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THE INSTITUTE FOR ADVANCED STUDY

PRINCETON, NEW JERSEY 08540

SCHOOL OF HISTORICAL STUDIES

May 29, 1969

Memorandum for Mrs. Ruth Bortell:

I am pleased to send you herewith an up-to-date copy of Professor Meiss's bibliography.

More specifically, in compliance with Dr. Kaysen's request of May 8, following are the additions that have been published since May of last year:

Books:

French Painting in the Time of Jean de Berry. The Boucicaut Master. London (Phaidon), 1968.

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Johanna M. Cornelissen

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May 16, 1978

Ms. Judith Jahnke
Legal Assistant
Stroock & Stroock & Lavan
61 Broadway
New York, New York 10006

Dear Ms. Jahnke:

Dr. Woolf has asked me to acknowledge your letter of 21 April, and to apologize for the lateness of our reply. In searching our records on Professor Millard Meiss' publications we find that The Painting of the Life of Saint Francis in Assisi was published by the New York University Press in 1962. A paperback edition was published in 1967 by Norton, New York.

With regard to De Artibus Opuscula XL, Essays in Honor of Erwin Panofsky, this was published in 1961 by the New York University Press.

We hope this information will be useful to you, and please let us know if we can be of further assistance.

Sincerely yours,

Aida L. La Brutte
Secretary to the Director

May 10, 1978

Dr Woolf:

Re attached letter and Millar Meiss books.

1. The Painting of the Life of Saint Francis in Assisi.

Was published by New York University Press in 1962. Published in paperback in 1967 (Norton).

background: Dr. Oppenheimer signed an agreement with NYU Press in November 1961. IAS Paid \$7,651.47 for publication of 1500 copies. Royalty payments to IAS: 1/2 for first 5,000; 3/4 thereafter.

2. De Artibus Opuscula XL, Essays in Honor of Erwin Panofsky.

Published by New York University Press in 1961.

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New York, New York 10006

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Mr. Harry Woolf
Institute for Advanced Study
Princeton, New Jersey 08540

Re: Estate of Millard Meiss - Literary Assignments

Dear Mr. Woolf:

We are the attorneys for the Estate of Millard Meiss. Mrs. Meiss is contemplating transferring all of Dr. Meiss' royalty interests to a private foundation. We understand that Dr. Meiss wrote a book called "The Painting of the Life of Saint Francis in Assisi" in conjunction with Leonetto Tintori. This book was copyrighted by the Institute for Advanced Study but I have no information as to the publisher.

We understand that Dr. Meiss also edited a collection of essays in honor of Erwin Panofsky entitled "De Artibus Opuscula XL" which was published by Buehler Buchdruck and registered for ad interim copyright by the Institute for Advanced Study in 1960. Apparently this copyright has now expired upon the failure to have published and registered an American edition within the five-year ad interim copyright term. Any information you can give us on this book would also be appreciated.

Very truly yours,



Judith Jahnke
Legal Assistant

JJ/dm

Principal Publications of Professor Millard Meiss

1. "Ugolino Lorenzetti," Art Bulletin, XIII, 1931, pp. 376-397.
2. "The Problem of Francesco Traini," ibidem, XV, 1933, pp. 97-173.
3. "The Madonna of Humility," ibidem, XVIII, 1935, pp. 435-464.
4. "Un dessin du Maître des Grandes Heures de Rohan," Gazette des Beaux-Arts, ser. 6, XIII, 1935, pp. 65-75.
5. "The Earliest Work of Giovanni di Paolo," Art in America, XXIV, 1936, pp. 136-143.
6. "A Dugento Altarpiece in Antwerp," Burlington Magazine, LXXI, 1937, pp. 14-25.
- 6a. "Fresques italiennes...à Béziers," Gazette des Beaux-Arts, ser. 6, XVIII, 1937, pp. 275-286.
7. "Italian Style in Catalonia and a Fourteenth-Century Italian Workshop," Walters Art Journal, IV, 1941, pp. 45-87.
8. "A Documented Altarpiece by Piero della Francesca," Art Bulletin, XXIII, 1941, pp. 53-68.
9. "Light as Form and Symbol in Some Fifteenth-Century Paintings," ibidem, XXVII, 1945, pp. 175-181.
10. "Bartolommeo Bolgarini, altrimenti detto 'Ugolino Lorenzetti,'" Rivista d'Arte, XVII, 1946, pp. 113-136.
11. "Italian Primitives at Konopiště," Art Bulletin, XXVIII, 1946, pp. 1-16.
12. Painting in Florence and Siena after the Black Death, Princeton, 1951.
13. "Nicholas Albergati and the Chronology of Jan van Eyck's Portraits," Burlington Magazine, XCIV, 1952, pp. 137-146.
14. "London's New Masaccio," Art News, L, 1952, pp. 23-26.
15. "Ovum struthionis, Symbol and Allusion in Piero della Francesca's Monforte Altarpiece," Studies in Art and Literature for Belle da Costa Greene, Princeton, 1954, pp. 90-101.
16. "The Exhibition of French Manuscripts of the XIII-XVI Centuries at the Bibliothèque Nationale," Art Bulletin, XXXVIII, 1956, pp. 187-196.

