze plaque of Bastien LePage by St. Gaudens presented by Norman Armour '09; and Indian sculpture of Vishnu, and a T'ang glazed terracotta horseman, presented by J. Lionberger Davis '00; two fine English portraits, the Duchess of Leeds by Sir Thomas Lawrence, and Lady Harcourt by Sir Joshua Reynolds, presented by Mrs. Donald Geddes; two excellent small landscapes, one by Rousseau, the other by Daubigny, the gifts of Mr. Eugene Geddes; an Egypto-Roman portrait head of a lady, two very fine copper-gilt busts of angels, formerly on the chase in the treasury of Chur in Switzerland, and an unusually fine Khmer bust of the early Cambodian style, presented by C. Otto von Kienbusch; Mr. von Kienbusch also donated the funds for the publication of the Record, the semi-annual bulletin of the museum; an English landscape painting, a portrait by Sir Peter Lely, a panathenaic amphora, a Cypriote amphora, a terracotta relief sketch for one of the scenes on the Paradise Gate of the Baptistery in Florence by Ghiberti, a Venetian sculptured doorway, two large Italo-Byzantine columns, and several small panels of stained glass are the bequest of the late Mrs. Allan Marquand; a fine French book of Hours, as well as various prints and drawings among which are items by Titian and Poussin, presented by Frank J. Mather, Jr.; a small panel of the Arrest of Christ by the Flemish painter Koffermans from funds donated by Miss Margaret Mather; a large series of Egyptian relief fragments ranging from the Old Empire to the Saitic period, among which are fragments of a large doorway and a fine head of the Horus-hawk acquired as gifts of the Metropolitan Museum through the efforts of C. Otto von Kienbusch; and a small portrait head of a child presented by Mr. Bernard Peyton.

Purchases from the various funds of the museum include: an Aztec mask of jadeite, and an important painting by Herri met de Bles, the 16th century Antwerp mannerist, drawings for which are in the Berlin Kupferstichkabinett; two fine Schongauer engravings formerly in the McVitty Collection, and other early German prints acquired through the Laura P. Hall Memorial Fund; the final installment for the Dionysiac sarcophagus relief acquired last year, from the Magie Fund. A fairly large sum from the Caroline G. Mather Fund helped to purchase the portrait of Mrs. Reverdy Johnson by Sully, now hanging in the Faculty Room of the Firestone Library.

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Needs. The special needs of the museum are by now an old story, that is, more space in the shape of a new museum, and more funds for the purchase of items which would fill in the lacunae still existing in the collections. Unusual opportunities for the acquisition of such items often present themselves rather suddenly and the museum's funds are restricted. One or two very generous donors have usually come to the rescue but their goodwill must not be imposed upon.

General Interest. (1) There has been no trace of the Rembrandt etchings and the Degas drawing which disappeared from the museum during reunion week end a year ago; (2) the annual Alumni Day tea was held in the museum this year; and (3) on the occasion of the exhibition of the Vermeer painting mentioned above a group of the Friends of the Museum was begun. The response has been gratifying and an organization meeting will be held in mid-November. It is hoped that from the organization more memberships will be acquired and that the problem of raising funds for our needs will be considered by the group. It is worth noting that the majority of those who have joined so far are not alumni but people in the University and outside who are interested in the happenings and the future of the museum.

Articles in Alumni Magazine
 1. General
 2. Signis

November 3, 1950

E. Baldwin Smith
Chairman

Articles in Alumni Magazine
Special interest

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ADVISORY COUNCIL OF THE DEPARTMENT OF ART AND ARCHAEOLOGY

Minutes

Meeting, November 18, 1949
Hunt Room, Princeton Inn

Present for the Council: Chairman, Mr. O. v. Kienbusch, and Messrs. F. H. Taylor, C. Gauss, C. Ward, A. Imbrie, G. E. Lauck, H. Hencken, A. H. Barr, Jr., and J. C. Sloane. As visitor and guest, Mr. F. Roudebush.

Present for the Department: Professors E. B. Smith, A. M. Friend, D. D. Egbert, G. Rowley, E. DeWald, R. Stillwell, D. Coffin and J. Martin.

The meeting was called to order at 8:30 P.M. by Chairman Kienbusch.

After a few introductory remarks the Chair asked Professor Smith to speak about the function of the council, its relation to the department, and other related matters.

Professor Smith explained that no meeting had been possible last year, and then explained how the idea of the present council had come into being as an outgrowth of the old departmental Visiting Committee and a similar one organized by the School of Engineering. He inquired as to what information the members desired from the Department, what they thought its duties should be, and when was the best time for it to meet.

After some discussion it was moved and voted that the Friday before Thanksgiving be made the permanent date on which the annual meeting of the council should be held.

On the motion of Dean Gauss, it was further voted that a second meeting could be called at the end of May, before examinations, if this seemed advisable.

Mr. Barr inquired if the council had power, and Chairman Kienbusch replied that it carried weight but that its actions could be vetoed by the Trustees.

The Chair brought up the question of the small number of undergraduates who went on to graduate study in the department.

Professor Smith believed this might in part be due to the present advisory system, though there did seem to be a swing back to the humanities away from the natural and social sciences. He remarked further that the department had more jobs to fill than men to fill them.

Professor Friend explained that the Trustees seemed sympathetic to this new trend and spoke of the new Preceptorships which offered young men three-year appointments on the level of Assistant-Professorships with time and money for research. He felt that these might prove a strong inducement for getting young men of promise into the teaching field, and might even be carried further into higher faculty grades.

Mr. Ward mentioned that most Middle-Western colleges and universities required Ph.D. degrees for employment, and felt that young men and women tended to go to Harvard or New York University where this degree could be obtained in the normal course of study. He inquired if the Princeton requirements might not be changed. In regard to the shortage of funds for the Marquand Library, he said that binding charges at Oberlin were assumed by the college for all departments.

