

Fac Meiss

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

October 22, 1957

Dr. Robert Oppenheimer
Institute for Advanced Study

Dear Robert:

Many thanks for your kindness in informing me about the impending epiphany of Professor Meiss on July 1, 1958. He had already imparted to me what he characteristically called the "bad news" at dinner on Sunday night. Needless to say, I am overjoyed to spend as many of my declining years as possible in close association with one whom I consider the very best man in the field and from whom I can learn much. I was particularly delighted to see how keenly the Meisses themselves are looking forward to their new phase of life.

Yours as ever,

Erwin

Erwin Panofsky

EP:wfk

21 October 1957

Memorandum to Professor Panofsky
Mr. Morgan

Professor Weiss informed me this morning, by telephone, that he accepts his professorship here as of July 1, 1958, and expects to be in residence next autumn.

Robert Oppenheimer

Family

MILLARD MEISS

Professor of the History of Art, Harvard University

Career: Born 1904. A.B., Princeton, 1928; A.M., New York University, 1931; Ph. D., ibidem, 1933. Instructor, assistant professor and full professor, Columbia University, 1934-1954. Member, Institute for Advanced Study, 1939-40. Member, Mediaeval Academy of America and Academy of Arts and Sciences. Editor, Art Bulletin, 1940-42. Chairman of the American Committee on the Restoration of Italian Monuments, 1945 ff. Recipient of the Haskins Medal (Mediaeval Academy of America), 1952.

Principal Publications:

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 (Bellini, 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).

me

29 May 1957

Dear Professor Meiss:

It is with pleasure that I can write to you that the Trustees of the Institute have agreed to advance the age of retirement for members of the Faculty to the June 30th following their 70th birthday.

When you are next in Princeton, I should be glad to discuss with you the financial provisions for retirement, which may prove slightly more generous and flexible than those described by me in my letter of appointment.

Very sincerely,

Robert Oppenheimer

Professor Millard Meiss
Fogg Art Museum
Harvard University
Cambridge, Massachusetts

Fac Meiss

FOR RELEASE 9 P.M., THURSDAY, MAY 30, 1957.

The Institute for Advanced Study announces the appointment of four new members to its Faculty: Dr. Armand Borel, Professor of Mathematics at the Federal Institute of Technology of Zürich; Dr. Bengt Strömgren, Director of the Yerkes, McDonald and Royal Copenhagen Observatories, and Sewell Avery Distinguished Service Professor at the University of Chicago; and Dr. André Weil, Professor of Mathematics at the University of Chicago, have been named Professors in the School of Mathematics. Dr. Millard Meiss, Professor of Fine Arts in the William Hayes Fogg Art Museum at Harvard University, has been named Professor in the School of Historical Studies.

The Institute for Advanced Study
Princeton, New Jersey

Meiss

Professor Millard Meiss is not a stranger to the Institute; he was a member during the academic year of 1939-40. Born in Cincinnati in 1904, he worked for two years in an architect's studio before starting his studies at Princeton University from which he graduated in 1928. His graduate work

in the history of art was carried through at Harvard and later at New York University where he took his Ph.D. in 1933. From 1934 to 1954 he taught at Columbia University, where starting as an instructor he was duly promoted to the rank of full professor and elected a member of the American Academy of Arts and Sciences.

In 1953, he was simultaneously called to New York University and Harvard University. Harvard offered him a professorship with the understanding that his activities would be devoted to advanced instruction as well as to the supervision of the Department of Paintings of the Fogg Museum, and that he would be free to take a leave of absence for travel and research in every second semester. This is the position he accepted and now holds. He is married and has two children (a son and a daughter) both of whom hold doctor's degrees in medicine, his wife being a Ph.D. in psychology.

The principal academic teacher of Millard Meiss was Richard Offner, at New York University, of whom it has been said that "he developed connoisseurship in the field of Italian primitives into the closest possible approximation to an exact science." With him Millard Meiss shares that un-failing perceptiveness for style and quality which is the prerequisite of connoisseurship: it can be cultivated, but not acquired. Unlike his teacher, however, Dr. Meiss did not restrict his interests to Italy; throughout his career he devoted equal attention to the history of French, Spanish, and Early Netherlandish art (see the bibliography). His forthcoming book on French book-illumination will be the first comprehensive survey of a problem which, by its very nature, would be accessible only to a scholar whose horizon is not limited by the Alps: the problem of the interaction between Italian and Northern art in the 14th and 15th centuries. Nor does Millard Meiss consider connoisseurship--that is, the study of works of art with regard

to author, provenance, date, condition, and quality--as an end in itself. A historian and linguist as well as a critic, he is accustomed to interpreting works of art as documents of civilization in addition to attributing, analyzing, or even discovering them. His book Painting in Florence and Siena after the Black Death (Princeton University Press, 1951), for which the Mediaeval Academy of America awarded him the Haskins Medal in 1951, is one of the few successful attempts at establishing a tangible and demonstrable connection between a change of style (previously dismissed as a mere "decline") and antecedent developments in social, economic, literary, and religious life.

All the writings of Millard Meiss are characterized by a rare combination of precision and imaginativeness, reflected in an unusually concise yet vivid manner of presentation. One case may be singled out for the sake of illustrating his method. During the war years he had concluded--by skilfully co-ordinating stylistic, iconographic, and documentary evidence--that three hitherto unrelated pictures by the great Early Renaissance painter Piero della Francesca had originally formed part of a dismembered polyptych two panels of which were missing. As a result of this hypothesis, Millard Meiss predicted (a) that one of the panels preserved (in the National Gallery at London, but inaccessible at that time) would show, if X-rayed and cleaned, a segment of architecture, foreshortened at a certain angle, where only an indistinct surface was visible in the photograph; and (b) that one of the two missing panels, if rediscovered, would measure 53 1/2 x 23 inches, that its top would be semicircular in shape, and that it would show a portrait of St. Augustine in full length. Within a few years, the foreshortened segment of architecture in the London panel was made visible, and a portrait of St. Augustine exactly answering to the specifications of Dr. Meiss was found in a private collection in Portugal where it had been hidden, unrecognized, for many years.

-4-

In the report of the Faculty-Trustee Study Committee it was pointed out (p.8) that the history of European art maintains in some respects a central position similar to, though on a much smaller scale, Greek archaeology. Professor Millard Meiss, who happily combines Americanism with international reputation, would be eminently suitable to continue what in a modest sense might be called a "school" of art history; for he, too, would attract both American and foreign students of art and encourage them to seek membership at the Institute. It is true, his unassuming nature and his devotion to study have prevented him from seeking the limelight; but he has never refused to shoulder any professional task, however arduous, imposed upon him by the confidence of his colleagues or by his own scholarly conscience. After the war he served as chairman of the American Committee on the Restoration of Italian Monuments. He still is one of the United States representatives on the Comité International Permanent d'Histoire de l'Art. He very nearly sacrificed three years of his life (1940-1942) as editor-in-chief of the Art Bulletin, which at the time had reached an almost hopeless crisis and which was developed during his incumbency into the leading art-historical periodical in the world. While one could name several art historians and art critics more widely known to the general public, it would be hard to find one more deeply respected by the community of scholars at home and abroad. There is, in fact, about Millard Meiss' life and character the same fundamental rightness which is reflected in his scholarly work. Combining courage and rectitude with poise and kindness, he is what the French seventeenth century would have called an honnête homme.

Fac Meiss

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

Dear Mr Oppenheimer -

At that moment we
appreciated especially your hospitality.
As predicted, no interest
in the purchase of either Ten Broeck
or Menitt. Thank you nevertheless
for your proposals. We are
negotiating for a piece of land
on the margin of town.
I shall write Minot Morgan when
my assistant, now ill, returns

to work.

Sincerely,

Millard Meiss

15 February 1957

Memorandum to the Trustees of the Institute:

It is a pleasure to tell you that Professor Millard Meiss has accepted the chair that we have offered him. He writes that in consideration for his colleagues at Harvard, he would like, within fairly wide limits, to adjust the time at which he comes to Princeton to coincide with the arrival of his successor in Cambridge. The limits that he sets run from the present to January 1, 1959; it is my impression that he hopes to be in residence here in the autumn of 1958, but not before then.

We have reason to be pleased that he is coming.

Robert Oppenheimer

Copy to: Dr. Fulton
Mr. Galpin
Mr. Garrison
Gen. Greenbaum
Mr. Hochschild
Sen. Lehman
Mr. Leidesdorf
Mr. Lewis
Mr. Linder
Mr. Maass
Mr. Mitchell
Mr. Rosenwald
Mr. Schaap
Adm. Strauss
Prof. Veblen

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CAMBRIDGE 38, MASSACHUSETTS

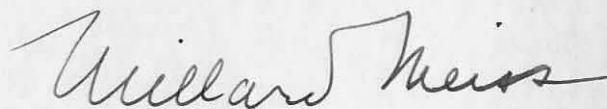
February 5, 1957

Professor Robert Oppenheimer
Director
The Institute for Advanced Study
Princeton, New Jersey

Dear Professor Oppenheimer:

I write to acknowledge your letter, which I found here several days ago on my return from a trip to the Middle West and which has made a deep impression on me. I shall talk with my colleagues and with the Dean, and I hope to be able to reply to your invitation shortly after the middle of the month.

Very truly yours,

A handwritten signature in cursive script that reads "Millard Meiss". The signature is fluid and elegant, with a prominent initial "M".

Millard Meiss
Professor of Fine Arts

fpm

THE INSTITUTE FOR ADVANCED STUDY

PRINCETON, NEW JERSEY

February 4, 1957

Professor Millard Meiss
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

Dear Millard:

This is only a brief postscript to my letter of February 1. Both the Director and I had occasion to discuss point 3 with Rens Lee over the week-end (in fact, he himself wanted to know how matters stood); and, as was to be expected, he is prepared to go to any length to make the agreement concerning your office as stable as anything can be in this atomic world.