In Print: A book to be entitled Studies in Quattrocento Painting (Mantegna, etc.)

Ready for publication: A book to be entitled Studies in French Illumination (chiefly concerned with the critical period around 1400, viz., the activities of such precursors of modern painting as Jacquemart de Hesdin, the Limbourg brothers, the Maître des Heures du Maréchal de Boucicaut).

THE FRICK COLLECTION
1 East 70th Street, New York 21, New York

November 16, 1956

Dr. Erwin Panofsky
School of Historical Studies
The Institute for Advanced Study
Princeton, New Jersey

Dear Pan:

I am pleased to have the opportunity to express my opinion regarding the proposed recommendation that Millard Meiss be appointed to a professorship in the School of Historical Studies of The Institute for Advanced Study. First of all, let me say that I would recommend his appointment to this position whole-heartedly, and without qualifications.

I have known Millard Meiss as a professional colleague for more than fifteen years. His accomplished record as a scholar, shown by a notable series of publications, clearly indicates that he possesses in a high degree those qualities of analytical judgment and artistic perception that are required by this position. He has the ability to discern important problems, and the literary capacity to present his ideas effectively. In addition to building an eminent record as a teacher at Columbia and Harvard Universities, he has ably participated in the activities of various national and international art organizations, so that he is keenly aware of the practical issues which confront our profession.

From my own observations, and from the remarks made by Dr. Oppenheimer in a recent article, I understand that one of the problems which has to be faced by all members of The Institute for Advanced Study is that the very freedom from normal academic duties, which makes these positions desirable, can also become a danger, even for a mature scholar. In my opinion, Millard Meiss has clearly shown that he possesses those qualities of discipline and self-control that would avoid any difficulties in this direction.

I believe that appointing Millard Meiss to this position in The Institute for Advanced Study would result in a continuing and productive enrichment of art historical scholarship, fully in keeping with the high tradition which it now enjoys.

With best personal regards,

Sincerely,

/s/ Franklin Biebel

Franklin M. Biebel
Director

FMB/b

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November 2, 1975

Office of the Director
School of Historical Studies
The Institute for Advanced Study
Princeton, New Jersey 08540

Dear Friends,

Several years ago your journal agreed to the publication in offprint form, by Bobbs-Merrill Publishing, of the article(s) listed on the attached sheet. All of us who were originally associated with this project were very disappointed when Bobbs-Merrill decided not to go ahead with publication, but I'm pleased to be able to report that Garland Publishing of New York has recently arranged to take over the project and to publish the articles in the Spring of 1976. They will be publishing the articles not only in offprint format for classroom use, but also in hardback book form organized topically by me. Hardback publication will underwrite some of the costs of doing the offprints and thereby make our original project possible. The hardbacks will be sold as a 10 to 12 volume collection to libraries; the first printing will be 250 copies.

I trust that you agree with me that both of these forms of publication will provide an invaluable resource to students of art history and that you will sign the enclosed contract and return it in the envelope provided to Garland as soon as possible. The second copy is for your files.