Professor Smith replied that the Main Library had always been most generous and that no additional help from it could logically be expected.

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Chairman Kienbusch inquired about the status of the Ph. D. degree in the department.

Professor Smith replied that the department was now in line with other institutions in this matter. The M.F.A. is now given after the completion of the Ph.D. preliminary examinations; the thesis could be completed in one year, and need not be published.

There was some discussion as to how the present requirements of the department could be publicized properly without damaging the prestige of present holders of the M.F.A. In the course of this discussion, it was brought out by Professor Smith, Mr. Taylor, Professor Friend, and others that the department needed funds of its own for scholarships and fellowships to support its students. At present it can only compete in open market for regular University awards. It was eventually moved, seconded and voted that the Council recommend to the Department that its program be publicized via the Graduate Office on consultation with the Dean.

There followed some discussion of the advantages Princeton enjoyed in comparison to New York University and other graduate departments. The virtues of a broad cultural background for students in the field, and the value of direct contact with works of art, were discussed in general. Mr. Sloane suggested the department use the College Art Journal as a means of making its advantages known. Dean Gauss felt that publicity was desirable, and added that by tradition Princeton men did not go into graduate work, a fact which explained why most students on this level came from other institutions.

Chairman Kienbusch then asked for discussion of the function and development of the Museum. He called on Professor DeWald to speak on this subject as Director.

Professor DeWald said the Museum staff was trying to make it more alive through improved installation and exhibits, but was hampered by a lack of space. The aim in purchase was quality in objects acquired; without this the students became bored and the Museum was less useful. Such a program, however, required funds. Money was also needed for a new building, a project which had been displaced by other items in the University's program. The possibility of organizing a group of Friends of the Museum was mentioned.

Following this there was a general discussion of the place of the Museum in the life and work of the University. Such matters as instructive fakes, loans of important works from museum to museum, the use made of the collection by faculty and students, and the use of objects in preceptorial conferences were all touched upon.

The meeting was adjourned at 11:00 P.M.

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Meeting, November 19, 1949
Barr Ferree Library, McCormick Hall

Present for the Council: Chairman Kienbusch and Messrs. Taylor, Barr, Gauss, Imbrie, Ward, Lauck, and Sloane. Mr. Roudebush was again present as a guest.

Present for the Department: Professor Smith.

The meeting was called to order at 9:45 A.M. by Chairman Kienbusch.

1. Prior to the discussion of nominees for the Council, there was some discussion of the present Museum Bulletin. Mr. Kienbusch expressed himself as not entirely satisfied with it in its present form; Mr. Ward suggested that it cover affairs of both the department and the museum. Professor Smith said that he proposed to have all second-year graduate students write a scholarly article on some object in the collection for publication (if warranted) in the Bulletin. This was regarded by all present as an excellent plan, and Mr. Barr felt there might well be considerable interest in and support for a true "workshop museum" such as Princeton might develop.

2. Nominations.

The following renominations for the Council were proposed: for the group of 1947-50 -- Messrs. Barr, Gauss, and McClintock. These gentlemen were duly nominated and elected.

Mr. Taylor moved that Mr. Kienbusch and Professor Smith be appointed as a pro-tem nominating committee, with power to act to raise the membership of the Council to the total number of fifteen. He also suggested strongly that he wished, after years of service on the Visiting Committee and the Council, to resign in favor of another one of the Princetonians on the Metropolitan Museum staff. Chairman Kienbusch tabled Mr. Taylor's resignation temporarily.

The following new members of the Board were duly nominated, seconded, and elected:

Mr. Sturgis Ingersoll '14
Mr. Alastair Martin '38
Professor Erwin Panofsky

3. Nominating Committee

It was proposed that a nominating committee be elected consisting of two members of the Department and two members of the Council.

Professors E. T. DeWald and A. M. Friend were duly nominated and elected to represent the Department.

Dean Gauss was nominated and elected to be a representative of the Council and serve as chairman of the committee. He was further empowered to name the fourth member on consultation with the chairman of the department.

4. Change of rules for election of members

Following a suggestion of Mr. Ward and after a general discussion which involved several interrelated motions, it was duly agreed:

Of the panel for each term of three years at least two shall be replaced upon the expiration of that term.

5. Mr. Sloane was nominated as Secretary and duly elected.

6. Upon motion of Mr. Taylor, it was voted to adopt Paragraph 2 on page 12 of the Chairman's Report. (A copy is attached to these minutes.)

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Meeting, November 19, 1949

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7. There followed some general discussion of the advisability of forming a group to be known as "The Princeton Friends of Art." It seemed to be the sense of the Council that the number of such friends be kept relatively small and that it should include both men and women. To further this idea, Chairman Kienbusch suggested an exhibition of works of art owned in the town of Princeton. He further mentioned his willingness to increase the value of prizes to be offered for undergraduate art works exhibited each year, and to support a program of purchase of the best of them for the Museum's collection.

It was voted that the President of the University should receive a copy of the corrected minutes of both meetings.

The meeting was adjourned at 10:55 A.M.

Respectfully submitted,

(signed) Joseph C. Sloane
Secretary

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Advisory Council
of the
Department of Art and Archaeology

Since the war the problems of personnel and reorganization, as well as the disquieting shift of interest to the Sciences and Social Sciences, have made it difficult for the chairman and the Department to take full advantage of what an Advisory Council has to offer. For a time the needs of the Museum under the direction of Professor DeWald were given every priority. Now that there has been a most heartening growth of interest in the Museum as an essential part of the University, it seems desirable to focus the attention of the Advisory Council upon all the various problems of the Department and to review with some care the functions of the Council so that the Department may benefit more fully from the interests and experience of an advisory group.

