



1. *Still Life With Flowers*, by the Dutch painter Jan van Huysum (1682-1749).  
Gift of Mr. and Mrs. Ivan B. Hart.

# Alumni and the Art Museum

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The growth of university museums has always been, as indeed it must be, a prime area for alumni support. Although our own Museum of Art and Archaeology is of comparatively recent foundation, it has enjoyed alumni support almost from the beginning, for the Chorn Memorial Fund was established in 1960 by Mary Chorn Hazard, '21, and Leland Hazard, '18, of Pittsburgh. Many of the Museum's finest acquisitions during the past five years have come through this fund, and in 1964 it has made possible the first purchase of a painting by the Museum. This is an oil painting (Fig. 2) of six saints, originally part of a somewhat larger canvas, by the Neapolitan artist Francesco Solimena (1657-1747). The brilliance and freshness of the colors on this excellently preserved picture make it an extremely attractive feature of the painting gallery as well as an important example of a period not previously represented.

Among alumni who have shown great interest in the Museum in the past few years and who have contributed to it annually are Mr. and Mrs. Hal G. Negbaur, of New York. This year their gift is an unusually fine Roman glass chalice from Egypt (Fig. 4). But even more, the interest in the Museum that they have aroused among New York alumni is of great importance for our future. From Mr. and Mrs. George Schriever, also New York alumni, has come the gift of an Expressionist landscape painting (Fig. 5) by the Missouri-born artist Arthur Schwieder, a most welcome addition to our collection of contemporary art, which grows steadily.

A visit to the campus by Irene S. Taylor of Washington, D. C., B.J. '24, was the occasion of a gift by her of a Russian icon in the form of a triptych. This was the second icon to be added to our collections, though subsequently we have acquired another Russian icon as well as a Greek icon, affording a good nucleus for a group on Byzantine art and its continuation in the Orthodox Church down to present times.

To the reports on the Museum in the *Alumnus* we owe the finest gift of the year and one of the most valuable single objects yet given to the Museum. Mr. David Shefrin of New York, B.J. '47, A.M. '49, after reading the Museum reports, suggested to his father-in-law, Mr. Ivan B. Hart, that he give to Missouri one piece of his very fine collection of Dutch paintings. Thus we received as a gift from Mr. and Mrs. Hart the exceptionally fresh and beautiful *Still Life with Flowers* (Fig. 1) by Jan van Huysum (1682-

1749), a very important addition to our collections of paintings.

This year for the first time we can say with a feeling of great satisfaction that our major gifts have come from or through the good offices of our alumni; this is as it should be, and we hope that it is indicative of a growing awareness both of the Museum's needs and of its importance to the University. We are equally pleased that the many friends not connected with the University who in past years have so generously supported the Museum have continued to do so this year. In this connection we must note with deep regret the passing of Julius Carlebach of New York, the person who has been chiefly responsible for channeling numerous gifts to the Museum since it was founded. We share this loss with other university museums throughout the country, for his interest brought benefit to many of them.

It is pleasant to acknowledge the gift of another etching by Albert Marquet, given by Dr. Warner Muensterberger; this is a companion piece to the *View of the Seine* announced last year. Again this year a painting by Evelyn Metzger, a floral still life, comes as an anonymous gift. These, together with the painting by Arthur Schwieder, help to strengthen our contemporary collections.

