



Smithsonian
Archives of American Art

S. Lane Faison papers, 1922-1981, bulk 1950-1976

Rihoko Ueno

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Archives of American Art
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Collection Overview

Repository:	Archives of American Art
Title:	S. Lane Faison papers
Identifier:	AAA.faislane
Date:	1922-1981 (bulk 1950-1976)
Extent:	5.1 Linear feet
Creator:	Faison, S. Lane (Samson Lane), 1907-2006
Language:	Multiple languages English; French; Dutch; German; and Swedish The collection is in English, French, Dutch, German and Swedish.
Summary:	The papers of art historian and Monuments Man S. Lane Faison measure 5.1 linear feet and date from 1922 to 1981, bulk from 1950-1976. Faison was an art history professor at Williams College, Massachusetts and, during World War II, he was a member of the Art Looting Intelligence Unit (ALIU) of the U.S. Office of Strategic Services. The collection includes scattered correspondence; writings; teaching files; subject files on exhibitions and projects; artists files; and printed materials. There are two folders of documents and photographs related to Faison's World War II work in the U.S. Art Looting Intelligence Unit.

Administrative Information

Acquisition Information

The S. Lane Faison papers were donated to the Archives of American Art by S. Lane Faison, Jr. in 4 installments from 1978 to 1982.

Related Materials

The Archives of American Art also holds an oral history interview of S. Lane Faison conducted on December 14, 1981 by Robert F. Brown for the Archives of American Art's oral history program.

Processing Information

This collection was fully processed by Rihoko Ueno in September 2012 with funding provided by the Samuel H. Kress Foundation.

Preferred Citation

S. Lane Faison papers, 1922-1981. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment.

Conditions Governing Use

The S. Lane Faison papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical / Historical

Samson Lane Faison Jr. (1907-2006) was an art history professor at Williams College and director of the Williams College Museum of Art, Massachusetts. During World War II, Faison served in the Art Looting Investigation Unit of the Office of Strategic Services, an intelligence unit related to the Monuments, Fine Arts and Archives Division of the U.S. Army.

Samson Lane Faison Jr. was born in Washington, D.C. on November 16, 1907 to Samson Lane Faison Sr., a brigadier general in the United States Army, and Eleanor Sowers Faison. Faison graduated from Williams College in 1929, completed his M.A. at Harvard University in 1930, and a M.F.A. from Princeton in 1932. Shortly thereafter, he began teaching at Yale as an associate professor of art. In 1935, Faison married Virginia Gordon Weed (d. 1997) and they had four sons: Gordon, George, Christopher and Samson. Faison joined the Williams College faculty in 1936 and became head of the art department in 1940.

During World War II, Faison initially served as an instructor in U.S. Naval Air Force. From 1945-1946, however, Faison was a member of the Office of Strategic Services' Art Looting Investigation Unit (ALIU) responsible for investigating and interrogating Nazis and art dealers who were involved in the systematic looting of fine arts and antiquities across Europe. The ALIU investigated Karl Haberstock, Hitler's primary dealer and Hermann Voss, director of Hitler's Führermuseum in Linz, Austria where Hitler planned to house and display plundered art. Faison was the primary author of the report on the Führermuseum and also interrogated Göring's curator Walter Andreas Hofer. The ALIU issued twelve Detailed Interrogation Reports on Nazi looting activities which were used at the Nuremburg Trials.

During the recovery efforts, the U.S. government decided to ship 202 paintings that had been stolen by the Nazis from several Berlin museums in Germany (notably the Kaiser Friedrich Museum now known as the Bode Museum) to the U.S. for safekeeping at the National Gallery of Art in Washington, D.C. The government argued that the storage conditions in Germany were poor. Twenty-five of the Monuments Men signed a petition, known as the Wiesbaden Manifesto, against moving the paintings out of Germany. The Berlin Paintings were transported to the U.S. anyway and went on display at the National Gallery of Art before being put in storage. Faison was one of ninety-five American art historians who signed a second resolution in protest, demanding the immediate return of the paintings. The artwork, however, was not returned until 1948.