It is, therefore, proposed that the meeting or meetings this Fall shall consider not only the various activities, problems and responsibilities of the Department, but also the exact ways in which the Council can best advise and assist the Department in attaining its aims. It has been found in the past that one evening meeting, following a dinner, is not long enough. Hence, it is hoped that we can have the evening meeting followed by a Saturday morning meeting. If the evening meeting consisted of reports by different members of the Department, it might be feasible to devote the morning meeting to the function and organization of the Council. At the same time the Council might be interested on Saturday morning to see a group of exhibits illustrating the research activities of the staff and the new acquisitions of the Museum. It might even consider it profitable to take part in a sample preceptorial in the new distribution courses (Art I and Art II) to see how the problems of presenting Art as a medium of human expression are now handled at the freshman level.

The following outline of topics, reports, problems, exhibits and sample preceptorials is presented not with the idea that the Council will wish to concentrate on all of them, but to get your reactions as to how you feel the meeting should be organized. After you have read over these tentative suggestions, it would be helpful

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if you communicated your reactions and suggestions either to the Chairman of the Department or to the Chairman of the Council.

I. The Department

a. Undergraduate level

1. Departmentals majoring in art and the question of why we do not attract more first-class students
2. The problems of the new Distribution Courses (lectures, readings, preceptorials, and manual exercises)
3. New plan of study and question of straddle programs between art, philosophy, religion, history, and languages
4. The Creative Art Program now that it is in the Department

b. Graduate level

1. Numbers, preparation and interests of the new generation of graduate students
2. The changes in the M.F.A. examinations and modifications in requirements to permit a student to obtain a Ph.D. as soon as possible. The problems presented by the Ph.D. thesis.
3. Need of a more systematic program of graduate studies.
4. Need of courses in Prints and Drawings in order to make use of the original and unpublished material in our Princeton collections.
5. Need of strengthening Classical Archaeology
6. Relations with the Institute for Advanced Study at graduate level
7. Organization of Graduate Alumni Association and the annual reports and letters from the Department to the Graduate Alumni

c. The Marquand Library and the problem of keeping it up to date

d. School of Architecture

1. Problems of relation to the Department

e. Research

1. Reports on departmental programs
2. Problems of an excavation program in the future
3. The Index of Christian Art in relation to a long-term program
4. Possible development in Far Eastern Studies
5. Collaboration with Dumbarton Oaks
6. Section of Photographs and problems of classifying and making available our growing collection of photographs for scholarly study
7. Publications

II. The Museum

- a. Report on new acquisitions, exhibitions and growing University interest
- b. Needs of the Museum
- c. Problems of new memorial unit and a future new museum
- d. Relation of Museum to University and Main Library
- e. Relations of Museum to Department and Graduate Studies
- f. The scholarly publication of new material in the Museum

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III. The Advisory Council, its organization and functions (a copy of the University regulations concerning Advisory Council is attached)

a. Its present organization and personnel -

<u>1947-50</u>	<u>1948-51</u>	<u>1949-52</u>
Alfred H. Barr Jr.	Hugh O'N. Hencken	Otto v. Kienbusch
Christian Gauss	Andrew C. Imbrie	G. M. Lauck
Gilbert S. McClintock	Joseph C. Sloane Jr.	Francis H. Taylor Clarence Ward

b. Suggestion of names of those whom it is considered advisable to add to the Council.

c. The reorganization of the Council: (1) consideration of the advisability of continuing present regulations which make it impossible for Trustees to serve on a Council and for one man to be on more than one Council; (2) desirability of having on Council representatives of other Councils (such as that of Architecture) to consider problems of liaison, (3) the election of a member of the Council as Secretary to assist Chairman of the Council in preparing programs and presenting a report to the President.

d. Consideration of in how far it is the responsibility of the Council to investigate all the activities and interests of the Department so that it can adequately advise and report to the President on what the Department needs and whether it is maintaining the standards and reputation that have been established in the past, that are demanded by the University, and that are essential in the growing competition with other university centers of art studies.

e. The advisability of reviving a large Visiting Committee, such as existed before the war.

IV. Proposals for the Saturday morning meeting (if Council is interested)

1. A series of exhibits showing the drawings, studies and work of the various members of the Department.
2. Special exhibit of new acquisitions of the Museum.
3. Opportunity to visit special sections, such as Slides and Photographs, Index and Library in order to see their work and learn what problems confront them.
4. Take part in a typical preceptorial - Art I.
5. Final meeting on the plans of the Council in the future.

Otto v. Kienbusch
Chairman, Advisory Council

E. Baldwin Smith
Chairman, Department of Art and
Archaeology

October 10, 1949

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CHAIRMAN'S REPORT
TO THE
ADVISORY COMMITTEE OF THE DEPARTMENT OF ART AND ARCHAEOLOGY

As a means of saving time at the meetings for questions, discussions and advice, the Chairman has prepared a statement of the work, problems and needs of the Department. Even if this report does not present all the necessary information and raise all the possible issues which the Advisory Committee wishes to consider, it should assist the Committee in making suggestions as to the kind of information it would like to have in the future.

I. DEPARTMENT

a. Undergraduate Level

- figures*
1. The undergraduate enrolment in art courses has risen steadily since the war (first term 1949, 611; 1948, 637; 1947, 595; 1946, 345). The number and quality of the departmentals (1951, 6; 1950, 9; 1949, 5; 1948, 5), while improving, have been far from satisfactory. Since the war only one Princeton undergraduate art major has undertaken to qualify for an advanced degree and he failed with unfortunate reverberations. Why Princeton, with the most systematic undergraduate program of courses in any University, is not feeding more first-class men into art teaching is a grave question. It is hoped that the success of our new distribution courses at the freshman and sophomore level will help to interest able students in the possibilities of art history as a serious and profitable subject.