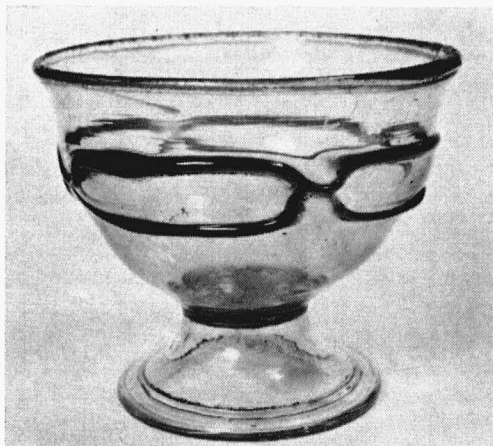
Several gifts, besides that of Mr. and Mrs. Negbaur, constitute important additions in the ancient field. Another gift from Mr. William Weinberg of Wilmette, Illinois, brings an exceptionally fine Graeco-Roman carnelian gem with an intaglio of a portrait head (Fig. 3), probably copied from a sculpture of the fourth century B.C. The rarest of the ancient objects added this year through gifts are a large glazed terracotta boss and an even bigger glazed "nail" which were part of the architectural decoration in the ziggurat complex at Tchoga Zambil (Iran) in the thirteenth century B.C.; each is inscribed with the name of the king who built the ziggurat. The upper part of a female figurine of clay, of the sixteenth century B.C. and also from Iran, comes as an anonymous gift. A red sandstone figure of Shiva holding a cobra, an Indian sculpture dating from the 11th-12th century, is the gift of Mr. Peter Marks of New York. With three other gifts of small objects, the total of gifts is seventeen pieces from twelve individuals. But these include much the most important acquisitions of the year, in value far exceeding that of the some two hundred other objects acquired; the sum total of accessions is the greatest in any year since the Museum was founded.



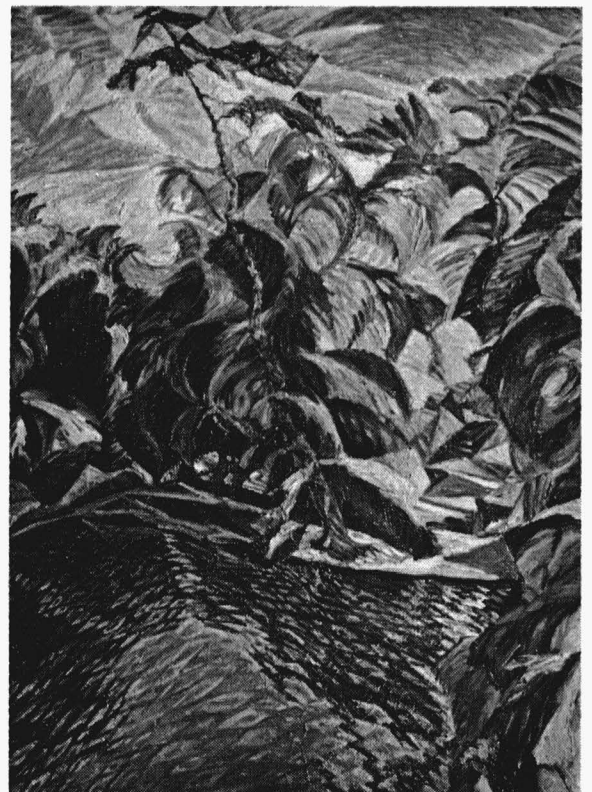
2. *Painting by Francesco Solimena, Neapolitan (1657-1747), depicting SS. John the Baptist, Francis, Jerome, Roch, Stephen, and another martyred saint. Chorn Memorial Fund purchase. Right, below (Fig. 5): Expressionist landscape painting by Arthur Schiwieder. Gift of Mr. and Mrs. George Schriever.*



3. *A Graeco-Roman carnelian gem, with portrait head in intaglio; an impression from the gem is shown above. Gift of Mr. and Mrs. William Weinberg.*



4. *Roman glass chalice from Egypt, 2nd-3rd century A.D. Gift of Mr. and Mrs. Hal K. Negbaur.*