After the war, Faison resumed his professorship and his position as art department chair at Williams College and became director of the Williams College Museum of Art in 1948. In 1950, Faison returned to Germany as the last Director of the Munich Central Collecting Point, one of several recovered artwork repositories in Europe established by the U.S. State Department for inventory, research, and repatriation. Faison's orders were to close down the Munich Collecting Point, which took nine months.

Faison continued to teach at Williams until his retirement. Faison and two of his colleagues, William H. Pierson Jr. and Whitney S. Stoddard, were the three art history professors at Williams College nicknamed the "Holy Trinity," due to their reputation for launching the careers of their students to stratospheric

heights. Several of their students went on to become directors at prestigious museums such as the Museum of Modern Art and the Guggenheim in New York, the National Gallery of Art in Washington, D.C. and the Art Institute of Chicago. The *New York Times* created the moniker "Williams Mafia" in reference to the Williams alumni that were taught by the "Holy Trinity" and whom went on to become prominent members of the art world.

Faison was made a Chevalier of French Legion of Honor in 1952. He received a Guggenheim Fellowship for 1960-1961 and Williams college awarded him a Doctor of Letters in 1971. He stepped down from his position as art department chair in 1969, and retired from his position as the director of the Williams College Museum of Art in 1976. Faison died in Williamstown, MA in 2006 at the age of 98.

Scope and Contents

The papers of art historian and Monuments Man S. Lane Faison measure 5.1 linear feet and date from 1922 to 1981, bulk from 1950-1976. Faison was an art history professor at Williams College, Massachusetts and, during World War II, he was a member of the Art Looting Intelligence Unit (ALIU) of the U.S. Office of Strategic Services. The collection includes scattered correspondence; writings; teaching files; subject files on exhibitions and projects; artists files; and printed materials. There are two folders of documents and photographs related to Faison's World War II work in the U.S. Art Looting Intelligence Unit.

Six folders of scattered correspondence relate to Faison's teaching, lectures, and writings.

Writings include bound student notebooks, lecture notes, typescript drafts, published articles, and material related to his book *Handbook of the Collection: Williams College Museum of Art*. Eighteen bound notebooks are filled with Faison's college class notes. There are typescript drafts of Faison's articles and speeches, as well as printed versions. Papers relating to Faison's book *Handbook of the Collection: Williams College Museum of Art* include several drafts, a correction copy, and a folder of illustrations to accompany the text.

Teaching files consist of course files containing miscellaneous notes for classes taught by Faison. The syllabi for classes he taught are filed separately.

Subject files are arranged into three groups: Monuments Men/ALIU files; projects and exhibitions files, and general research files. There are only two folders relating to Faison's World War II work in the ALIU. They contain photographs of looted artwork and documents about the controversial decision to ship recovered artwork to the U.S. for storage in the National Gallery in Washington, D.C. Projects and exhibitions files document Faison's curatorial work on the Oberlin Project (a traveling exhibition of college art) and the Carnegie International Exhibition, and other miscellaneous collaborative projects. Research files contain documents organized according to Faison's original folder headings and include miscellaneous images and clippings loosely grouped together by topic: architecture, advertising, housing, poster design, etc.

Artist files are Faison's documents on specific artists that mostly contain images of artwork, clippings and articles. Artist files were mostly used for teaching and reference.

Printed materials include news clippings, exhibition catalogs, press releases, reports and other miscellaneous materials.

Arrangement

This collection is arranged in 6 series.