2. New Distribution Courses

It was with some misgivings that the Department undertook to organize two "distribution courses" in the graphic arts, sculpture and architecture, which would not be either historical surveys or homiletics on appreciation. The problem was to construct the courses with real content, find adequate readings and develop exercises which would demonstrate to the average student with no artistic talent the inherent relations between techniques and ideas in the development of cultural expression. The enrolment for the first term (215 in 1948; 154 in 1949: the lower figure is due to a change in regulations preventing upperclass men from taking distribution courses), the fact that the School of Architecture has dropped its distribution course, putting its students into the departmental course, and the opinion of some twenty-five teachers from fifteen colleges and universities, who met at Princeton during the Easter recess a year ago to discuss the problems of introductory art courses, have encouraged us to believe that we are on the right track, even if we ourselves still have to write many of our reading assignments.

3. Straddle-Programs

The fact that so few students of the post-war era know enough about art as a serious field of study by the spring of sophomore year to elect to major in it for two years, has led us to study the possibilities of having carefully coordinated straddle programs between art and history, philosophy, religion, classics, and modern languages, so that a student will not feel that he is putting all his eggs into one basket.

4. Creative Art Program

For the last two years this extra-curricular program in writing, sculpture and painting (started by Dean Gauss) has been directly under the supervision of the Departments of Art and English. Last year the

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work in sculpture and painting, under the supervision of Joe Brown and Lester Cooke, was handled so successfully that for the first time the committee in charge felt justified in recommending to the Committee on the Course of Study that more time be given to the work and that exceptional students of proved ability be allowed credit for the courses. At present 3 are taking the work for credit and between 20 to 40 students are enthusiastically taking advantage of the program.

5. Undergraduate Curriculum

For some time members of the Department have felt that we should review our offering of courses and, if possible, make both Ancient Art and so-called Modern Painting (1600 to present) two-term courses. As yet it has been impossible to do this until we could settle upon our classical archaeologist and know whether we were going to survive the violent competition between universities for the younger teachers whom we want at Princeton. Now that it begins to look as if we had stabilized our problem of personnel, we can attack this question.

6. Faculty

With the retirement of Professors Morey and Elderkin, Professor Friend going on a research basis with outside responsibilities at Dumbarton Oaks, and the general competition for outstanding young teachers, the Department has been confronted with serious difficulties in building up a group of young scholars to carry on in the future when so many of us retire, as we will, in the next five to ten years. Last year, the chair of classical archaeology was offered to Dr. Erik Sjöqvist, former Director of the Swedish Academy at Rome. Although he declined the invitation, it is still hoped that this year he will reconsider. In the meantime Dr. Margarete Bieber, recently retired from Columbia, is giving the graduate courses in classical archaeology. Dr. Weitzmann, in the mediaeval field, has proved to be a very successful undergraduate and graduate teacher. Last spring we lost Assistant Professor Parkhurst, who was called to be head of the Department of Art at Oberlin. After something of a struggle with the University of Michigan, we were able this year to bring back David Coffin, who, with Assistant Professor Martin, gives us two excellent teachers and young scholars. This spring, Professor Martin will take over the Chairman's course in Modern Painting.

We have in Bush-Brown, who majored in Philosophy at Princeton and took his M.F.A. this fall, an excellent instructor. Mr. Lester Cooke is, this term, most effectively conducting the Creative Arts work in painting and precepting in the Art of the United States. Next term R. Koch, who took his M.F.A. in the spring of 1948 and was a part-time instructor last year, will return from working on his Doctor's dissertation in France to be an instructor and Assistant Director of the Museum.

b. Graduate Level

1. The Department is in great need of special funds to assist graduate students. At present we have no special scholarships and fellowships, with the result that we lose promising men to other institutions, such as Harvard, Yale and the Fine Arts Institute of New York University.

Having had an exceptional group of graduate students who were veterans, we are now worried by the number and qualifications of the graduate students we are getting. This year we have only one second-year student and seven first-year men of varying degrees of preparation.

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It is ~~very~~ essential that we be in a financial position to help really first-class students to undertake graduate work--now that our candidates no longer have G.I. financial assistance.

2. M.F.A. and Ph.D. requirements

During the last year we modified our M.F.A. examinations so that they would not focus the work of the students upon merely acquiring factual information but will be a better indication of quality and an incentive to do independent scholarly thinking.

Since the war, because of the economic pressure and the requirement of most colleges that young teachers must have a Ph.D., it has become evident that the Department cannot maintain its position that its M.F.A. is the equivalent, as far as teaching, of the Ph.D. and that the Doctor's dissertation should be a mature and definitive study. At the same time that it is necessary to face this fact and meet the competition, the Department must maintain its scholarly standards. Unfortunately, now that the Ph.D. has become compulsory for teachers, many universities have lowered the standards and expect a dissertation to be written in one year. We are endeavoring to so scale the work for a doctor's dissertation, without lowering its basic scholarly standards, that it will be more nearly comparable to the requirements in the Sciences and can be finished in at least two years. It is not easy in the Humanities, and especially in art where a trip abroad is so often necessary for the completion of a thesis, to find significant problems that can be adequately studied in a short time.

Last spring, under what might be called the old plan, Professor Sloane '31 presented an excellent dissertation on "French Painting: 1648-1870---Artists, Critics and Traditions," and Donald N. Wilber '29 of the State Department presented a study of Mongul Architecture in Iran, which was the result of years of original investigation in Persia. This fall G. B. Tatum '40, now teaching at the University of Pennsylvania, has presented a thesis on the American architect Downing, and A. Gowans, now teaching at Rutgers, is about to present a thesis on French Canadian architecture.

3. Graduate Curriculum

While our offerings of graduate courses are limited and conditioned by the interests and specialties of our Faculty, it is becoming evident that our courses, as listed in the University Catalogue, give the impression that we do not offer such a diversified range of courses as are offered by New York University and Harvard. This is in part due to our tradition of not packing our catalogue with courses that are only rarely given. Also, we have not been able to list those graduate courses given for us by members of the Institute for Advanced Study.