As to the method of doing this, it was agreed that Rens will speak to someone high up within the administration, so as to give the whole thing official sanction, as it were, and then write a formal letter to the Director the content of which will ~~then~~ be communicated to you. About the outcome there is no doubt. I am writing today only because it may take some time for Rens to get hold of a suitable dignitary, all the more so as, as you know, Princeton has at the present either two presidents or no president at all, since one is on the way out and the other not yet in. We only wanted to keep you informed of the fact that all the steps that will lead to a satisfactory answer to point 3 have been taken and that the result will be made known to you as soon as possible.

In the meantime, and with all imaginable good wishes, I am,

Yours as ever,

Erwin Panofsky

EP:wfk

Meiss

18 February 1957

Dear Dean Brown:

Thank you very much for your letter of February 6th. I was most grateful for your assurances that Professor Meiss, if he were to come to the Institute, would be welcome in McCormick Hall. I transmitted a copy of your letter to Professor Meiss, and I am glad to tell you that I have recently heard from him that he will accept our invitation. He will probably come to Princeton late in 1958. I believe that his coming will contribute to the continued, and much valued, collaboration between the University and the Institute.

Very sincerely,

Robert Oppenheimer

Dean J. Douglas Brown
Princeton University
Princeton, New Jersey

Copy to Professor Rensselaer W. Lee

Meiss

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

February 13, 1957

Professor Robert Oppenheimer
Director
The Institute for Advanced Study
Princeton, New Jersey

Dear Professor Oppenheimer:

With great pleasure, and with a sense of obligation to scholars in my field, I accept your invitation to become a professor in the Institute for Advanced Study. I am sensible ~~of~~ the high honor, deriving from the eminence of the Institute's faculty and in particular of Professor Panofsky, possessor of the richest mind ever to devote itself to the history of art. That this incomparable man, who has given new meaning to the history of art and indeed to all of the humanities, should happen to be an old friend and a former teacher does not diminish the depth of my pleasure and satisfaction. I can only hope that some day I will be judged to have ~~approximated~~ ^{approached} distantly his devotion to our beloved discipline.

I discussed my decision with Dean Bundy yesterday, expressing to him, as previously to my colleagues in the Fogg Museum, my wish that the time of my withdrawal within a period beginning this spring and ending in January 1959 be determined by the arrival in Cambridge of my successor. I leave my present position with a strong sense of loyalty to Harvard, and I felt I wanted to offer my colleagues this flexibility. I have been very glad therefore to learn from Professor Panofsky that the Institute has been willing to grant it to me. Actually, there seems little if any likelihood that I shall be free to come to Princeton before the fall of 1958.

For several years I have participated in preliminary planning for an institute that the University will, we hope, establish in Italy in the villa that is to be acquired on Bernard Berenson's death. Because of the scholarly possibilities suggested by such an institute and my own advocacy of it, and because also my own work may then be again centered in Tuscany, I should be seriously tempted to spend a term, or even perhaps a year or two, there if Harvard should invite me to do so. My understanding of the nature of the Institute for Advanced Study leads me, I hope correctly, to suppose that a temporary and limited absence from Princeton for such a purpose would not be regarded as inconsistent with a professor's obligations.


My wife and I will probably come to Princeton very soon to begin to look for a house, or for land on which to build one. I hope you will then

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

allow me to ask you, or your delegate for such matters, a few questions about the land owned by the Institute that can be made available to the faculty.

I cannot end this letter, Professor Oppenheimer, without saying how much I have valued your clarification of the Institute's policies and practices, your continued helpfulness in practical matters, and above all your very warm welcome.

Faithfully yours,

A handwritten signature in cursive script that reads "Millard Meiss". The signature is written in dark ink and is positioned to the right of the typed name.

Millard Meiss
Professor of Fine Arts
Curator of Paintings

fpm

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

SCHOOL OF HISTORICAL STUDIES

February 1, 1957

Professor Millard Meiss
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

Dear Millard:

Many thanks for your letter of January 27, which (apart from point 4, which I can answer on my own hook) I discussed at once with the Director--with results which, I hope, will appear as satisfactory to you as they do to me.

I. As far as the time of the beginning of your appointment (if you take it) is concerned, the answer is simple: from our point of view, the sooner the better, but entirely at your own convenience. Whichever year would be convenient for you, the formal beginning would naturally be fixed as either July 1, which is the beginning of our fiscal year, or January 1, which is the beginning of the calendar year and half-way into our fiscal year.

II. You can be assured of as much secretarial assistance and of the kind of secretarial assistance which you may need, provided only, of course, that a suitable person can be found. My own experience has shown that such is mostly the case.

III. This is the one point which is evidently not entirely within our control. But the Director will try, as soon as possible, to extract a letter from Rensselaer Lee (or, if necessary, from someone else at the University) assuring you of an office in McCormick Hall or in whichever building may take its place, regardless of Rens's personal incumbency as chairman of the department. As soon as this point has been settled, you will be notified at once.

IV. As to slides, I assume that you would follow the same procedure as I always have done without ever encountering any difficulties, namely, as follows. Whenever I give a course at New York University, the very efficient slide department of New York University takes care of the slides, and the same is true whenever I give a course for Princeton University. Whenever I need slides for single lectures given elsewhere, these slides are made by the Princeton slide department and paid for by the Institute out of its operating funds. This operating fund can, naturally, be used also for supplementary slides (such, for example, as have to be made for a New York University course from books available only in Princeton). The slide department of Princeton University is not only prepared but, on the basis of a written agreement on the presidential level, obliged to lend slides to Institute members (except, of course, in the very rare case that an individual slide should be needed for an individual day by an individual member of the Department of Art and Archaeology). I must say that in this respect things have always been worked out very smoothly.

V. Concerning leaves of absence, I can report the following. Leaves of absence without pay are granted only if some other institution--let us say, Oxford University when asking someone to take the Eastman Professorship, or Harvard University when asking someone to be the Charles Eliot Norton Professor of Poetry--enlists the services of an Institute professor, in which case the Institute naturally expects this other institution to compensate the invitee. The case which you have in mind--which is analogous to the stay of an archaeologist or epigrapher in Greece--would not come under the head of "leave" at all. In other words, if you felt it necessary to spend a term in France or England over and above the vacation, you would simply continue to receive your salary from the Institute because in this case your absence would be considered, as it should be considered, as an integral part of your personal research, that is to say, of your official duties as a professor of the Institute. In cases like these it is, therefore, not a matter of a leave but simply of an agreement between the individual member and the Director to the effect that the individual member will be excused from being in residence for the period in question.

As you see, dear Millard, all points raised by you can be settled right away in what should be a satisfactory manner with the single exception of point 3, over which, as I mentioned before, the Institute has no control. But I hope that even this point can be settled to your satisfaction within a very short time.

So we all still hope for the best, and we--that is to say, Dora and I--add our warmest greetings to you and Mig.

Yours as ever,

Pan.

Erwin Panofsky

EP:wfk

Meiss
fac.

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

OFFICE OF THE DIRECTOR

23 January 1957

Dear Professor Meiss:

It is a pleasure, and indeed a great honor, to offer you a Professorship in the School of Historical Studies at the Institute for Advanced Study. In so doing, I also express the earnest desires of your colleagues on the Institute's Faculty, and the cordial hopes of its Trustees.

Ma G

You know the Institute well enough through your earlier visit and your talks with Professor Panofsky to make any extended description in this letter inappropriate. A Professor's duties at the Institute involve, in the first instance, only the prosecution of his own work, with such collaboration with colleagues here and throughout the world as may be fruitful. Apart from this, as a member of the Faculty, we would ask you to assist in the selection of members in the School of Historical Studies, and in the consideration of all additions to the Faculty, and all appointments with long term at the Institute. Although we regard these duties as a matter of conscience, they are not in fact very arduous. They do make it desirable that the Faculty be in Princeton for a good part of our two terms, running from about October first to mid-December, and from about mid-January to early April. Where the course of a man's work or other compelling reasons make residence in Princeton inappropriate, we have found it possible to grant a leave of absence.

Ma G

As a Professor at the Institute, your salary would be \$18,000 a year. You would have available a fund for a scholarly assistant; should you not require such assistance, the money so budgeted may be used by you as a grant for a member in whose work you are interested. Members of the Faculty have an allowance of a thousand dollars a year for travel for professional purposes; this is cumulative up to a total of \$3,000. At present, the age of retirement for an active professorship--as a Professor Emeritus you would be a permanent member of the Institute and have continuing support for your work--is sixty-eight. At present, also, we follow the usual practice of contributing five per cent of your salary per annum to the purchase of a T.I.A.A. policy, provided you are willing to contribute an equal amount. These matters having to do with retirement and pension are now under study by the Trustees; but any change that they may make will not be unfavorable for members of the Faculty.

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THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

It is my hope, and it is shared by those who have participated
in this invitation, and above all by those who best know you, that you
will find this Institute and this position a good base for your future
work and life; and that we may help to contribute to their fulfillment.

Very sincerely,

Robert Oppenheimer

Professor Millard Meiss
Fogg Art Museum
Harvard University
Cambridge, Massachusetts

COPY

PRINCETON UNIVERSITY

PRINCETON, NEW JERSEY

Dean of the Faculty
J. DOUGLAS BROWN

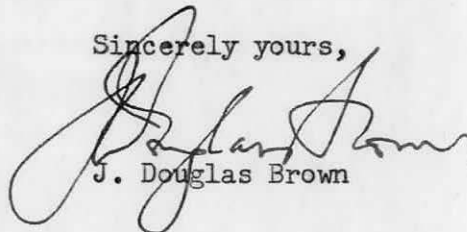
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copy to Meiss 9 Feb 57

February 6, 1957

Dear Dr. Oppenheimer:

Professor Rensselaer W. Lee, Chairman of our Department of Art and Archaeology, has informed me that The Institute for Advanced Study wishes to invite Professor Millard Meiss of Harvard University to join the faculty of the Institute as Professor of the History of Art. He has also told me that Professor Meiss's coming to the Institute would be highly beneficial to graduate studies in the history of art at the University and that, if he came, he would need an office in McCormick Hall in order properly to carry on his research. On behalf of the Administration of Princeton University I am writing to tell you that Professor Meiss can count on having an office in McCormick Hall. The members of the Department of Art and Archaeology will make such adjustment as may be necessary to provide him with an office.