- Series 1: Correspondence, 1949-1979 (0.1 linear feet; Box 1, 6 folders)
- Series 2: Writings, 1928-1979 (1.7 linear feet; Box 1-2, 7)
- Series 3: Teaching Files, 1935-1976 (0.7 linear feet; Box 2-3)
- Series 4: Subject Files, 1923-1981 (0.6 linear feet; Box 3, 7)
- Series 5: Artist Files, 1922-1976 (1.5 linear feet; Box 3-5, 7)
- Series 6: Printed Materials, circa 1935-1980 (0.5 linear feet; Box 6-7)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

Art -- History -- Study and teaching
Art historians -- Massachusetts
World War, 1939-1945 -- Art and the war

Types of Materials:

Photographs

Names:

Allied Forces. Supreme Headquarters. Monuments, Fine Arts and Archives Section
Carnegie International
United States. Office of Strategic Services. Art Looting Intelligen Unit
Williams College -- Faculty

Container Listing

Series 1: Correspondence, 1949-1979

0.1 Linear feet (6 folders)

Scattered correspondence is with friends and colleagues about events, classes, lectures and various topics of art history. Most were written during Faison's tenure at Williams College. Several letters are related to the publication of Faison's book the *Handbook of a Collection: Williams College Museum of Art*.

Correspondents with three or more letters have named separate folders. Correspondents with fewer than three letters are arranged chronologically and grouped together in one folder at the end of the subseries.

Box 1, Folder 1	Fox, Milton S. , 1951-1960
Box 1, Folder 2	Klitzke, Theodore E., 1957
Box 1, Folder 3	de Montebello, Phillipe, 1973
Box 1, Folder 4	Smith, Gordon M., 1949, 1957
Box 1, Folder 5	Smith, Lawrence M.C. , 1949-1950
Box 1, Folder 6	Chronological Correspondence, 1949-1979

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Series 2: Writings, 1928-1979

1.7 Linear feet (Box 1-2, 7)

Faison's writings date from his days as a student and continue through his career as a professor. Found here are eighteen college notebooks, typescript drafts of lectures and articles, and clippings of published articles. There are also typescript drafts, illustrations and a correction copy of his book *Handbook of the Collection: Williams College Museum of Art*, in addition to a few papers and notes for a book on Manet.

This series is arranged as 5 subseries:

- Subseries 2.1: Student Notebooks, 1928-1931
- Subseries 2.2: Lecture Notes, 1946-1976
- Subseries 2.3: Typescript Drafts, circa 1950-1976
- Subseries 2.4: Publications, 1932-1970
- Subseries 2.5: Books, circa 1954, 1978-1979

2.1: Student Notebooks, 1928-1931

Box 1, Folder 7	Honors Work in Art, Vol. I, 1928
Box 1, Folder 8	Honors Work in Art, Vol. II, 1929
Box 1, Folder 9	Honors Work in Art, Vol. III, 1929
Box 1, Folder 10	Fine Arts II, 1929
Box 1, Folder 11	Fine Arts 5c, 1929
Box 1, Folder 12	Fine Arts 5b: Renaissance Sculpture, 1929-1930
Box 1, Folder 13	Fine Arts 5f: British Painting, 1930
Box 1, Folder 14	Fine Arts 8a: Theory Design, circa 1930
Box 1, Folder 15	Fine Arts 9c, circa 1930
Box 1, Folder 16	Fine Arts 15 d: Baroque Architecture, circa 1930
Box 1, Folder 17	Classical Archaeology 1a, 1930
Box 1, Folder 18	Classical Archaeology 1b: Roman, 1930
Box 1, Folder 19	Sculpture of the Cinquecento, 1930-1931
Box 1, Folder 20	Art 201, 1930-1931

- Box 1, Folder 21 Venetian Painting; Development of Medieval Style, 1930-1931
- Box 1, Folder 22 Hellenistic Art, 1931
- Box 2, Folder 1 Oriental Art, 1931
- Box 2, Folder 2 Northern Renaissance, 1931