What we do need, however, is someone to give graduate work in Prints and Drawings so that our graduate students will be trained in this important field and can make use, for their dissertations, of the original and unpublished material in the Museum. The need of work in Prints and Drawings might be combined with the needs of the Library for a curator of prints. Now that Professor Coffin has returned, it may be possible to offer a graduate course in the Baroque. Last year a committee of the Department, in collaboration with the Classics Department, started to restudy the question of courses in classical archaeology. All decisions in this field will have to wait until we find out if we can persuade Dr. Sjöqvist to return to Princeton. How much training we

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should give our graduate students in museum work is a matter on which Mr. Francis Taylor is best able to advise us.

4. Graduate Alumni Association

In line with the plans of the Graduate School to organize an Alumni Association, the Department prepared last June a news letter to go to all its advanced graduates. Regardless of what the office of the Dean does in this matter, the Department intends to get out at least one letter a year with news and questions. Its next release is going to be on the problems of organizing undergraduate courses with new illustrative material.

c. The Marquand Library

At present our most serious problem is the lack of funds to keep the Marquand Library up to date. With our limited endowment and the rising cost of books and the binding of periodicals, it is a serious question of whether we can maintain the reputation of the Marquand Library as "one of the half-dozen outstanding art libraries in the world."

When we once had an annual income of \$6000 from \$100,000 endowment, we today have \$4500. From this must be immediately subtracted \$2400 for binding and periodicals. This leaves \$2100 available for buying new books and the cost of each art book averages over seven dollars. In other words that means less than 300 books a year.

As of October 1, 1949 the main library reports that with our outstanding orders we have a free working balance of \$372. To this may be added an estimated \$400 from unfilled orders and a special grant of \$1000 from the main library, leaving us \$1772 for the coming year.

Buying only what have been considered four-star books, and having in our files several thousand titles which members of the Department have marked three- and two-star, we have normally spent in the past about \$8500 (\$2400 for binding and periodicals and \$6100 for books). This amount has been raised by augmenting our annual income by means of special grants from the main library, appropriations from our research fund (Spears), and gifts. This year with only \$1772 available for new orders, we need between \$2300 and \$3000 which must come, not from the main library, but from the Spears Fund and outside help, if we are to maintain our usual buying rate.

d. Section of Slides and Photographs

1. Last summer the Section was expanded by moving some of the photograph cases into the Precept Room next door, thus leaving the large office free for additional slide cases, catalog cases and new wooden files for the oversize color prints. This improved the working conditions very greatly.
2. We have at present approximately 76,000 mounted photographs and 45,000 slides and add about 1,000 slides and 500 photographs each year. These must all be classified and the labels printed and then charging cards and catalog cards typed and filed. At present the catalog comprises about 135,000 cards and is growing at the rate of 3,700 cards a year. Besides this aspect of the work, the staff gets out all the slides and photographs which are used for courses--an aggregate of 12,978 slides and 13,482 photographs a year. The slides are all refilled after the lectures and the pictures put away as they are returned. Many of the

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Advanced Study*

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orders for new slides, photographs and photostats go through our office, and the bills for all the photographic work done by Mr. Mulvey are sent out by us each month.

Our store-rooms are full of work that has had to be postponed for lack of time and funds to do it. Literally thousands of unidentified photographs, which have been donated to us from time to time, are waiting to be sorted. A large quantity of unmounted material has been sorted during the last year, but there is still a good deal of that to be done, too.

3. Due to limited funds, we are not able to get equipment and materials which we would like to have, and it was only because of two special gifts of \$500. each given during the last three years that we were able to get expensive color reproductions for use in Art I.
4. Many of the slides and photographs should be replaced, as they are very old, and modern photographic methods produce work that is far superior to what we have.
5. Our essential needs are:
 - a. More up-to-date equipment in the Photostat Room
 - b. Better light fixtures in the slide room
 - c. New Catalog cases
 - d. A glass-topped illuminated table for viewing slides
 - e. A renovated wash-room (At present our wash-room is unique for its undesirable qualities. Not only does it pass for a rest-room, but it is a passageway for the Museum storeroom, a catch-all for all cast off plaster-casts and broken pottery and a home for "Nydia". To cap the climax, it has no ventilation.)

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e. Relations with School of Architecture

Inasmuch as both the Department and School of Architecture are endeavoring to maintain and strengthen a close cooperation and community of interests, I will not endeavor to explain why these relations, because of the pressure of work and individual interests, fall short of our ideal. Mr. Francis Roudebush, who represents the School of Architecture on our Committee, can better speak on this question.

f. Research and Publications

1. Although we are frankly discussing the problems and shortcomings of the Department, recognizing that it is in more serious competition with other centers of advanced study in the arts than it was before the war, it should be recognized that the Department enjoys what amounts to an almost embarrassing outstanding reputation throughout Europe. I emphasize this because every member of the Department is very much alive to the value of this reputation and is actively engaged in scholarly programs which should maintain this prestige.

This term three professors are on leave: Professor Stohlman is completing his corpus of Limoges Enamels, Professor Weitzmann is abroad working on his many projects, and Assistant Professor Martin has just returned from Europe where he has been preparing his study of Climacus manuscripts for publication. Professor Weitzmann has at the University Press two manuscripts: one, his Greek Mythology and Byzantine Art and the other, his Fresco Cycle of Santa Maria di Castelseprio; also in proof at the Press is the Chairman's book entitled

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The Dome, a Study in the History of Ideas, which is a study of the meaning of the dome and includes a study of the two martyria uncovered by the Princeton Excavations at Antioch-Kaoussie and Seleucia Pieria. Regarding the other Antioch material, Professor Stillwell is studying for publication the Antioch and Syrian type of house and, by next year, we expect to publish the Antioch coins.

