

Fae Panofsky Festschrift

Barklie M. Kee Henry
Post Office Box 684
Princeton, New Jersey

1 May 1961

Dear Robert:

Parvissimum opusculum: warm thanks
for the beautiful volumes celebrating Pan's
Fest. You were kind and thoughtful to
include me, and I shall be enjoying
them for months. What a magnificent
tribute — indeed, how could any be greater?
Hope to see you soon.

Buz.

Panofsky Festschrift

15 February 1961

Dear Millard:

Among our trustees, I think Messrs. Henry, Lewis, Rosenwald, Admiral Strauss and Judge Wyzanski would be most likely to appreciate and enjoy De Artibus. If possible, we should have a few copies available in case any other member of the Board would wish to have it.

Yours,

Robert Oppenheimer

Professor Millard Meiss
The Institute for Advanced Study

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

SCHOOL OF HISTORICAL STUDIES

February 13th, 1961

Dr. Robert Oppenheimer
at the Institute

Dear Robert,

May I remind you of the list of recipients of complimentary
copies of De Artibus, about which we spoke a while ago.

Have you communicated to the Manager's Office the hope of
the School, and especially your hope, that we can extend hospitality
in September to a few European art historians coming for the Congress.
Three friends and colleagues, André Chastel of the Sorbonne, Jan van
Gelder, and Procacci of Florence, have expressed a wish to visit
Princeton, and I have discussed the possibilities in a preliminary
way with Mrs. Barnett.

Yours,



Millard Meiss

MM:dr

January 25th, 1961

Mr. William B. Harvey, Director
New York University Press
Washington Square
New York 3, New York

Dear Mr. Harvey,

I appreciate very much your willingness to give me so full and clear an account of the problem of pricing the book. I am inclined to stick to the list price of \$30.00 and the short discount that you describe. If, however, you feel strongly about raising the price to \$35.00, I would not strenuously oppose the move. Unless I hear from you again, then, I will assume that we have agreed on \$30.00.

Thank you for the samples of cards to be used with presentation copies. My choice is the one pinned to this letter. Into the space below the medallion, the following should be typed: With the compliments of the Institute for Advanced Study. No card need be put into the copies sent to the contributors to the volume. I am sending a circular to them, informing them of the arrival of a copy of the book and eventually of reprints.

I wonder whether you would be kind enough to persuade Bertha to send me some samples of black cloth and the tentative designs for the cover of the book, both of which I have been requesting for many weeks. The sheets are, as I understand, due in a couple of weeks and it would be nice to avoid in this last decision on the book the kind of late submission, decision under pressure, and compromise, that have been so conspicuous in the earlier stages.

Faithfully yours,

Millard Meiss
Professor of the History of Art

MM:dr

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

SCHOOL OF HISTORICAL STUDIES

January 9, 1961

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

Dear Robert:

During your absence I received, as a magnificent étrenne, an advance copy of my "Festschrift without Fest," and I am amazed, elated and moved. The two volumes embody an amount of work and care, particularly on the part of the incomparable editor and the anonymous bibliographer, which only a professional can fully appreciate, and they are no less remarkable as a scholarly achievement than they are beautiful to behold. The forty opuscula are, without exception, of a quality not often found in a publication of this kind, and a good many of them are of such distinction that I can say only: "Utinam scripsissem."

What touched us most deeply, however (I am including Dora because she is so kindly mentioned in the Preface as well as in several articles), is the delightful spirit of mutual friendship and understanding which seems to prevail among the contributors themselves. One almost feels that they form a kind of invisible lodge, and I know that in many cases these bonds of congeniality and affection were strengthened, in some, even forged, while the writers were members of the Institute. I thus regard this Festschrift less as a personal "tribute" (though I cannot deny that I do feel flattered) than as a symbol of what the Institute has done - and, Millardo duce, continues to do - for our beloved discipline.

My thanks, needless to say, go to you and the Trustees as well as the contributors. To these I shall write individually if I live long enough; but to you, dear Robert, I should like to say "thank you" right now, and you would do me a favor by expressing my gratitude also to the Trustees. Since the amount of this gratitude is not finite, I cannot distribute my thanks among the recipients, including yourself, according to any system of proportion.