2.2: Lecture Notes, 1946-1976

- Box 2, Folder 3 Impressionists, 1946
- Box 2, Folder 4 German Tour; Sex in U.S. Art; European Trip, circa 1950-1976
- Box 2, Folder 5 Dutch Art, 1953
- Box 2, Folder 6 Ideals of American Painting, 1955-1971
- Box 2, Folder 7 Modern Art: Appearance and Reality, 1957-1968
- Box 2, Folder 8 Daumier and Corbet, 1959-1960
- Box 2, Folder 9 Freshman Talk, circa 1960-1976
- Box 2, Folder 10 Picasso, circa 1964

2.3: Typescript Drafts, circa 1950-1976 (bulk 1956-1961)

- Box 2, Folder 11 Transcript for a "Radio Talk on Paul Cezanne", circa 1950-1973
- Box 2, Folder 12 "The Artist Speaks to His Time" , circa 1950-1976
- Box 2, Folder 13 "Portrait of the Artist as a Young Man", 1957, 1953
- Box 2, Folder 14 "Art, Art History, and the Liberal Arts", 1957
- Box 2, Folder 15 "Fashions in Learning: The History of Art", 1957
- Box 2, Folder 16 Dedication of William Hayes Ackland Memorial Art Center, 1958
- Box 2, Folder 17 Dedication of the Kresge Art Center, 1959
- Box 2, Folder 18 Dedication of the Colby College Art Center, 1959

- Box 2, Folder 19 "Education and the Arts", 1960
- Box 2, Folder 20 "American Paintings: From the Nourishing Roots", 1961
- Box 2, Folder 21 "Museum Philosophy", 1965
- Box 2, Folder 22 "MFA Boston: The Rathbone Years", circa 1972
- Box 2, Folder 23 "George Washington and Gilbert Stuart", 1975

2.4: Publications, 1932-1970

- Box 2, Folder 24 "Barna and Bartolo di Fredi", 1932
- Box 2, Folder 25 "A Gothic Processional Cross in the Museo Cristiano", 1935
- Box 2, Folder 26 "A Gothic Reliquary in the Metropolitan Museum of Art, New York City", 1936
- Box 2, Folder 27 Book Reviews by Faison, 1954-1970, 1940
Oversized material housed in Box 7, Folder 1.
- Box 2, Folder 28 *The Journal of the Walters Art Gallery*, 1941
- Box 2, Folder 29 "Survivances et Reveils", 1947
- Box 2, Folder 30 "Fact and Art in Charles Delmuth", 1950
- Box 2, Folder 31 "Honore Daumier's Third Class Railway Carriage", circa 1950
- Box 2, Folder 32 *Art in America* foreword, 1954
- Box 2, Folder 33 Smith College Museum of Art Bulletin, 1954-1955
- Box 2, Folder 34 *Apollo*, December 1968 Issue, 1968
Oversized material housed in Box 7, Folder 2.
- Box 2, Folder 35 *Apollo*, December 1969 Issue, 1969
Oversized material housed in Box 7, Folder 3.
- Box 7, Folder 1 Oversized Art Bulletin, 1970
Oversized material from Box 2, Folder 27.
- Box 7, Folder 2 Oversized Apollo Magazine, 1968

Oversized material from Box 2, Folder 34.

Box 7, Folder 3 Oversized Apollo Magazine, 1969
Oversized material from Box 2, Folder 35.

2.5: Books, circa 1954, 1978-1979

Found here are documents concerning two books written by Faison. There is one folder relating to a pocket book edition on Édouard Manet written by Faison. The remaining files are on Faison's *Handbook of the Collection: Williams College Museum of Art*, including three drafts, a compilation of images for publication, and a print edition on which "SLF correction copy" has been written on the cover in ink. None of the drafts for the book are dated. .