Professor Rowley, in addition to working upon his large study of Chinese rubbings, has found time to revisit Italy and nearly to finish his book on the Lorenzetti. In the Italian field, Professor De'ald is at work upon a study of Duccio, and Professor Coffin is preparing a study of late Renaissance architecture in Italy. Professor Egbert, while at present engaged with publishing some collaborative studies prepared by the American Program, has a manuscript on the History of the Beaux-Arts which he hopes to have ready for publication in a year. Professor Friend, in collaboration with his scholars at Dumbarton Oaks, has very nearly completed his study of the Church of the Holy Apostles at Constantinople and its destroyed cycle of mosaics. He has also been at work upon restoring the mosaic and fresco decorations of the famous Sion Church at Jerusalem.

2. Excavations

Princeton has always since the days of Howard Butler had one or more excavations. After the war it was with great reluctance that the Department allowed our concession at Antioch to lapse. This was because of the inflation and political situation in the Near East, the difficulty of raising money, and the decision made before the war that it would not prove profitable to continue the excavations. Had we had the funds and personnel to supervise the work we would, however, have liked to have continued the excavations at Seleucia Pieria (the port of Antioch), opened a dig in Cyprus (as planned before the war), and perhaps taken over a site in Syria, like Apamea. It was felt, however, that we should not commit ourselves to any excavation program until (1) we had a new classical archaeologist to replace Professor Elderkin, (2) until the political and economic situation stabilized, and (3) until the University drive for endowment allowed us to raise excavation funds.

Just because there is this necessary hiatus, we should not assume that the Department is going to discontinue its excavation tradition.

3. The Index of Christian Art

This index of all Christian art prior to 1400 is a research program of the first importance, which was started by Professor Morey and is now consulted by scholars from all over the world. Originally it started with an endowment of \$200,000. Five years before the war Professor Morey obtained special funds which could be expended in ten years with the idea of finishing the Index. With the hiatus of the war we still have funds to operate the Index with an annual budget of about \$25,000 a year until 1951. In the meantime it has become evident, especially with the desirability of cataloguing material in Russian books and periodicals, that such a project can not be completed in any limited time, if ever. Already the Index has on file 420,000 cards, 80,000 photographs, and over 35,000 monuments.

In two years, however, unless funds are found to keep our trained personnel and continue at our present rate of work, it will be necessary to cut our operating budget from \$25,000 to \$7,500 and in the pro-

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cess lose the services of Professor Burke, its very efficient Director.

4. Collaboration with Dumbarton Oaks

I would like to point out that although the Department suffers from having Professor Friend on what amounts to half-time, it is of great value to the scholarly work of the Department to have him, as a Princeton professor, the acting director of Byzantine Studies at Dumbarton Oaks. Although Dumbarton Oaks is a Harvard center of research, its direction under Professor Friend and much of its personnel make it a valuable asset to both the work and reputation of Princeton.

II. MUSEUM

A. The activities of the Museum during the past academic year are most easily presented by citing paraphrases from the annual report of the Director.

1. Name. In the summer of 1948 the official name of the Museum was changed from The Museum of Historic Art to The Art Museum.
2. Attendance. About 10,000 people visited the Museum during the past year, the attendance at the exhibition of Picasso drawings alone being around 2000. This means that there was an average monthly attendance about equal to the former annual attendance.
3. Improvements. Through the generosity of the Administration the Print Room was completely renovated so that the prints and drawings and the Chinese paintings can now be adequately housed. Special lighting was installed and three exhibition cases built into the room which now functions as a study and exhibition room as well as a storeroom.

An appropriation from the Administration and a gift from an anonymous friend made it possible to have the famous picture of Christ before Pilate by Hieronymus Bosch cleaned and restored to its original condition. This was done by the expert David Rosen with striking success.

4. Exhibitions. It was an active year for exhibitions, which covered a wide range. They included: 19th and 20th century French paintings from the collection of G.M. Lauck; late Chinese landscape painting; a Christmas exhibition from material in the Museum collection; Italian drawings; contemporary painting and sculpture, loaned from the Museum of Modern Art and from the Buchholz Gallery; Picasso drawings (the first annual loan exhibition for which a catalogue was printed); a special exhibition of the Bosch "Christ before Pilate", after its cleaning; paintings by Princeton alumni; a show of recent accessions for returning alumni in February; portraits by Thomas Sully owned by the University; mediaeval art; European art, 1600-1800; contemporary art; the annual exhibition of the work of undergraduates; contemporary silver jewelry by Philip Morton and Sam Kramer; and objects from the collection of the late Albert E. McVitty '98. Some of these exhibitions were run in connection with courses given in the Department.

There were other special exhibitions held in the Antioch Court, including: works by Jim Davis (an exhibition of mobiles, accom-

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panied by a demonstration of color in motion with music given in the upstairs galleries of the Museum); drawings by Martin Bloch; drawings of the dance by Gwenyth King; watercolors by William Seitz; and sculpture by Joe Brown.

The Museum as usual sent out on loan a number of its objects. These included a drawing by Carpaccio, especially featured in the seventieth anniversary exhibition in honor of Dr. Paul Sachs of the Fogg Museum, Cambridge; drawings by Thomas Cole in a special exhibition arranged by and held at the Wadsworth Atheneum, Hartford, and the Whitney Museum of American Art; nineteen Chinese paintings to Rutgers University; drawings by Samuel Palmer to the Durlacher Gallery; forty-four drawings to the University of Minnesota.