Sincerely yours,



J. Douglas Brown

Dr. Robert Oppenheimer
Institute for Advanced Study
Princeton, New Jersey

JDB/p

Meiss

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W. P. MARSHALL, PRESIDENT

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

sent 2/15/57

Professor Millard Meiss
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

Hosanna.

Robert Oppenheimer

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

OFFICE OF THE DIRECTOR

17 December 1956

Memorandum to the Trustees of the Institute for Advanced Study:

This memorandum concerns two historians of art: Professor Millard Meiss of Harvard, who is unanimously recommended by the Faculty of the Institute for a professorship in the School of Historical Studies, and Professor Erwin Panofsky of the Institute, whose active professorship is scheduled, according to our rules for retirement, to terminate in 1960, when he will have reached his 68th birthday. Formally, the two matters are quite distinct; substantively, they are related.

1. The origin of the consideration of Professor Meiss for an appointment on our Faculty is described in the following minute from the meeting of the School of Historical Studies of November 12th, 1956:

"In view of Professor Panofsky's retirement in the comparatively near future, the Director made a statement regarding the problem of continuity: 'In connection with the work of the Faculty-Trustee Committee, we had occasion to notice how often in the past work in the School of Humanistic Studies and in the School of Economics and Politics had been initiated and then terminated. We know that we cannot in all instances continue even the most successful work; but we have come to the conclusion that we should try. I was thus led to speak to Professor Panofsky about the possibility of finding a successor who would in some sense continue the tradition established by him and who was also in every way a proper candidate for a professorship here. It was my hope that this appointment could be made before Professor Panofsky's retirement. In general I think this a wise policy. Professor Panofsky suggested three possible candidates, all of whom seemed excellent. The first on his list has indicated a willingness to receive our invitation.'

"Professor Panofsky then gave a brief recapitulation of his views on Professor Millard Meiss of Harvard University. Thereupon Professor Kantorowicz moved that the School recommend Professor Meiss to the Faculty as a professor in the School of Historical Studies. This motion, seconded by Professor Cherniss, was unanimously approved."

- 2 -

Prior to this meeting, there had been discussions not only between Professor Panofsky and me, but with all members of the School.

The School presented the nomination, together with the documentation appended to this memorandum, to a meeting of the Faculty of the Institute on November 29th. The relevant minute of that meeting follows:

"The Director stressed the importance of continuity in branches of knowledge which had been developed by the School of Historical Studies, mentioning in this connection that Professor Panofsky was to retire three years from now. Thereupon the School of Historical Studies placed the name of Millard Meiss in nomination. Professor Montgomery suggested that the same procedure be followed in the School of Mathematics. The Director pointed out that the danger of a discipline disappearing from the Institute did not exist in mathematics or physics to the same extent as it did in the School of Historical Studies. After a brief discussion of analogies and differences in the two Schools, Professor Kantorowicz presented the report on Millard Meiss. According to custom this report, before approval by the Faculty, lies over for at least two weeks. Professor Cherniss recalled that the name of Professor Meiss had figured prominently on the list of possible appointments drafted by the School of Historical Studies in 1953, actually at a time when Professor Meiss had not yet accepted the appointment to Harvard. Professor Cherniss emphasized that the School of Historical Studies in nominating Professor Meiss had not made up its mind rapidly. At the suggestion of Professor Pais, Professor Panofsky briefly recapitulated the qualities of Professor Meiss."

On December 14th the Faculty convened again, and unanimously approved the recommendation of Professor Meiss. This question is therefore now before the Trustees. The Chairman of the Board has indicated his willingness to see this acted on by letter ballot. As a practical matter, however, it is so closely related to a consideration of Professor Panofsky's situation that it could well be considered along with that situation at a meeting of the Executive Committee which we are trying to call in January.

2. Immediately after the Faculty meeting of December 14th, Professor Panofsky called on me. Within the last few days, he had had a long talk with President Pusey of Harvard. President Pusey had invited

- 3 -

him to accept one of the few University Professorships at Harvard, asking him to take up the appointment next year, and urging him to respond to the invitation before the end of January. The Professorship, like ours, pays a salary of \$18,000 a year; unlike ours, it terminates not at the age of 68 but at the age of 72.

On retirement from the Institute Faculty, Professor Panofsky would receive a pension, based on his and our contributions to T.I.A.A., of just about \$6,000--the minimum pension voted by the Institute Trustees for its professors. He will also receive Social Security benefits which, if his wife survives, aggregate \$1,953 a year, but would be available to him only in those years in which he failed to earn income in excess of \$1,200.

Professor Panofsky indicated to me that on grounds of loyalty to the Institute, and in the interests of his own work and well being, he would much prefer to remain at the Institute, and not to accept the Harvard invitation. On purely mercenary grounds, he found this involved a great sacrifice--something like \$12,000 a year for four years. He asked whether the Institute could take steps in part to make this up to him, should he stay. He indicated that in the absence of such measures, mercenary considerations would probably lead him to leave. He also indicated that, in his view, were he to go to Harvard, Meiss would probably elect to stay there. He said that if he could look forward to a pension of \$10,000 a year he would certainly stay at the Institute. I undertook to lay this matter before the Trustees, and to let Professor Panofsky know the outcome when they had reached a decision.

3. It seems to me that the Meiss-Panofsky gambit raises questions of some gravity. If we lose Meiss and Panofsky to Harvard it will be a real blow to the work of the Institute in one of the fields in which we have done most to promote high scholarship. I do not mean that it would be impossible to attract a suitable professor--there are certainly one or two candidates--but the prospects of success are far from sure. It would also, I think, be a blow to the Institute to lose one of its great scholars to another institution; and in academic circles it would clearly indicate the inadequacy of the provision that we make for our retiring professors. The provision does seem to me inadequate. For a man accustomed to living on a salary of \$18,000 a year, \$6,000 a year is an inadequate pension. I believe the figures which are regarded as acceptable lie between sixty and seventy percent. \$10,000 as a pension, supplemented either by a man's earnings or by Social Security benefits, would seem to me an acceptable minimum.

- 4 -

The Trustees may not wish to adopt a uniform and binding policy in these matters. In fact, in the case of men coming to us very late in their careers, we cannot and do not assume any such responsibilities. In the case of men coming relatively early, the pensions accumulated through contributions to T.I.A.A. are adequate. Professor Panofsky's situation is intermediate. But it seems to me that the urgent predicament in which we now find ourselves indicates a broader decision than in the case of Panofsky alone.

Robert Oppenheimer

attachments

MILLARD MEISS

During the existence of the School of Historical Studies it has happened several times that after the "demise" (death or retirement) of a professor the branch of knowledge represented by him has been discontinued. Those occurrences were not the result of deliberate policy on the part of the School. A discipline went out of existence because no suitable successor was immediately available, or the tradition was interrupted because the remaining members of the School, lacking the counsel of the qualified representative of that field, found it difficult to come to a decision.

At the present time, there is general agreement among the members of the School of Historical Studies that the discipline of History of Art should not succumb to a similar fate. On the contrary, art history, owing to the great number of points of contact with practically all other branches of knowledge represented in the School of Historical Studies, should be continued under all circumstances after the retirement of the present incumbent of that professorship.

The Director, therefore, suggested to Professor Erwin Panofsky, who will reach the age of retirement in three years, that he himself compose a list of names of scholars suitable to replace him. Three names were mentioned--primo loco that of Professor MILLARD MEISS, of Harvard University, whom the School of Historical Studies herewith nominates for a professorship.

Professor Millard Meiss is not a stranger to the Institute; he was a member during the academic year of 1939-40. Born in Cincinnati in 1904, he worked for two years in an architect's studio before starting his studies at Princeton University from which he graduated in 1928. His graduate work

-2-

in the history of art was carried through at Harvard and later at New York University where he took his Ph.D. in 1933. From 1934 to 1954 he taught at Columbia University, where starting as an instructor he was duly promoted to the rank of full professor and elected a member of the American Academy of Arts and Sciences.

In 1953, he was simultaneously called to New York University and Harvard University. Harvard offered him a professorship with the understanding that his activities would be devoted to advanced instruction as well as to the supervision of the Department of Paintings of the Fogg Museum, and that he would be free to take a leave of absence for travel and research in every second semester. This is the position he accepted and now holds. He is married and has two children (a son and a daughter) both of whom hold doctor's degrees in medicine, his wife being a Ph.D. in psychology.

The principal academic teacher of Millard Meiss was Richard Offner, at New York University, of whom it has been said that "he developed connoisseurship in the field of Italian primitives into the closest possible approximation to an exact science." With him Millard Meiss shares that un-failing perceptiveness for style and quality which is the prerequisite of connoisseurship: it can be cultivated, but not acquired. Unlike his teacher, however, Dr. Meiss did not restrict his interests to Italy; throughout his career he devoted equal attention to the history of French, Spanish, and Early Netherlandish art (see the bibliography). His forthcoming book on French book-illumination will be the first comprehensive survey of a problem which, by its very nature, would be accessible only to a scholar whose horizon is not limited by the Alps: the problem of the interaction between Italian and Northern art in the 14th and 15th centuries. Nor does Millard Meiss consider connoisseurship--that is, the study of works of art with regard

to author, provenance, date, condition, and quality--as an end in itself. A historian and linguist as well as a critic, he is accustomed to interpreting works of art as documents of civilization in addition to attributing, analyzing, or even discovering them. His book Painting in Florence and Siena after the Black Death (Princeton University Press, 1951), for which the Mediaeval Academy of America awarded him the Haskins Medal in 1951, is one of the few successful attempts at establishing a tangible and demonstrable connection between a change of style (previously dismissed as a mere "decline") and antecedent developments in social, economic, literary, and religious life.