With all good wishes from both of us to all of you,

Yours ever,

Pan.

Erwin Panofsky

EP:rs

Fae Panofsky Festschrift
GR Publications Fund
GR Fae Meiss
(own folder)

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

SCHOOL OF HISTORICAL STUDIES

October 12, 1959

Dr. Robert Oppenheimer, Director
The Institute For Advanced Study

Dear Robert:

Before long I shall have to make a decision and I would be glad for your advice.

When establishing the bibliographical "style" of the honorary publication I chose that of the Art Bulletin, and ~~each~~ contributor was given a copy of the Bulletin's Notes For Contributors. Among these Notes is a statement that an expenditure of over ten per cent of the cost of composition for alterations in articles once set up in galley proof must be paid by the contributor. In the budget submitted by the New York University Press fifteen per cent was allocated, at my recommendation, for this purpose. Unless given another warning, some contributors will exceed this limit by two or three hundred per cent: Heckscher, indeed, has written the Press that he intends to do so.

If you will be good enough to tell me how closely I must adhere to my budget, I shall know whether or not to attempt to enforce the limit on changes in proof. I would guess that there is about a thousand dollars over - all at stake.

Millard

Millard Meiss

OK

per tel. RO to Meiss 10/13

Pan. festschrift

Cost \$22,000.

7/13/60 \$8000. to

NYU Press.

changed to Pub Fund.

7 April 1959

Memorandum to Mr. Morgan:

This will authorize you to charge the Publications Fund
and pay the sum of \$207.80 to:

Mrs. F. P. Manuel
Busch-Reisinger Museum
Cambridge 38, Massachusetts

for editing papers for the Panofsky festschrift, as arranged
by Professor Meiss.

Robert Oppenheimer

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

SCHOOL OF HISTORICAL STUDIES

March 26, 1959

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

Dear Robert:

I have received during the past week two offers to print the volume in honor of Pan. Neither comes from the Princeton University Press, which decided a couple of years ago not to print books of this kind and was unwilling to make an exception despite its very special relationship to Pan as an author.

The estimates in hand are for similar but not quite identical books. The New York University Press based its costs on a much better book than Augustin--the paper much heavier and the margins on each page larger. I would guess that their estimate for a book exactly like Augustin's would reduce their figure by about \$2,000.

Such considerations apart, Augustin's estimated \$20,740 for one thousand copies of the books, delivered in Princeton. He would produce the book in Glückstadt. The New York University Press, which obtained an estimate for the production of the book from its printer, Buehler in Zurich, offered to produce the volume for \$21,501.75. Augustin is essentially a printer and not a publisher. He offers to distribute the books for us but he is not in a position to market them as successfully as an established publisher. The New York University Press, for instance, proposes to spend \$1,500 to \$2,000 on advertising; Augustin would do none of that. New York University Press will provide, I have ascertained, other services superior to Augustin's--better proof-reading, for example, though of course here the final responsibility is ours.

The New York University Press is very eager to take on this book and I was very well impressed by the competence of the three persons in the Press who will share the work. They comprise a group superior to any other I have so far encountered in university presses, with the single exception of the Princeton University Press in its heyday ten years ago. The ability

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Dr. Oppenheimer

March 26, 1959

of the New York University Press to produce a handsome volume, using their Swiss press, is demonstrated by Heckscher's Anatomy, which has just recently appeared.


In the light of these various factors I think our choice is absolutely clear and I am happy that you agree with me about this. I need scarcely add that I have not ventured into the Harvard Press because Pan had difficulties with them and it therefore seemed tactless to put this book there.

New York University Press, like Augustin, will return to the Institute seventy-five per cent of the net sales of the book. It is not yet clear to me how many volumes we should print, but I am inclined to think that 1500 is about right. Since the estimate was based on a thousand copies, the initial outlay for 1500 copies might increase; but if we sell most of them, the final outlay will be less. In as much, however, as the book will be less fancy than Heckscher's, I think that the unit cost will be less than in the original estimate.

Peter Van Doren, the editor in charge, has agreed to the formula: Published for the Institute for Advanced Study by the New York University Press. He will send to you in the next couple of weeks a contract for your signature. If this raises any questions about which you would like my opinion before signing, please send me a note. Betty Horton has my address. Van Doren is also going to tell you something about the approximate chronology of the payments.