5. Acquisitions. The Museum had a good year as far as acquisitions went. A number of outstanding pieces were acquired from its own still rather meagre funds and from gifts of generous donors. Out of the Museum funds were bought: a sarcophagus front with relief scenes from the life of Dionysus (this is one of the finest examples of its kind and was recently published by the German archaeologist Curtius); a Roman goat's head in marble; a red sandstone head of Isis; two very fine small Greek vases; a miniature page from a fourteenth century Sienese manuscript; and a print by Dürer of St. Hubert and the stag that was formerly in the Albertina collection in Vienna and is one of the very best impressions. From the C. O. von Kienbusch, Jr. Memorial Fund the Museum acquired: a unique bronze figure of a Hellenistic or Roman actor; a Chinese wooden figure of the late Chou period, and a seated figure of Mercury in bronze of the Gallo-Roman period. Dr. Frank J. Mather, Jr., in addition to his usual gifts of drawings, prints, and fine books, presented a small panel of the infant Paris on Mt. Ida by Giorgione, and a handsome drawing of the Fontainebleau School. Other gifts include: two late seventeenth century tapestries from Jay C. Hormel '15; two portraits by Sully from Dr. Frederic Wilson; a Chinese scroll painting of the Ming period from Jack Goodeno '06; a ~~Flemish~~ Madonna and Child by the Virgo inter Virgines master from H. A. Loeb '29; a landscape painting by Daniel Garber from Richard Lloyd '28; a set of Peruvian textiles, a Chinese horse and rider of the T'ang period, and an Indian stone statue of Buddha from J. Lionberger Davis '00.

Dutch ?

Another important acquisition was the portrait of Mrs. Reverdy Johnson by Thomas Sully which had for some time been on loan in the Museum from the Division of the Humanities. It had originally come from the estate of Mrs. Alfred Hodder whose will required the sale of the portrait for a scholarship. Through the efforts of Professor Donald Egbert this portrait was acquired for the Museum from contributions made by some twenty friends of the University. It is now on temporary loan in the Faculty Room of the new University Library.

During the Spring the Museum acquired in addition from the three auction sales of the estate of Joseph Brummer a number of important pieces. These were gotten for the most part through contributions from Gordon McCormick '15, C. Otto von Kienbusch '06, and Gilbert McClintock '08.

From the widow of Albert E. McVitty '98 the Museum received a group of small Chinese objects of rare quality.

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B. Needs of the Museum

The major needs of the Museum are 1) space, 2) increased funds for maintenance and purchase, and 3) adequate staff.

1) The problem of space for exhibition has been critical for some time and will not be solved until a new museum can be built. At present we can show to advantage only a certain percentage of our entire collection at one time. The policy of rotating material throughout the year has been adopted, but it implies a great deal of physical labor for the small staff which has all it can do to take care of temporary and loan exhibitions. Storage space is also very inadequate; at present even a section of the upstairs gallery has to be used for that purpose. The Museum should have its own photographic rooms and equipment for recording individual items of its collections as well as for laboratory use in problems of conservation; the present facilities in McCormick Hall are not adequate for museum photography.

2) Our funds for purchase and for maintenance of collections and installation in toto amount to about \$7,000.00. Out of this we are allotted by the University \$500.00 for exhibition expenses and \$1,500.00 for office expenses, photography, etc. The remaining \$5,000.00, income from invested funds, is intended primarily for purchase, but about \$2,000.00 of this is unrestricted and may be used for such items of maintenance as the making of stands, cases, lighting equipment, mounting and care of prints and drawings, preservation of paintings and sculpture, etc.

These funds are quite inadequate, as was apparent last spring when a number of unusual opportunities for the purchase of important objects presented themselves. Had it not been for the generosity of friends, the situation would have been desperate. It is proposed to organize a group of Friends of the Museum to cope with this problem of funds. There should be at least \$10,000.00, and preferably \$20,000.00, available annually for purchases alone. While there is no intention of implying that we look forward to a large museum, it is felt that we should have a fine, small museum adequately equipped to serve the whole University.

3) Another problem is that of staff. The Museum should be getting out small handbooks of its collections. This involves a great deal more time than the present members of the staff can give to such a project. The various collections must also be more methodically catalogued than has hitherto been the case, and much of the material in the collections must be photographed. At present a voluntary assistant is working on the print and drawing collections, but that is merely a temporary arrangement. The salaried staff for the first term of the current academic year consists of the Director, an assistant, and a janitor-guard.

But even should there be additions to the staff, the problem of where to put them would be a major one. There is only one office in the Museum, now occupied by the Director and his assistant. The voluntary assistant works in the Print Room which is not suitable for use as an office.

C. The New Wing and the Future Museum

Plans are now being studied for a proposed new unit or wing to be built to the northeast of the present museum, along Prospect fence. When the final plans are approved, as we hope and expect they will be in the near future, it will house the choicest items from the collection of J. Lion-

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berger Davis '00. These will include some of the finest Chinese ceremonial bronzes in this country, Chinese and Siamese sculpture and ceramics, Egyptian, Persian, Classic, and Luristan bronzes and minor arts, pre-Columbian gold objects and textiles, Persian drawings, prints (Dürer, Rembrandt, Schongauer, etc.), nineteenth and twentieth century paintings, chiefly French (Corot, Rousseau, Millet, Monticelli, Pissaro, Renoir, Whistler, Rivera, Foujita, etc.), and a fine collection of sculpture (Bourdelle, Rodin, Meunier, Maillol, Mestrovic, Despiau, Epstein, Milles, Manship, et al.). We feel that this new unit with its very choice contents will be a stimulus to future donors, alumni or otherwise, to contribute objects of quality and to make an eventual new museum a reality. The proposed building will be a compact, small unit which will serve architecturally as a transition to a future museum which, it is hoped, will not be too long in materializing. In the meantime it is to be thought of not as a passageway between the present and any future museum, but as a terminal wing for either one. For when the new museum is built, the space of the present one will be taken over for use by the Department and by the Marquand Library.

The location of the future museum has been more or less established by the Committee on Grounds and Buildings. There can be no more building along McCosh walk, nor can the space between McCormick and the walk be enclosed. So with the Davis unit extending along to the northeast of the present museum, the future structure would extend in the space to the north and west of it.