All the writings of Millard Meiss are characterized by a rare combination of precision and imaginativeness, reflected in an unusually concise yet vivid manner of presentation. One case may be singled out for the sake of illustrating his method. During the war years he had concluded--by skilfully co-ordinating stylistic, iconographic, and documentary evidence--that three hitherto unrelated pictures by the great Early Renaissance painter Piero della Francesca had originally formed part of a dismembered polyptych two panels of which were missing. As a result of this hypothesis, Millard Meiss predicted (a) that one of the panels preserved (in the National Gallery at London, but inaccessible at that time) would show, if X-rayed and cleaned, a segment of architecture, foreshortened at a certain angle, where only an indistinct surface was visible in the photograph; and (b) that one of the two missing panels, if rediscovered, would measure 53 1/2 x 23 inches, that its top would be semicircular in shape, and that it would show a portrait of St. Augustine in full length. Within a few years, the foreshortened segment of architecture in the London panel was made visible, and a portrait of St. Augustine exactly answering to the specifications of Dr. Meiss was found in a private collection in Portugal where it had been hidden, unrecognized, for many years.

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In the report of the Faculty-Trustee Study Committee it was pointed out (p.8) that the history of European art maintains in some respects a central position similar to, though on a much smaller scale, Greek archaeology. Professor Millard Meiss, who happily combines Americanism with international reputation, would be eminently suitable to continue what in a modest sense might be called a "school" of art history; for he, too, would attract both American and foreign students of art and encourage them to seek membership at the Institute. It is true, his unassuming nature and his devotion to study have prevented him from seeking the limelight; but he has never refused to shoulder any professional task, however arduous, imposed upon him by the confidence of his colleagues or by his own scholarly conscience. After the war he served as chairman of the American Committee on the Restoration of Italian Monuments. He still is one of the United States representatives on the Comité International Permanent d'Histoire de l'Art. He very nearly sacrificed three years of his life (1940-1942) as editor-in-chief of the Art Bulletin, which at the time had reached an almost hopeless crisis and which was developed during his incumbency into the leading art-historical periodical in the world. While one could name several art historians and art critics more widely known to the general public, it would be hard to find one more deeply respected by the community of scholars at home and abroad. There is, in fact, about Millard Meiss' life and character the same fundamental rightness which is reflected in his scholarly work. Combining courage and rectitude with poise and kindness, he is what the French seventeenth century would have called an honnête homme.

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The procedure of the School of Historical Studies in nominating Dr. Meiss at this juncture may require a comment. Customarily, it is true, the motto Le mort saisit le vif would be valid also for professorial appointments, whereas in this case the idea would prevail that "the quick seizes the quick." Since Professor Panofsky has another three years to go, the new appointment would result in a temporary overlap of two representatives in the same field. Far from being harmful, this overlap would secure the continuity of tradition most effectively, not to mention the fact that the working together of two scholars in the same field would be a stimulus for both. There is another reason, however, for prompt action. At present there is a good chance that Professor Meiss will accept our invitation, whereas the same might not be true a year or two from now. It is commonly known that Dr. Bernard Berenson, in Florence, intends to bequeath his Florentine estate, Villa I Tatti, to Harvard University. In the event of such a bequest it will almost certainly fall to Professor Meiss to preside over this new acquisition of Harvard University. If Professor Meiss should once have established himself in Florence, the chances of luring him back to Princeton soon would surely be diminished. For this additional reason the School of Historical Studies feels that this is the proper time to appoint Professor Millard Meiss to a professorship in the Institute.

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).

YALE UNIVERSITY
Department of the History of Art
New Haven, Connecticut

Dec. 5, 1956

Dear Pan:

Please pardon the delay in answering your letter of November 13. In spite of football games, Thanksgiving, etc. I have had to keep to my schedule which is very heavy at this time of the year. It seems to be the Medieval section of our survey course and it has kept me busy.

I am, of course, delighted and should say complimented to be asked to write about Millard Meiss's qualifications. I presume that his academic record is well known to your faculty and I shall, therefore, not go into these details. I have known Millard for more than fifteen years and have the highest regard and affection for him. Although I have never been associated with him directly in a scholarly project, I have served on numerous committees with him. His mind is always keen, alert and quick to seize the significant features of a problem, and his final judgment is always equally weighed and tested against all available evidence. These same qualities mark his scholarship as is amply demonstrated by his publications. Certainly among American scholars he enjoys an outstanding position, and this is true abroad as well as in this country, although I believe that his impatience with careless and inept publishers may have created some tension now and then. It would seem somewhat futile to ring further changes on this same theme. It is obvious that I have the highest opinion of Millard as a scholar and as a person, and if it were at all possible to find someone to succeed Pan, then he certainly is the ideal person.

With my very best wishes and I do hope we may see you before too long.

Sincerely yours,

/s/ Sumner McK. Crosby

Mr. Erwin Panofsky
Institute for Advanced Study
Princeton, N. J.

NEW YORK UNIVERSITY
Institute of Fine Arts
17 East 80th Street
New York 21, N.Y.

November 26, 1956

Professor Erwin Panofsky
The Institute for Advanced Study
Princeton, New Jersey

Dear Pan:

I am impressed with the wisdom of your decision to recommend Millard Meiss of Harvard University for a Professorship at The Institute for Advanced Study and very glad of the opportunity you give me to write about him.

It has been clear, I believe, for some time that Millard Meiss is the outstanding American art historian of his generation. Nor can I think of anyone better abroad. This is so for several reasons.

Professor Meiss combines in himself the principal kinds of study of the history of art, not normally united in one person, and he excels in each. Art history could not be written without the findings of connoisseurship. Professor Meiss is, first of all, a distinguished connoisseur of unusual perception and exactness, with a record in the publication of new attributions that time is proving astonishingly flawless. At the same time, the study of the subject matter of art, as developed especially by Aby Warburg and his circle, finds in him a distinguished exponent of great learning and skill. But he is more, as his ground-breaking book Painting in Florence and Siena after the Black Death shows: a penetrating critic of works of art, responsive in a most creative way to their content, and a highly original but scrupulous historian of major art-historical developments and their relation to other aspects of history. This book has, in fact, provided a model of sound method for the study of art as an expression of society and culture, for which accurate techniques are sorely needed. It is the great virtue of Professor Meiss, finally, that, far from specialising in the art of only one country, he directs his special attention to the history of art in Late Medieval and Renaissance Europe as a whole, with nearly equal emphasis on Italy, the Netherlands, and France. The advantage he derives from thus bridging the Europe of so crucial an era gives an unusual authority to all his writing, however minute or sweeping the study that may engage him.

Besides his qualifications as a creative scholar, Professor Meiss has the respect of his colleagues in his profession as a man of wisdom, and he is, therefore, high in its councils, both as an officer of The College Art Association of America and a member of the International

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Professor Panofsky (continued)

November 26, 1956

Committee on the History of Art. His is always the thoughtful, measured, yet imaginative counsel. As a professor at The Institute for Advanced Study, he could be counted upon to exercise the influence that goes with the position with rare conscientiousness and judgment in the best interests of scholarship in our field.

I hope very much Professor Meiss will be appointed. He would be a credit to your great center of learning and valued, I might add, as a delightful and stimulating person in the scholarly community. I am certain his would be an appointment applauded and welcomed on every hand.

Let me say, however, that all of us will regret beyond measure the corollary of a new appointment, namely, your retirement. It is difficult even to think of it.

With my best wishes,

Sincerely yours,

/s/ Craig Hugh Smyth
Director

CHS:es

CARL NORDENFALK
Curator
Nationalmuseum
Stockholm

19.XI.1956

Professor E. Panofsky
The Institute for Advanced Study
Princeton, N. J.

Dear Pan,

Your request that I should state my opinion as to Millard Meiss' qualifications to become your successor puts me in front of a flattering task which I will do my best to answer immediately.

Your question really implies the problem who among the younger art historians of our days would be the best of all - and you know, as well as anybody that there is no absolute scale of values in existence to be applied in this case. But I am sure that if there were, Meiss would come very high on the list and probably top it.

In order to support this statement one has only to mention Meiss' main work (so far) "Painting in Florence and Siena after the Black Death," with its happy combination of social and art historical points of view. It is a standard work in every respect. And yet the reputation of Meiss rests to no less degree on a series of articles on Italian and French painting of the XIV and XV centuries which have appeared in different periodicals like the Art Bulletin, the Burlington Magazine, Gazette des Beaux-Arts and others.

They have some very specific qualities in common. They are positive, founded on facts, as is - or should be - any report of a commission, yet they are at the same time exciting in the same way as a good detective story. They introduce new material of real importance, and they always bring solution to essential problems. Our present knowledge of great masters like Duccio, Simone Martini, Piero della Francesca to mention only these, is for ever tied up with his happy discoveries. He has been able to do them because he has at the same time the sharp eye of a connoisseur and the acute mind of a scientist.

All these qualities have recently been brilliantly displayed by Meiss in his fundamental reviews of two remarkable exhibitions in Paris - on Italian primitives in La Revue des Arts and on French Gothic illumination in the Art Bulletin.

May I conclude by saying that if Meiss is appointed your successor it will be a honor and a privilege for him, but also a splendid choice from the side of the Institute.

If you want to make use of this letter - however superfluous this may seem - I will, of course, only be delighted.

With kindest regards,

Yours as always,

/s/ Carl Nordenfalk

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

PRINCETON UNIVERSITY
Princeton, New Jersey

Department of Art and Archaeology

November 15, 1956

Professor Erwin Panofsky
The Institute for Advanced Study
Princeton, N. J.

Dear Pan:

I am delighted to hear that the Institute is thinking seriously of inviting Millard Meiss to become a professor in the School of Historical Studies, and I give the idea my full and most enthusiastic support. So, I may say proleptically, would every member of my department if they knew, as I do, what may be the shape of things to come.

Millard, a scholar of international reputation, is the foremost authority in this country, if not in the world, on late mediaeval and early renaissance painting in Italy, and he is likewise a powerful scholar in the field of the northern renaissance. His coming to Princeton would be a most valuable complement to the work of my department, which has no representative in the fields in which Millard is strong. Millard is, furthermore, a man of great culture and wisdom, whose opinion and advice in the councils of our discipline are often sought and always respected. And he is a gentleman in the best sense of the word.

On every count, it seems to me, the Institute could not make a finer choice or one better calculated to redound to the fame of its historical studies. If a vote were taken by serious historians of art in this country as to who is the best candidate for the position at the Institute, I am certain that the lot would fall on Millard.