Box 2, Folder 36 Manet Book Notes, circa 1954

Box 2, Folder 37 Typescript Draft 1 for *Handbook of the Collection*, 1978

Box 2, Folder 38 Typescript Draft 2 for *Handbook of the Collection*, 1978

Box 2, Folder 39 Typescript Draft 3 for *Handbook of the Collection*, circa 1978

Box 2, Folder 40 Illustrations for *Handbook of the Collection*, circa 1978

Box 2, Folder 41 *Handbook of the Collection: Williams College Museum of Art*, 1979

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Series 3: Teaching Files, 1935-1976

0.7 Linear feet (Box 2-3)

Teaching files consist of course files and syllabi for classes Faison taught at Williams College. Files contain handwritten notes for lectures, copies of assignments and exam questions, and some miscellaneous printed materials such as images of art, news clippings and articles for reference.

This series is arranged as 2 subseries:

- Subseries 3.1: Course Files, 1935-1976
- Subseries 3.2: Syllabi, circa 1950-1976

This series is arranged chronologically.

3.1: Course Files, 1935-1976

Box 2, Folder 42	Art 2, 1936-circa 1943
Box 2, Folder 43	Art 2, circa 1950
Box 2, Folder 44	Art 2, circa 1951
Box 2, Folder 45	Art 2, circa 1953-1960
Box 2, Folder 46	Art 3 - Art 4, circa 1940-1950
Box 2, Folder 47	Art 3 - Art 4, circa 1940-1950
Box 2, Folder 48	Art 3 - Art 4, circa 1941-1958
Box 3, Folder 1	Art 3 - Art 4 , circa 1941-1958
Box 3, Folder 2	English - Fine Arts 15-16, circa 1935 -1940
Box 3, Folder 3	English 1-2, circa 1937
Box 3, Folder 4	Art History Charts, 1940-1976
Box 3, Folder 5	History 301, circa 1940-1970
Box 3, Folder 6	Art 401, circa 1940-1970
Box 3, Folder 7	History 1A-2A, 1949-1951
Box 3, Folder 8	Art 6, circa 1950-1976

Box 3, Folder 9 Lists of Slides Used for Lectures, circa 1965

Box 3, Folder 10 Art 402, 1970

3.2: Syllabi, circa 1950-1976

Box 3, Folder 11 Humanities B - Fine Arts, circa 1950-1976

Box 3, Folder 12 Art 1, 1954-1960

Box 3, Folder 13 Art 3, circa 1955-1960

Box 3, Folder 14 Art 4 and Fine Arts S-170: Modern Painting, circa 1955

Box 3, Folder 15 English 20, 1955

Box 3, Folder 16 Art 303, circa 1960-1970

Box 3, Folder 17 Art 201, 1961

Box 3, Folder 18 Art 7, circa 1961-1975

Box 3, Folder 19 Art 552, circa 1961-1975

Box 3, Folder 20 Art 304, circa 1964-1971

Box 3, Folder 21 Art 363 and Art 263: Nineteenth Century Painting and Sculpture, 1971-1975

Box 3, Folder 22 Art 374, formerly Art 304, circa 1973

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Series 4: Subject Files, 1923-1981

0.6 Linear feet (Box 3, 7)

Subject files contain miscellaneous documents related to Faison's World War II activities and work, special projects and exhibitions, and general research or topics of interest.

This series is arranged as 3 subseries:

- Subseries 4.1: Monuments Men, 1946-1959, 1970
- Subseries 4.2: Projects & Exhibitions, 1949-1981
- Subseries 4.3: Research Files, 1923-1978

All the subseries are arranged chronologically, except for research files which are arranged alphabetically.

4.1: Monuments Men, 1970, 1946-1959

There are only two folders of papers documenting Faison's World War II work in the Art Looting Investigation Unit and related activities. There are documents related to a controversy regarding the shipment to Washington, D.C. of 202 recovered paintings stolen by the Nazis from Berlin museums. The shipment was protested by many prominent art historians, including Faison, who signed a petition to stop the shipment. The folder includes a press release about the controversy, a list of signers of the resolution, a section of a U.S. State Department bulletin about the return of the paintings, and a few news clippings. The second folder in this subseries contains black and white photographs of what appears to be art looted from the Naples National Gallery by the Nazis for Hermann Göring's personal art collection.