# Museum

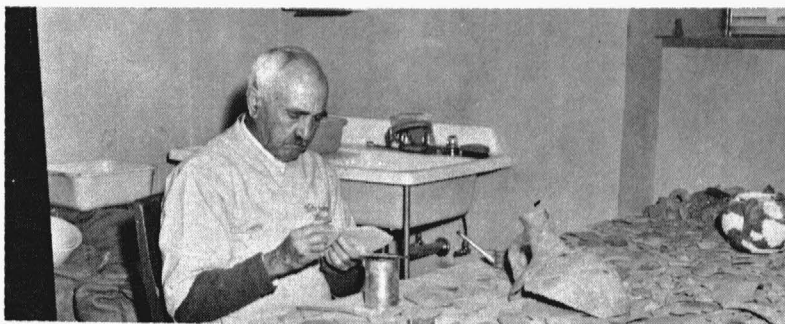
To summarize briefly these other acquisitions, we should mention first the large number of drawings, prints, engravings, etchings and woodcuts added during the year, a total of 38 in all, as part of a program to build up the graphic arts collections begun by Mr. Fred J. Cummings, Curator and Acting Director through August, and continued by his successor as Curator, Mr. Stephen E. Ostrow. Largely 16th, 17th and 18th century in date and representative of many schools, these examples were chosen both to enrich the collections and to broaden their usefulness as adjuncts to the teaching program of the Department of Art History and Archaeology.

The acquisitions in the ancient field comprise a wide variety of objects—vases from Italy, Greece and the Near East; some seventy Greek and Roman coins, several sealstones and lead seals; glass vessels, a marble vase, a wide variety of clay lamps dating from the 5th century B.C. to the 5th century A.D.; small figures of terracotta, marble and bronze, stone and bronze tools and weapons; and some very fine pieces of jewelry, gold, silver and bronze. Many of the individual pieces are of exceptional quality and deserve more mention than is possible here. Together they so enhance the importance of our collections of ancient art as to make this section of the Museum one of high rank among university museums.

It is self-evident that the Museum has been greatly strengthened by these new acquisitions and new activities. Its use by the students of the University as well as those of Columbia's colleges and public schools has increased proportionally. Almost every one of the several hundred students in art history courses has written a paper on some object or group

of objects in the Museum; seniors in Honors and graduate students are writing theses on parts of the collections. For the first time, the Museum has been asked to lend objects to other museums and we have done so on three occasions; other requests are already coming in, and as the reputation of our collections becomes more widely known we can expect many more. With the help of Annette Alsop Case, one of Columbia's fine graphic artists, we have been able to make prints from the 54 Japanese wood blocks, many of them double-faced, which were given to the Museum during the last several years by Dr. and Mrs. Martin J. Gerson of New York. There is thus available another important body of material for study and exhibition, again emphasizing the two sides of the Museum which we have constantly in mind—to make it serve both the interests of the University and of the community at large.

It is perhaps too obvious even to mention that these manifold activities and rapidly growing collections have made our Museum quarters in the Library inadequate. But both the use and the growth are accelerating at least in proportion to the increase in enrollment on the Columbia campus, if not more, and there is every reason to believe that this will continue to be the case. Here is the best proof, if any were needed, of the necessity of having such a facility on the campus. However, the Museum will not be able to continue its functions without more adequate quarters, and it is hoped that the alumni of the University of Missouri will follow the example of those of our sister institutions in Illinois and Nebraska, to say nothing of others farther afield, by providing a building for the Museum of Art and Archaeology. They will in this way be taking up the role played by the alumni of almost every great university, public or private, across our land.



Mr. Paul Perrot, Director of the Corning Museum of Glass, two Roman glass factory sites were investigated. They yielded large quantities of glass, which are now being mended and analyzed at the Corning Museum, and equally large amounts of pottery, which are being mended in our Museum workroom and we are planning a report on these excavations to readers of the *Alumnus* as soon as the results of the first campaign are more completely known. Further campaigns during the next two summers are being planned.

Mr. George Kachros, dean of restorers in Greece and longtime head guard of the Museum at Old Corinth, now retired for several years, is at present visiting in Columbia and has volunteered to help with the job of mending the pottery from Israel. His work has attracted much attention from many of our students and it is hoped that a few at least will be able to learn some of the rudiments of his technique during his stay.

## Museum Starts a New Project

The Museum embarked this year on a new project which we hope will be continued in the years to come and which should increase the collections as well as the Museum's potential as a teaching institution. In cooperation with the Corning Museum of Glass,

the Museum sponsored the first excavations in Israel devoted to the study of Roman glass factories. During a six-week campaign, for which the field director was our Curator of Ancient Art, Dr. Gladys Davidson Weinberg, and the Administrative Director was