Yours faithfully,

/s/ Rensselaer W. Lee

THE PIERPONT MORGAN LIBRARY

36 East Thirty-sixth Street

New York 16, N. Y.

December 12, 1956

Dr. Erwin Panofsky
The Institute for Advanced Study
Princeton, New Jersey

Dear Pan:

I am sorry to have been so slow in replying to your letter of November 13 about Millard Meiss. To be quite frank with you, everytime I think of the possibility of your retiring from the Institute for Advanced Study, I go into a fit of depression, and I have very little enthusiasm for giving thought to your successor.

However, since successor there must be eventually, I cannot think of anybody in this country better qualified in all respects for the post than Millard Meiss. He and his wife would both make most desirable additions to the faculty community and to Princeton as a whole and I think this is an important consideration when a permanent appointment is under consideration. Secondly, Professor Meiss's achievements as an art historian already place him in the front rank in this country and he has many years ahead of him in which to bring to fruition projects on which he is already well embarked. There can be no question that, in his field, he will bring the greatest credit to the Institute and his judgment with respect to the qualifications of visiting scholars will be one that can be fully relied upon.

Very sincerely yours,

/s/F. B. Adams Jr.
F. B. Adams, Jr.

I showed this to Professor Cherniss, who thought it fine. He suggested a change in wording on page 3, which I have pencilled in. I have made the ~~st~~encils with this change, but have not had them run off.

D R A F T

Meiss

Memorandum to the Trustees of the Institute for Advanced Study:

This memorandum concerns two historians of art: Professor Millard Meiss of Harvard, who is unanimously recommended by the Faculty of the Institute for a professorship in the School of Historical Studies; and Professor Erwin Panofsky of the Institute, whose active professorship is scheduled, according to our rules for retirement, to terminate in 1960, when he will have reached his 68th birthday. Formally, the two matters are quite distinct; substantively, they are related.

1. The origin of the consideration of Professor Meiss for an appointment on our Faculty is described in the following minute from the meeting of the School of Historical Studies of November 12th, 1956:

"In view of Professor Panofsky's retirement in the comparatively near future, the Director made a statement regarding the problem of continuity: 'In connection with the work of the Faculty-Trustee Committee, we had occasion to notice how often in the past work in the School of Humanistic Studies and in the School of Economics and Politics had been initiated and then terminated. We know that we cannot in all instances continue even the most successful work; but we have come to the conclusion that we should try. I was thus led to speak to Professor Panofsky about the possibility of finding a successor who would in some sense continue the tradition established by him and who was also in every way a proper candidate for a professorship here. It was my hope that this appointment could be made before Professor Panofsky's retirement. In general I think this a wise policy. Professor Panofsky suggested three possible candidates, all of whom seemed excellent. The first on his list has indicated a willingness to receive our invitation.'

"Professor Panofsky then gave a brief recapitulation of his views on Professor Millard Meiss of Harvard University. Thereupon Professor Kantorowicz moved that the School recommend Professor Meiss to the Faculty as a professor in the School of Historical Studies. This motion, seconded by Professor Cherniss, was unanimously approved."

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Prior to this meeting, there had been discussions not only between Professor Panofsky and me, but with all members of the School.

together with the documentation appended to this memorandum, The School presented the nomination to a meeting of the Faculty of the Institute on November 29th. The relevant minute of that meeting follows:

"The Director stressed the importance of continuity in branches of knowledge which had been developed by the School of Historical Studies, mentioning in this connection that Professor Panofsky was to retire three years from now. Thereupon the School of Historical Studies placed the name of Millard Meiss in nomination. Professor Montgomery suggested that the same procedure be followed in the School of Mathematics. The Director pointed out that the danger of a discipline disappearing from the Institute did not exist in mathematics or physics to the same extent as it did in the School of Historical Studies. After a brief discussion of analogies and differences in the two Schools, Professor Kantorowicz presented the report of Millard Meiss. According to custom this report, before approval by the Faculty, lies over for at least two weeks. Professor Cherniss recalled that the name of Professor Meiss had figured prominently on the list of possible appointments drafted by the School of Historical Studies in 1953, actually at a time when Professor Meiss had not yet accepted the appointment to Harvard. Professor Cherniss emphasized that the School of Historical Studies in nominating Professor Meiss had not made up its mind rapidly. At the suggestion of Professor Pais, Professor Panofsky briefly recapitulated the qualities of Professor Meiss."

On December 14th the Faculty convened again, and unanimously approved the recommendation of Professor Meiss. This question is therefore now before the Trustees. The Chairman of the Board has indicated his willingness to see this acted on by letter ballot. As a practical matter, however, it is so closely related to a consideration of Professor Panofsky's situation that it could well be considered along with that situation at a meeting of the Executive Committee which we are trying to call in January.

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2. Immediately after the Faculty meeting of December 14th, Professor Panofsky called on me. ^{few} He had, ^{had vs.} within the last days, had a long talk with President Pusey of Harvard. President Pusey invited him to accept one of the few University Professorships at Harvard, asking him to take up the appointment next year, and urging him to respond to the invitation before the end of January. The Professorship, like ours, pays a salary of \$18,000 a year; unlike ours, it terminates not at the age of 68 but at the age of 72. ^{from the Institute Faculty,} On retirement, Professor Panofsky ~~will~~ would receive a pension, based on his and our contributions to T.I.A.A., of just about \$6,000--the minimum pension voted by the Institute Trustees for its professors. He will also receive Social Security benefits which, if his wife survives, aggregate \$1,953 a year, ~~He does not seem to be aware of these---In any case, they will~~ ^{but would} be available to him only in those years in which he ^{did} fails to earn income in excess of \$1,200. ←

Professor Panofsky indicated to me that on grounds of loyalty to the Institute, and in the interests of his own work and well being, he would much prefer to remain at the Institute, and not to accept the Harvard invitation. On purely mercenary grounds, he found this involved a great sacrifice--something like \$12,000 a year for four years. He asked whether the Institute could take ~~any~~ ^{that} steps in part to make this up to him, should he stay. He indicated/in the absence of such measures mercenary considerations would probably lead him to leave. He also indicated that, in his view, were he to go to Harvard, Meiss would probably elect to stay there, ~~were he to stay here, Meiss would probably come.~~ He said that if he could look forward to a pension of \$10,000 a year he would certainly stay at the Institute. ~~In none of this discussion were the Social~~

- 4 -

~~Security payments mentioned.~~ I undertook to lay this matter before the Trustees, and to let Professor Panofsky know the outcome when they had reached a decision.

3. It seems to me that the Meiss-Panofsky gambit raises questions of some gravity. If we lose Meiss and Panofsky to Harvard it will be a real blow to the work of the Institute in one of the fields in which we have done most to promote high scholarship. I do not mean that it would be impossible to attract a suitable professor--there are certainly one or two candidates--but the prospects of success are far from sure. It would also, I think, be a blow to the Institute to lose one of its great scholars to another institution, and in academic circles it would clearly indicate the inadequacy of the provision that we make for our retiring professors. The provision does seem to me inadequate. For a man accustomed to living on a salary of \$18,000 a year, \$6,000 a year is an inadequate pension. I believe the figures which are regarded as acceptable lie between sixty and seventy percent. \$10,000 as a pension, supplemented either by a man's earnings or by Social Security benefits, would seem to me ~~justified~~ an acceptable minimum.

The Trustees may not wish to adopt a uniform and binding policy in these matters. In fact, in the case of men coming to us very late in their careers, we cannot and do not assume any such responsibilities. In the case of men coming relatively early, the pensions accumulated through contributions to T.I.A.A. are adequate. Professor Panofsky's situation is intermediate. But it seems to me that the ^{urgent} predicament in which we now find ourselves indicates a broader decision than in the case of Panofsky alone.

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

SCHOOL OF HISTORICAL STUDIES

November 20, 1956

Memorandum to: Professor Alföldi
Professor Cherniss
Professor Kennan
Professor Meritt
Professor Panofsky
Professor Thompson
Professor Woodward
Dr. Oppenheimer ✓

I am enclosing the statement prepared for the nomination
of Professor Millard Meiss. We would appreciate receiving
whatever comments you may have as soon as possible.

EKa
Ernst Kantorowicz

First Draft

MILLARD MEISS

During the existence of the School of Historical Studies it has happened several times that after the "demise" (death or retirement) of a professor the branch of knowledge represented by him has been discontinued. Those occurrences were not the result of deliberate policy on the part of the School. A discipline went out of existence because no suitable successor was immediately available, or the tradition was interrupted because the remaining members of the School, lacking the counsel of the qualified representative of that field, found it difficult to come to a decision.

At the present time, there is general agreement among the members of the School of Historical Studies that the discipline of History of Art should not succumb to a similar fate. On the contrary, art history, owing to the great number of points of contact with practically all other branches of knowledge represented in the School of Historical Studies, should be continued under all circumstances after the retirement of the present incumbent of that professorship.

The Director, therefore, suggested to Professor Erwin Panofsky, who will reach the age of retirement in three years, that he himself compose a list of names of scholars suitable to replace him. Three names were mentioned--primo loco that of Professor MILLARD MEISS, of Harvard University, whom the School of Historical Studies herewith nominates for a professorship.

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get corrected copy

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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

PRINCETON UNIVERSITY
Princeton, New Jersey

Department of Art and Archaeology

November 15, 1956

Professor Erwin Panofsky
The Institute for Advanced Study
Princeton, N. J.

Dear Pan:

I am delighted to hear that the Institute is thinking seriously of inviting Millard Meiss to become a professor in the School of Historical Studies, and I give the idea my full and most enthusiastic support. So, I may say proleptically, would every member of my department if they knew, as I do, what may be the shape of things to come.

Millard, a scholar of international reputation, is the foremost authority in this country, if not in the world, on late mediaeval and early renaissance painting in Italy, and he is likewise a powerful scholar in the field of the northern renaissance. His coming to Princeton would be a most valuable complement to the work of my department, which has no representative in the fields in which Millard is strong. Millard is, furthermore, a man of great culture and wisdom, whose opinion and advice in the councils of our discipline are often sought and always respected. And he is a gentleman in the best sense of the word.