This future museum will have to fulfill many of the needs which are part of a properly installed museum and which are lacking in our present structure, such as adequate storage space and study-space, packing and unpacking rooms, carpenter's shop, laboratory rooms and photographic installations for conservation work and examination, administrative offices, etc. It would also be very desirable to have a room for precepts in which particular objects could be exhibited for discussion by students and instructors with a minimum of handling and risk; at present certain objects are at times used in precepts in McCormick Hall outside the Museum, but it would be preferable not to have objects leave the Museum.

D. Relationship of the Museum to University Activities

The closest relationship of the Museum is obviously with the Department of Art and Archaeology of which it is a part. Exhibitions are put up during each term which have bearing on undergraduate courses in the Department. Precept groups are often held in the Museum; graduate students are given problems in connection with certain objects and have, in the past year or so, participated in the arranging and hanging of exhibitions.

Outside the Department, the Museum attracts many students by its exhibitions. One of these exhibitions in the spring is made up of paintings and drawings by undergraduates, for the best of which prizes are awarded.

Exchanges of material for exhibition are occasionally made between the Museum and the University Library. Since both have collections of prints, drawings, and coins, it would seem that eventually there will have to be some arrangement or understanding to take care of this overlapping interest.

E. Publications

As previously stated, it is essential that the Museum's collections be published in both handbook and small monograph form. This implies a larger staff. In the meantime, articles on recent acquisitions appear in The Record, the Museum's semiannual bulletin. Members of the Department, of the Institute for Advanced Study, and graduate students assist the Museum staff by con-

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tributing articles; these are usually brief, but occasionally one of greater length appears.

It is also the intention of the Museum to have a series of postcards of its finest possessions printed. There have been frequent demands for them. They might even be a small source of income.

III. THE ADVISORY COUNCIL

In order to clarify the questions which have come up in regard to the organization and functions of the Advisory Council, it may help to sharpen the discussion if I outline some of the proposals which have been made. I am particularly indebted to Mr. David McAlpin who has made a large number of helpful suggestions.

A. Organization and Election of Members

1. Present Organization

<u>1947-50</u>	<u>1948-51</u>	<u>1949-52</u>	<u>1950-53</u>
Alfred H. Barr, Jr.	Hugh O'N. Hencken	Otto v. Kienbusch	<i>Ingersoll</i>
Christian Gauss	Andrew C. Imbrie	G. M. Lauck	<i>Martin</i>
Gilbert S. McClintock	Joseph C. Sloane <i>Panofsky</i>	Francis H. Taylor	
		Clarence Ward	

2. Appointment of a nominating committee, consisting of two members of the Council and two members of the Department, to make recommendations to the Council at its next annual meeting.
3. That this year the Council, in addition to appointing the 1950-53 group, shall add, if possible, one new member to each of the other groups.

1950-53

Barr

Gauss

H. McClintock

4. That in addition to preserving a desirable representation of members interested in the different activities of the Department, the Council consider adding a few young men to represent a new generation.
5. That this year the Council consider the following names:
 - Erwin Panofsky (Institute for Advanced Study)
 - Rensselaer Lee (at present on Classical Council)
 - Samuel A. Lewisohn '04
 - Sturges R. Ingersoll '14
 - Alastair B. Martin '38
 - W. L. McLean, III '49
 - L. Rosenfeld*

B. Reorganization of the Council

1. Appointment of younger member (J. C. Sloane) as Secretary.

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2. Instead of considering any way of modifying existing regulations, that we continue to invite to our meetings Trustees and members of other Advisory Councils, as we have been doing, who are interested in our field of work and whose presence will assist our Council in its discussions and in formulating advice to the Department and to the President.
3. That the Council appoint a small committee to work in collaboration with specified members of the Department upon the important activities and problems of the Department such as (a) the Museum, (b) the Marquand Library, (c) Research Curriculum, (d) graduate studies, (e) Creative Arts Program, (f) possibly "standards," etc. The idea of these committees as they now operate in other Councils and as suggested by Mr. McAlpin, would be that they operate during the year and report to the Council at the annual meeting.
4. Question of the best time for the Annual Meeting.

C. Revival of Visiting Committee

The members of the Department are in some doubt as to whether the time and effort expended upon the Visiting Committee before the War was of commensurate gain to the Department. It is generally felt that a larger Advisory Council would prove more effective.

D. Advice to the Department and President

1. Suggestions as to kind of information Council would like to have in the future.
2. Suggestions as to kinds of exhibits, sample preceptorials, etc. that might be organized for another year.
3. Formulation of any general or specific advice in regard to the Department which the Council desires to transmit to the President.

November 7, 1949

E. Baldwin Smith
Chairman

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Resolution on the Death of Mrs. Allan Marquand

The Advisory Council of the Department of Art and Archaeology at its annual meeting on November 25, 1950 recorded with deep feeling its sense of loss in the death of Mrs. Allan Marquand and voted that a resolution be prepared to be spread upon the minutes and transmitted to Mrs. Marquand's family. The Council fully realized in so doing that nothing which it could put in writing would either strengthen what had been already said about Mrs. Marquand and her lifelong interest in the Department of Art and Archaeology, or adequately express the affection and gratitude of every member who was associated with her.

This resolution is, first of all, an expression of appreciation of her years of active membership on the Advisory Council and the Visiting Committee of the Department of Art and Archaeology, but beyond being a formal recognition of her invaluable services in this capacity, it is intended to convey something of the admiration which is in the minds of every one of the Council. It is impossible to make a satisfactory tribute to her personally, but we can record a lasting acknowledgment of her wise counsel, and a statement that what she represented will live on in the memories of her friends and associates.

November 25, 1950

The Advisory Council of the
Department of Art and Archaeology
Princeton University