Sincerely,

H.W. Janson

H.W. Janson,
Professor of Fine Arts

*signed by CK & returned
11/4/75*



Garland Publishing, Inc.

545 Madison Avenue, New York, N.Y. 10022

Telephone (212) 935-1571

November 2, 1975

Office of the Director
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Princeton, New Jersey 08540

Dear **Friends,**

The following will set forth the terms of our agreement covering the reprinting by Garland Publishing, Inc., of the articles listed on the attached sheet(s) from

ESSAYS IN HONOR OF ERWIN PANOFSKY, Millard Meiss, (ed.)

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If the foregoing is acceptable, please sign and return the original copy of this letter. The second copy is for your files.

Sincerely,

A handwritten signature in cursive script, appearing to read "Ralph Carlson".

Ralph Carlson
Editor

ACCEPTED AND APPROVED

Date November 4, 1975

THE INSTITUTE FOR ADVANCED STUDY

from DE ARTIBUS OPUSCULA XL, ESSAYS IN HONOR OF ERWIN PANOFSKY,
Millard Meiss, (ed.), 1961:

Janson, H.W., "'The Image Made by Chance' in Renaissance Thought,"
pp. 254-266.

van Gelder, J.G., "Two Aspects of the Dutch Baroque: Reason and
Emotion," pp. 445ff.

Wittkower, Rudolf, "The Vicissitudes of a Dynastic Monument:
Bernini's Equestrian Statue of Louis XIV," pp. 497-531.

Ettinghausen, Richard, "The Emperor's Choice," pp. 98-120

Meiss Pubs

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PRINCETON, NEW JERSEY

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8 November 1961

Memorandum to Mr. Morgan:

Today Dr. Oppenheimer signed a memorandum of agreement with New York University Press for the publication of THE PAINTINGS OF THE LIFE OF ST. FRANCIS IN ASSISI, by Millard Meiss and Leonetto Tintori. The Institute undertakes to pay costs, presently estimated to be \$6,535., for the manufacture of 1500 copies. Royalty payments to the Institute are to be one-half of the first \$5,000, and three-quarters thereafter.

Verna Hobson

MARJORIE HOPE NICOLSON

No historian of art, and certainly not the writer of these words, is competent to evaluate the scholarly accomplishments of Marjorie Hope Nicolson, nor would such an evaluation be necessary. For many years she has been regarded by her colleagues, in the same and allied fields, as one of the most eminent living historians of Renaissance and post-Renaissance culture. She has been not only a productive scholar but a great teacher, a dean of Smith College for twelve years, and an Editor of the Journal of the History of Ideas. The origin of her dozen or more honorary degrees might be attributed by some to surprise and pleasure at such extraordinary capacity in a woman, but no one would ascribe such a motive to Princeton University, which gave her, in addition, an exceptional role in the celebration of its Bicentennial in 1946.

It is perhaps only an accident that Professor Nicolson was not invited years ago to join our faculty. It is now not quite too late to hope to have her here for two or three years. She retires from her chair at Columbia University this June, and she might welcome an opportunity to work quietly at the Institute in Princeton.

In addition to her excellence as a scholar there are two reasons why the presence of Professor Nicolson at the Institute may be regarded as highly desirable. She has devoted herself to literature which, in the English-speaking world, has been the central art since the fifteenth century, and which is not cultivated by any member of the present faculty of the School of Historical Studies. In the second place, she has been primarily concerned with literature as a carrier or creator of ideas. Her work is relevant to

-2-

that of the Institute as a whole because of her long standing interest in the effect of science upon literature and the literary imagination. The titles of several of her books, which are listed below, suggest the direction of her thought. In this sphere she has, I believe, no peer anywhere in the world.

The Art of Description, 1926
Conway Letters, 1930
The Microscope and English Imagination, 1935
A World in the Moon, 1937
Newton Demands the Muse, 1946
Voyages to the Moon, 1948
The Breaking of the Circle, 1950
Science and Imagination, 1956
Mountain gloom and mountain glory. The Development
of the aesthetics of the infinite, 1959

Millard Meiss

Dec. 1975

The Painter's Choice, by Prof. Millard Meiss

to be published by Harper & Row.

Scheduled publication date: Sept. 1976