On every count, it seems to me, the Institute could not make a finer choice or one better calculated to redound to the fame of its historical studies. If a vote were taken by serious historians of art in this country as to who is the best candidate for the position at the Institute, I am certain that the lot would fall on Millard.

Yours faithfully,

/s/ Rensselaer W. Lee

CARL NORDENFALK
Curator
Nationalmuseum
Stockholm

19.XI.1956

Professor E. Panofsky
The Institute for Advanced Study
Princeton, N. J.

Dear Pan,

Your request that I should state my opinion as to Millard Meiss' qualifications to become your successor puts me in front of a flattering task which I will do my best to answer immediately.

Your question really implies the problem who among the younger art historians of our days would be the best of all - and you know, as well as anybody that there is no absolute scale of values in existence to be applied in this case. But I am sure that if there were, Meiss would come very high on the list and probably top it.

In order to support this statement one has only to mention Meiss' main work (so far) "Painting in Florence and Siena after the Black Death," with its happy combination of social and art historical points of view. It is a standard work in every respect. And yet the reputation of Meiss rests to no less degree on a series of articles on Italian and French painting of the XIV and XV centuries which have appeared in different periodicals like the Art Bulletin, the Burlington Magazine, Gazette des Beaux-Arts and others.

They have some very specific qualities in common. They are positive, founded on facts, as is - or should be - any report of a commission, yet they are at the same time exciting in the same way as a good detective story. They introduce new material of real importance, and they always bring solution to essential problems. Our present knowledge of great masters like Duccio, Simone Martini, Piero della Francesca to mention only these, is for ever tied up with his happy discoveries. He has been able to do them because he has at the same time the sharp eye of a connoisseur and the acute mind of a scientist.

All these qualities have recently been brilliantly displayed by Meiss in his fundamental reviews of two remarkable exhibitions in Paris - on Italian primitives in La Revue des Arts and on French Gothic illumination in the Art Bulletin.

May I conclude by saying that if Meiss is appointed your successor it will be a honor and a privilege for him, but also a splendid choice from the side of the Institute.

If you want to make use of this letter - however superfluous this may seem - I will, of course, only be delighted.

With kindest regards,

Yours as always,

/s/ Carl Nordenfalk

NEW YORK UNIVERSITY
Institute of Fine Arts
17 East 80th Street
New York 21, N.Y.

November 26, 1956

Professor Erwin Panofsky
The Institute for Advanced Study
Princeton, New Jersey

Dear Pan:

I am impressed with the wisdom of your decision to recommend Millard Meiss of Harvard University for a Professorship at The Institute for Advanced Study and very glad of the opportunity you give me to write about him.

It has been clear, I believe, for some time that Millard Meiss is the outstanding American art historian of his generation. Nor can I think of anyone better abroad. This is so for several reasons.

Professor Meiss combines in himself the principal kinds of study of the history of art, not normally united in one person, and he excels in each. Art history could not be written without the findings of connoisseurship. Professor Meiss is, first of all, a distinguished connoisseur of unusual perception and exactness, with a record in the publication of new attributions that time is proving astonishingly flawless. At the same time, the study of the subject matter of art, as developed especially by Aby Warburg and his circle, finds in him a distinguished exponent of great learning and skill. But he is more, as his ground-breaking book Painting in Florence and Siena after the Black Death shows: a penetrating critic of works of art, responsive in a most creative way to their content, and a highly original but scrupulous historian of major art-historical developments and their relation to other aspects of history. This book has, in fact, provided a model of sound method for the study of art as an expression of society and culture, for which accurate techniques are sorely needed. It is the great virtue of Professor Meiss, finally, that, far from specialising in the art of only one country, he directs his special attention to the history of art in Late Medieval and Renaissance Europe as a whole, with nearly equal emphasis on Italy, the Netherlands, and France. The advantage he derives from thus bridging the Europe of so crucial an era gives an unusual authority to all his writing, however minute or sweeping the study that may engage him.

Besides his qualifications as a creative scholar, Professor Meiss has the respect of his colleagues in his profession as a man of wisdom, and he is, therefore, high in its councils, both as an officer of The College Art Association of America and a member of the International

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Professor Panofsky (continued)

November 26, 1956

Committee on the History of Art. His is always the thoughtful, measured, yet imaginative counsel. As a professor at The Institute for Advanced Study, he could be counted upon to exercise the influence that goes with the position with rare conscientiousness and judgment in the best interests of scholarship in our field.

I hope very much Professor Meiss will be appointed. He would be a credit to your great center of learning and valued, I might add, as a delightful and stimulating person in the scholarly community. I am certain his would be an appointment applauded and welcomed on every hand.

Let me say, however, that all of us will regret beyond measure the corollary of a new appointment, namely, your retirement. It is difficult even to think of it.

With my best wishes,

Sincerely yours,

/s/ Craig Hugh Smyth
Director

CHS:es

Millard Meiss

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All the writings of Millard Meiss are characterized by a rare combination of precision and imaginativeness, reflected in an unusually concise yet vivid manner of presentation. One case may be singled out for the sake of illustrating his method. During the war years he had concluded - by skilfully co-ordinating stylistic, iconographic, and documentary evidence - that three hitherto unrelated pictures by the great Early Renaissance painter Piero della Francesca had originally formed part of a dismembered polyptych two panels of which were missing. As a result of this hypothesis, Millard Meiss predicted (a) that one of the panels preserved (in the National Gallery at London, but inaccessible at that time) would show, if X-rayed and cleaned, a segment of architecture, foreshortened at a certain angle, where only an indistinct surface was visible in the photograph; and (b) that one of the two missing panels, if rediscovered, would measure 53 1/2 x 23 inches, that its top would be semicircular in shape, and that it would show a portrait of St. Augustine in full length. Within a few years, the foreshortened segment of architecture in the London panel was made visible, and a portrait of St. Augustine exactly answering to the specifications of Dr. Meiss was found in a private collection in Portugal where it had been hidden, unrecognized, for many years.

Millard Meiss' unassuming nature and his devotion to study have prevented him from seeking the limelight; but he has never refused to shoulder ^{any professional task, however arduous,} ~~when~~ imposed upon him by the confidence of his colleagues or by his own scholarly conscience, ⁺ ~~any professional task, even when arduous.~~

After the war he served as chairman of the American Committee on the Restoration of Italian Monuments. He still is one of the United States representatives on the Comité International Permanent d'Histoire de l'Art. He very nearly sacrificed three years of his life (1940-1942) as editor-in-chief of the Art Bulletin, which at the time had reached an almost hopeless crisis, ^{and which was} ~~but~~ developed during his incumbency into the leading art-historical periodical in the world. While one could name several art historians and art critics more widely known to the general public, it would be hard to find one more deeply respected by the community of scholars at home and abroad. ~~When, in the days of President Conant, an "ad hoc Committee" discussed candidates for a professorship at Harvard, Dr. Meiss was so often cited as an exemplum virtutis that Mr. Conant finally said: "All right, let us consider him as a benchmark and grade all the others proportionally."~~ There is, in fact, about Millard Meiss's life and character the same fundamental rightness which is reflected in his scholarly work. Combining courage and rectitude with poise and kindness, he is what the French seventeenth century would have called an honnête homme.

The procedure of the School of Historical Studies ⁱⁿ of nominating Dr. Meiss at this juncture may require a comment. Customarily, it is true, the motto Le mort saisit le vif would be valid also for professional appointments, whereas in this case the idea would prevail that "the quick seizes the quick," Since Professor Panofsky has another three years to ^{a temporary} go, the new appointment would result in ~~an~~ overlap of two representatives

In the report of the Faculty-Trustee Study Committee it ~~was been~~
pointed out (p.8) that the history of European art maintains in some
similar to,
respects a central position, though on a much smaller scale than, Greek
archaeology. Professor Millard Meiss, who happily combines ^{Americanism with reputation} Internationality
with ~~Americanism~~, would be eminently suitable to ^{continue} what in a very modest
sense might be called a "school" of art history, ^{too} by attracting ^{for he would} both
^{and encourage them} American and foreign students of art ^{to} seek membership at the Institute.
It is true, ~~xx~~ his unassuming nature

in the same field. Far from being harmful, this overlap would secure the continuity of tradition most effectively, not to mention the fact that the working together of two scholars in the same field would be a stimulus for both. ^{There is Another} The chief reason, however, for prompt action ~~is that~~ ^{(good) that Professor Meiss will be the part of Professor Meiss} At present there is a chance for ~~the~~ ^{might} acceptance of our invitation, whereas the same ~~may~~ ^{might} not be true ~~in~~ ^{from now.} a year or two. It is commonly known that Dr. Berenson, in Florence, ^{intends} is going to bequeath his Florentine estate, Villa ~~Esti~~ ^{I Tatti}, to Harvard University, ^{In the event of such a bequest} after his death, and that Professor ^{it will almost certainly fall to Professor Meiss} Meiss ~~is~~ ^{University} ~~is~~ ^{marked} to preside over this new acquisition of Harvard. ^{Once}

If

should
once
have

Professor Meiss ~~has~~ ^{soon would surely be diminished.} established himself in Florence, the chances of luring him back to Princeton would not be very great. For this reason, ~~too,~~ the School of Historical Studies would welcome an appointment without ~~delay~~ of Professor Millard Meiss to a professorship ⁱⁿ at the Institute.

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feels that this is the proper time to appoint

MILLARD MEISS

During the existence of the School of Historical Studies it has happened several times that after the "demise" (death or retirement) of a professor the branch of knowledge represented by him has been discontinued. Those occurrences were not the result of deliberate policy on the part of the School. A discipline went out of existence because no suitable successor was immediately available, or the tradition was interrupted because the remaining members of the School, lacking the counsel of the qualified representative of that field, found it difficult to come to a decision.

At the present time, there is general agreement among the members of the School of Historical Studies that the discipline of History of Art should not succumb to a similar fate. On the contrary, art history, owing to the great number of points of contact with practically all other branches of knowledge represented in the School of Historical Studies, should be continued under all circumstances after the retirement of the present incumbent of that professorship.

The Director, therefore, suggested to Professor Erwin Panofsky, who will reach the age of retirement in three years, that he himself compose a list of names of scholars suitable to replace him. Three names were mentioned--primo loco that of Professor MILLARD MEISS, of Harvard University, whom the School of Historical Studies herewith nominates for a professorship.