I look forward with the greatest eagerness to reading your introduction upon my return in June.

Sincerely,



Millard Meiss

*For Panofsky Festschrift
(own folder)*

22 June 1959

Dear Millard:

This note may be a disappointment to you; it is a disappointment to me to be writing it. After many weeks of work and thought, I have concluded that I should not write the introduction which you asked me to prepare. I have found that there is no suitable theme. The matters on which I am competent, though not all totally irrelevant to the Festschrift, are nevertheless peripheral to Pan's life and work, and impertinent for so central a place in a tribute. The matters which would be appropriate are not in any true sense within my competence, and would be improper for me.

Perhaps it is good for us to rediscover from time to time that by virtue of our knowing something of our own work, we can appreciate our ignorance of others, and respect the expertise in each other.

With good wishes,

Robert Oppenheimer

Professor Millard Meiss
The Institute for Advanced Study

LIST OF CONTRIBUTORS TO THE VOLUME IN HONOR OF PANOFSKY

- Buchthal, Hugo, Warburg Institute, Roman de Troyes; Tomb of Hector
- Chew, Samuel, Bryn Mawr College, The Allegorical Chariot in English Literature of the Renaissance
- Cook, Walter W.S., emeritus Institute of Fine Arts, New York University, Spanish Franco-Gothic Stucco Altar-frontals
- Coolidge, John, Fogg Art Museum, Harvard University, Peter Harrison's First Design for King's Chapel, Boston
- Coremans, Paul, Institut Royal du Patrimoine Artistique, Brussels, La notation des couleurs; essai d'application sur primitifs flamands
- Eisler, Colin, New York University and Metropolitan Museum of Art, The Athlete of Virtue; the Iconography of Asceticism
- Ettinghausen, Richard, Freer Gallery, Smithsonian Institution, The Emperor's Choice
- Ettlinger, L.D., Warburg Institute, Exemplum Doloris; Reflections on the Laocoon Group
- Frankl, Paul, Institute for Advanced Study, Boucher's Girl on the Couch
- Grodecki, Louis, Musée des Plans-Reliefs, Paris, Les Vitraux de Saint-Denis. L'Enfance du Christ.
- Heckscher, William S., University of Utrecht, "Recorded from Dark Recollection"
- Held, Julius, Columbia University, Flora, Goddess and Courtesan
- Hofer, Philip, Houghton Library, Harvard University, Some Little Known Italian Illustrations of Comparative Anatomy
- Kantorowicz, Ernst, Institute for Advanced Study, On Legal Maxims and Renaissance Theories of Art
- Katzenellenbogen, Adolf, Johns Hopkins University, Tympanum and Archivolts on the Portal of St. Honoré at Amiens
- Krautheimer, Richard, Institute of Fine Arts, New York University, The Architecture of Sixtus II; A Fifth Century Renaissance
- Ladner, Gerhart, Fordham University, Vegetation Symbolism and the Renaissance Concept
- Lawrence, Marion, Barnard College, Three Pagan Themes in Christian Art
- Nordström, Folke, ^{University of Uppsala,} Goya's Portrait of the Four Temperaments

LIST OF CONTRIBUTORS TO THE VOLUME IN HONOR OF PANOFSKY (2)

Rosenberg, Jakob, Fogg Art Museum, Harvard University, On the Meaning of
a Bosch Drawing

Stechow, Wolfgang, Oberlin College, Johann Sebastian Bach the Younger

Swarzenski, Hanns, Boston Museum of Fine Arts, A Chalice and the Book
of Kings

Von der Osten, Gert, State Museum, Hanover, Studien zu Jan Gossaert

Weitzmann, Kurt, Princeton University, The Threnoff

Wind, Edgar, Oxford University, Platonic Tyranny and the Renaissance Fortuna

Wormald, Francis, British Museum, The Throne of Solomon and St. Edward's Chair

Later arrivals

Bier, Justus, University of Louisville, Hans Gottwalt of Lohr, A Pupil of
Tilman Riemenschneider at Saalford

9/12/58

RO told Prof. Meiss that he would write
introduction for festschrift for Panofsky
70th birthday. Due March or April, 1959