Professor Millard Meiss is not a stranger to the Institute; he was a member during the academic year of 1939-40. Born in Cincinnati in 1904, he worked for two years in an architect's studio before starting his studies at Princeton University from which he graduated in 1928. His graduate work

in the history of art was carried through at Harvard and later at New York University where he took his Ph.D. in 1933. From 1934 to 1954 he taught at Columbia University, where starting as an instructor he was duly promoted to the rank of full professor and elected a member of the American Academy of Arts and Sciences.

In 1953, he was simultaneously called to New York University and Harvard University. Harvard offered him a professorship with the understanding that his activities would be devoted to advanced instruction as well as to the supervision of the Department of Paintings of the Fogg Museum, and that he would be free to take a leave of absence for travel and research in every second semester. This is the position he accepted and now holds. He is married and has two children (a son and a daughter) both of whom hold doctor's degrees in medicine, his wife being a Ph.D. in psychology.

The principal academic teacher of Millard Meiss was Richard Offner, at New York University, of whom it has been said that "he developed connoisseurship in the field of Italian primitives into the closest possible approximation to an exact science." With him Millard Meiss shares that un-failing perceptiveness for style and quality which is the prerequisite of connoisseurship: it can be cultivated, but not acquired. Unlike his teacher, however, Dr. Meiss did not restrict his interests to Italy; throughout his career he devoted equal attention to the history of French, Spanish, and Early Netherlandish art (see the bibliography). His forthcoming book on French book-illumination will be the first comprehensive survey of a problem which, by its very nature, would be accessible only to a scholar whose horizon is not limited by the Alps: the problem of the interaction between Italian and Northern art in the 14th and 15th centuries. Nor does Millard Meiss consider connoisseurship--that is, the study of works of art with regard

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The procedure of the School of Historical Studies in nominating Dr. Meiss at this juncture may require a comment. Customarily, it is true, the motto Le mort saisit le vif would be valid also for professorial appointments, whereas in this case the idea would prevail that "the quick seizes the quick." Since Professor Panofsky has another three years to go, the new appointment would result in a temporary overlap of two representatives in the same field. Far from being harmful, this overlap would secure the continuity of tradition most effectively, not to mention the fact that the working together of two

-5-

scholars in the same field would be a stimulus for both. There is another reason, however, for prompt action. At present there is a good chance that Professor Meiss will accept our invitation, whereas the same might not be true a year or two from now. It is commonly known that Dr. ^{Bernard} Berenson, in Florence, intends to bequeath his Florentine estate, Villa I Tatti, to Harvard University. In the event of such a bequest it will almost certainly fall to Professor Meiss to preside over this new acquisition of Harvard University. If Professor Meiss should once have established himself in Florence, the chances of luring him back to Princeton soon would surely be diminished. For this additional reason the School of Historical Studies feels that this is the proper time to appoint Professor Millard Meiss to a professorship in the Institute.

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.
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6. "A Dugento Altarpiece in Antwerp," Burlington Magazine, LXXI, 1937, pp. 14-25.
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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

PRINCETON UNIVERSITY
Princeton, New Jersey

Department of Art and Archaeology

November 15, 1956

Professor Erwin Panofsky
The Institute for Advanced Study
Princeton, N. J.

Dear Pan:

I am delighted to hear that the Institute is thinking seriously of inviting Millard Meiss to become a professor in the School of Historical Studies, and I give the idea my full and most enthusiastic support. So, I may say proleptically, would every member of my department if they knew, as I do, what may be the shape of things to come.

Millard, a scholar of international reputation, is the foremost authority in this country, if not in the world, on late mediaeval and early renaissance painting in Italy, and he is likewise a powerful scholar in the field of the northern renaissance. His coming to Princeton would be a most valuable complement to the work of my department, which has no representative in the fields in which Millard is strong. Millard is, furthermore, a man of great culture and wisdom, whose opinion and advice in the councils of our discipline are often sought and always respected. And he is a gentleman in the best sense of the word.

On every count, it seems to me, the Institute could not make a finer choice or one better calculated to redound to the fame of its historical studies. If a vote were taken by serious historians of art in this country as to who is the best candidate for the position at the Institute, I am certain that the lot would fall on Millard.

Yours faithfully,

/s/ Rensselaer W. Lee

CARL NORDENFALK
Curator
Nationalmuseum
Stockholm

19.XI.1956

Professor E. Panofsky
The Institute for Advanced Study
Princeton, N. J.

Dear Pan,

Your request that I should state my opinion as to Millard Meiss' qualifications to become your successor puts me in front of a flattering task which I will do my best to answer immediately.

Your question really implies the problem who among the younger art historians of our days would be the best of all - and you know, as well as anybody that there is no absolute scale of values in existence to be applied in this case. But I am sure that if there were, Meiss would come very high on the list and probably top it.

In order to support this statement one has only to mention Meiss' main work (so far) "Painting in Florence and Siena after the Black Death," with its happy combination of social and art historical points of view. It is a standard work in every respect. And yet the reputation of Meiss rests to no less degree on a series of articles on Italian and French painting of the XIV and XV centuries which have appeared in different periodicals like the Art Bulletin, the Burlington Magazine, Gazette des Beaux-Arts and others.

They have some very specific qualities in common. They are positive, founded on facts, as is - or should be - any report of a commission, yet they are at the same time exciting in the same way as a good detective story. They introduce new material of real importance, and they always bring solution to essential problems. Our present knowledge of great masters like Duccio, Simone Martini, Piero della Francesca to mention only these, is for ever tied up with his happy discoveries. He has been able to do them because he has at the same time the sharp eye of a connoisseur and the acute mind of a scientist.

All these qualities have recently been brilliantly displayed by Meiss in his fundamental reviews of two remarkable exhibitions in Paris - on Italian primitives in La Revue des Arts and on French Gothic illumination in the Art Bulletin.

May I conclude by saying that if Meiss is appointed your successor it will be a honor and a privilege for him, but also a splendid choice from the side of the Institute.

If you want to make use of this letter - however superfluous this may seem - I will, of course, only be delighted.

With kindest regards,

Yours as always,

/s/ Carl Nordenfalk

NEW YORK UNIVERSITY
Institute of Fine Arts
17 East 80th Street
New York 21, N.Y.

November 26, 1956

Professor Erwin Panofsky
The Institute for Advanced Study
Princeton, New Jersey

Dear Pan:

I am impressed with the wisdom of your decision to recommend Millard Meiss of Harvard University for a Professorship at The Institute for Advanced Study and very glad of the opportunity you give me to write about him.

It has been clear, I believe, for some time that Millard Meiss is the outstanding American art historian of his generation. Nor can I think of anyone better abroad. This is so for several reasons.

Professor Meiss combines in himself the principal kinds of study of the history of art, not normally united in one person, and he excels in each. Art history could not be written without the findings of connoisseurship. Professor Meiss is, first of all, a distinguished connoisseur of unusual perception and exactness, with a record in the publication of new attributions that time is proving astonishingly flawless. At the same time, the study of the subject matter of art, as developed especially by Aby Warburg and his circle, finds in him a distinguished exponent of great learning and skill. But he is more, as his ground-breaking book Painting in Florence and Siena after the Black Death shows: a penetrating critic of works of art, responsive in a most creative way to their content, and a highly original but scrupulous historian of major art-historical developments and their relation to other aspects of history. This book has, in fact, provided a model of sound method for the study of art as an expression of society and culture, for which accurate techniques are sorely needed. It is the great virtue of Professor Meiss, finally, that, far from specialising in the art of only one country, he directs his special attention to the history of art in Late Medieval and Renaissance Europe as a whole, with nearly equal emphasis on Italy, the Netherlands, and France. The advantage he derives from thus bridging the Europe of so crucial an era gives an unusual authority to all his writing, however minute or sweeping the study that may engage him.

Besides his qualifications as a creative scholar, Professor Meiss has the respect of his colleagues in his profession as a man of wisdom, and he is, therefore, high in its councils, both as an officer of The College Art Association of America and a member of the International

-2-

Professor Panofsky (continued)

November 26, 1956

Committee on the History of Art. His is always the thoughtful, measured, yet imaginative counsel. As a professor at The Institute for Advanced Study, he could be counted upon to exercise the influence that goes with the position with rare conscientiousness and judgment in the best interests of scholarship in our field.

I hope very much Professor Meiss will be appointed. He would be a credit to your great center of learning and valued, I might add, as a delightful and stimulating person in the scholarly community. I am certain his would be an appointment applauded and welcomed on every hand.

Let me say, however, that all of us will regret beyond measure the corollary of a new appointment, namely, your retirement. It is difficult even to think of it.

With my best wishes,

Sincerely yours,

/s/ Craig Hugh Smyth
Director

CHS:es

MILLARD MEISS

[Professor of the History of Art, Harvard University]

Career: Born 1904. A.B., Princeton, 1928; A.M., New York University, 1931; Ph. D., ibidem, 1933. Instructor, assistant professor and full professor, Columbia University, 1934-1954. Member, Institute for Advanced Study, 1939-40. Member, Mediaeval Academy of America and Academy of Arts and Sciences. Editor, Art Bulletin, 1940-42. Chairman of the American Committee on the Restoration of Italian Monuments, 1945 ff. Recipient of the Haskins Medal (Mediaeval Academy of America), 1952.]

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NEW YORK UNIVERSITY

INSTITUTE OF FINE ARTS

17 EAST 80TH STREET

NEW YORK 21, N.Y.

TELEPHONE: BUTTERFIELD 8-2810

November 26, 1956

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Princeton, New Jersey

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- 2 -

Professor Panofsky (continued)

November 26, 1956

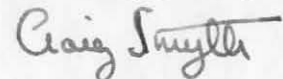
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Craig Hugh Smyth
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CHS:es

CARL NORDENFALK
CURATOR
NATIONALMUSEUM
STOCKHOLM

19.XI.1956

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The Institute for Advanced Study
Princeton. N.J.

Dear Pan,

Your request that I should state my opinion as to Millard Meiss' qualifications to become your successor puts me in front of a flattering task which I will do my best to answer immediately.

[Quite frankly I cannot think of any art historian on either side of the Atlantic who would be able to replace you. But since this is not exactly the problem, I feel most convinced that Millard Meiss is a marvellous choice, if he can be persuaded to leave Harvard.]

Your question really implies the problem who among the younger art historians of our days would be the best of all - and you know, as well as anybody that there is no absolute scale of values in existence to be applied in this case. But I am sure that if there were, Meiss would come very high on the list and probably top it.

In order to support this statement one has only to mention Meiss' main work (so far) "Painting in Florence and Siena after the Black Death" with its happy combination of social and art historical points of view. It is a standard work in every respect. And yet the reputation of Meiss rests to no less degree on a series of articles on Italian and French painting of the XIV. and XV. centuries which have appeared in different periodicals like the Art Bulletin, the Burlington Magazine, Gazette des Beaux-Arts and others.

They have some very specific qualities in common. They are positive, founded on facts, as is - or should be - any report of a commission, yet they are at the same time exciting in the same way as a good detective story. They introduce new material of real importance, and they always bring solution to essential problems. Our present knowledge of great masters like Duccio, Simone, Martini, Piero della Francesca to mention only these, is for ever tied up with his happy discoveries. He has been able to do them because he has at the same time the sharp eye of a connoisseur and the acute mind of a scientist.

All these qualities have recently been brilliantly displayed by Meiss in his fundamental reviews of two remarkable exhibitions in Paris - on Italian primitives in La Revue des Arts and on French Gothic illumination in the Art Bulletin. [Both prove that the leadership in the studies of late Medieval art vindicated for U.S.A. by your last magnum opus - Early Netherlandish painting - is successfully defended by Millard Meiss.]

May I conclude by saying that if Meiss is appointed your successor it will be a honor and a privilege for him, but also a splendid choice from the side of the Institute.

If you want to make use of this letter - however superfluous this may seem - I will, of course, only be delighted.

With kindest regards,

Yours as always,

Carl Nordenfalk

THE FRICK COLLECTION

1 EAST 70TH STREET · NEW YORK 21 · NEW YORK

FRANKLIN M. BIEBEL · DIRECTOR

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.

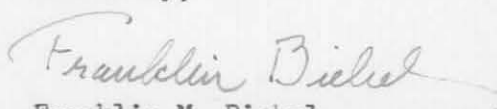
I have known Millard Meiss as a professional colleague for more than fifteen years. His accomplished record as a scholar, shown by a notable series of publications, clearly indicates that he possesses in a high degree those qualities of analytical judgment and artistic perception that are required by 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,



Franklin M. Biebel
Director

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

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With best personal regards,

Sincerely,

/s/ Franklin Biebel

Franklin M. Biebel
Director

FMB/b

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

November 15, 1956

Professor Erwin Panofsky
The Institute for Advanced Study
Princeton, N. J.

Dear Pan:

I am delighted to hear that the Institute is thinking seriously of inviting Millard Meiss to become a professor in the School of Historical Studies, and I give the idea my full and most enthusiastic support. So, I may say proleptically, would every member of my department if they knew, as I do, what may be the shape of things to come.

Millard, a scholar of international reputation, is the foremost authority in this country, if not in the world, on late mediaeval and early renaissance painting in Italy, and he is likewise a powerful scholar in the field of the northern renaissance. His coming to Princeton would be a most valuable complement to the work of my department, which has no representative in the fields in which Millard is strong. Millard is, furthermore, a man of great culture and wisdom, whose opinion and advice in the councils of our discipline are often sought and always respected. And he is a gentleman in the best sense of the word.

On every count, it seems to me, the Institute could not make a finer choice or one better calculated to redound to the fame of its historical studies. If a vote were taken by serious historians of art in this country as to who is the best candidate for the position at the Institute, I am certain that the lot would fall on Millard.

Yours faithfully,

R. Lee

Rensselaer W. Lee

PRINCETON UNIVERSITY
Princeton, New Jersey

Department of Art and Archaeology

November 15, 1956

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The Institute for Advanced Study
Princeton, N. J.

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Yours faithfully,

/s/ Rensselaer W. Lee

THE PIERPONT MORGAN LIBRARY

33, East Thirty-sixth Street
New York 16, N. Y.

December 12, 1956

Dr. Erwin Panofsky
The Institute for Advanced Study
Princeton, New Jersey

Dear Pan:

I am sorry to have been so slow in replying to your letter of November 13 about Millard Meiss. To be quite frank with you, everytime I think of the possibility of your retiring from the Institute for Advanced Study, I go into a fit of depression, and I have very little enthusiasm for giving thought to your successor.

However, since successor there must be eventually, I cannot think of anybody in this country better qualified in all respects for the post than Millard Meiss. He and his wife would both make most desirable additions to the faculty community and to Princeton as a whole and I think this is an important consideration when a permanent appointment is under consideration. Secondly, Professor Meiss's achievements as an art historian already place him in the front rank in this country and he has many years ahead of him in which to bring to fruition projects on which he is already well embarked. There can be no question that, in his field, he will bring the greatest credit to the Institute and his judgment with respect to the qualifications of visiting scholars will be one that can be fully relied upon.

Very sincerely yours,



F. B. Adams, Jr.

15
YALE UNIVERSITY
DEPARTMENT OF THE HISTORY OF ART 33
NEW HAVEN · CONNECTICUT ✓

Dec. 5, 1956

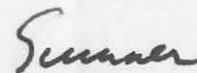
Dear Pan:

Please pardon the delay in answering your letter of November 13. In spite of football games, Thanksgiving, etc. I have had to keep to my schedule which is very heavy at this time of the year. It seems to be the Medieval section of our survey course and it has kept me busy.

I am, of course, delighted and should say complimented to be asked to write about Millard Meiss's qualifications. I presume that his academic record is well known to your faculty and I shall, therefore, not go into these details. I have known Millard for more than fifteen years and have the highest regard and affection for him. Although I have never been associated with him directly in a scholarly project, I have served on numerous committees with him. His mind is always keen, alert and quick to seize the significant features of a problem, and his final judgment is always equally weighed and tested against all available evidence. These same qualities mark his scholarship as is amply demonstrated by his publications. Certainly among American scholars he enjoys an outstanding position, and this is true abroad as well as in this country, although I believe that his impatience with carelessness and inept publishers may have created some tension now and then. It would seem somewhat futile to ring further changes on this same theme. It is obvious that I have the highest opinion of Millard as a scholar and as a person, and if it were at all possible to find someone to succeed Pan, then he certainly is the ideal person.

With my very best wishes and I do hope we may see you before too long.

Sincerely yours,



Sumner McK. Crosby

psb

Mr. Erwin Panofsky
Institute for Advanced Study
Princeton, N.J.

~~M. Millard Meiss~~
~~Mrs. Millard Meiss~~

Dear Carl-

Thank you for conveying
to me the thoughtful and
sympathetic Resolution of the
Board

And thank you for
your own personal words -

Midge

COPY

April 30, 1940

Dr. Frank Aydelotte
The Institute for Advanced Study
Princeton, New Jersey

Dear Dr. Aydelotte:

During my residence in Princeton this semester as a member of the Institute for Advanced Study I have developed and completed a study on Catalan painting of the fourteenth century, which will be published in the next number of the Walters Journal. I have also brought near to completion a paper on Piero della Francesca, and have carried on my studies in late medieval French illumination.

Sincerely yours,

(signed) MILLARD MEISS

April 25, 1940

Dear Professor Meiss:

As the academic year of the Institute for Advanced Study is drawing to a close, will you kindly send me a brief statement of your work or what you accomplished as a member in the second term of 1939-1940, which I may send to the Carnegie Corporation of New York?

With much appreciation, I am

Sincerely yours,

Professor Millard Meiss FRANK AYDELOTTE
44 Nassau Street
Princeton, New Jersey

FA:ESB

February 1, 1940

Dear Professor Meiss:

The Institute for Advanced Study was enabled to invite you to membership this term by an appropriation from the Carnegie Corporation of New York, and I am sending you herewith a leaflet regarding the grants of the Corporation. As you will note, reports of progress are requested from time to time. Towards the end of April I shall therefore ask for a brief report of your work during your residence in Princeton which I shall submit to the Corporation.

Sincerely yours,

FRANK AYDELOTTE

Professor Millard Meiss

The Institute for Advanced Study

FA:ESB

Columbia University
in the City of New York

DEPARTMENT OF FINE ARTS AND ARCHAEOLOGY

E 513

May 29, 1939.

Dr. Abraham Flexner,
The Institute for Advanced Study,
Princeton, N.J.

Dear Dr. Flexner:

I learned with very great pleasure of the invitation extended to me by the Institute for the second semester of the coming year, and I look forward eagerly to the opportunity of carrying on my investigations, without interruptions, in such a perfect situation.

My acceptance of the appointment depends, of course, upon obtaining formal leave from the University, and also on a solution of the physical problem of which you are already aware. I believe that both these questions will be answered shortly.

With appreciation of the compliment, and many thanks, I am

Sincerely yours,

Millard Meiss

May 25, 1939

Professor Millard Meiss
430 West 116th Street
New York City

My dear Professor Meiss:

I have pleasure in informing you that on the recommendation of the professors of the School of Humanistic Studies of the Institute for Advanced Study you are invited to become a member of the Institute for the second term of the academic year, 1939-1940, and that you will receive a stipend of \$1,800.00. The stipend will be paid in four equal monthly instalments, beginning February 1, 1940.

Very truly yours,

ESTHER S. BAILEY

ESB

Secretary

430 WEST 116TH STREET
NEW YORK CITY

May 18, 1939.

My dear Dr. Flexner:

I returned just a few days ago from the Johns Hopkins Hospital, where my condition was studied by Dr. Longcope, to whom you so very kindly gave me a letter of introduction. Dr. Longcope is a splendid person, and I am confident that, if there is any way of reaching a diagnosis and determining a good procedure in this problem, he will certainly do so. I will always be grateful to you for the opportunity of placing the case in such excellent hands.

With my warmest thanks,
Sincerely yours,

Millard Meiss