Box 3, Folder 23 Return of German-Owned Art Stored at the National Gallery, 1970, 1946-1959

Box 3, Folder 24 Art from Naples National Museum, circa 1950
 These photographs were originally in an envelope that contained a note: "Hitler Coll. Goering: Karinhall." This likely indicates that the photographs depict items stolen from the Naples National Museum by Hermann Göring for his personal art collection at his Karinhall residence. One photo IT 42 appears to be missing from the set, but there is an index card with the following annotation that describes what was shown in the photograph: "IT 42 Jewelry: 2 rugs, a chair, Naples Natl. Gallery."

4.2: Projects & Exhibitions, 1949-1981

Found here are project and exhibition files containing brochures, news clippings, articles, reports, and other assorted materials. There is a file on a television course on the humanities; collaborations with organizations such as the Berkshire Arts Association of which he was a member; and exhibitions he organized, including the Oberlin Project for which Faison was on the planning committee. The Oberlin Project was an exhibition of college-owned art that toured Europe. The Oberlin Project folder includes a few letters from Charles Parkhurst - professor at Oberlin College, Ohio, director of the college museum, and a fellow Monuments Man.

Box 3, Folder 25 Vienna Art Treasures Exhibition, 1949-1950

Box 3, Folder 26 Berkshire Art Association, 1954-1981

Box 3, Folder 27 College Museum Traveling Project: Oberlin Project, 1955-1957

- Oversized material housed in Box 7, Folder 4.
- Box 3, Folder 28 Carnegie International Exhibition, circa 1958
Oversized material housed in Box 7, Folder 5.
- Box 3, Folder 29 Council for a Television Course in the Humanities for Secondary Schools, Inc.,
circa 1960
- Box 7, Folder 4 Oversized News Clippings from Box 3, Folder 27 , 1955-1957
- Box 7, Folder 5 Oversized News Clippings from Box 3, Folder 28, circa 1958

4.3: Research Files, 1923-1978

Faison's research files cover a variety of subjects. Most of the folders are related to art, but there are also folders on automobiles, housing, advertising, and many other topics. The files contain clippings, pamphlets, articles, and a few photographs.

- Box 3, Folder 30 Advertising, 1938-1948
Oversized material housed in Box 7, Folder 6.
- Box 3, Folder 31 American Sculpture, 1923-1951
Oversized material housed in Box 7, Folder 7.
- Box 3, Folder 32 Automobiles, circa 1933
- Box 3, Folder 33 Baroque, 1938-1970
Oversized material housed in Box 7, Folder 8.
- Box 3, Folder 34 English Painting, 1936-1973
- Box 3, Folder 35 Forgeries, 1924-1940
- Box 3, Folder 36 French Painting, 1962-1977, 1932
- Box 3, Folder 37 German and French Sculpture, 1936-1948, 1978
- Box 3, Folder 38 H.H. Richardson Architecture in U.S.A., circa 1949
- Box 3, Folder 39 Housing, 1939-1940
Oversized material housed in Box 7, Folder 9.
- Box 3, Folder 40 Industrial Art, 1936-1940
- Box 3, Folder 41 Movies, circa 1930

Box 3, Folder 42	Poster Designs, 1942, 1937
Box 3, Folder 43	Spanish Paintings, 1937, 1930
Box 3, Folder 44	U.S.A. 19th Century Painting, 1935-1947, 1977
Box 3, Folder 45	U.S.A. 20th Century Architecture, 1971, circa 1931-circa 1953 Oversized material housed in Box 7, Folder 10.
Box 3, Folder 46	Urban Planning, 1940, 1931 Oversized material housed in Box 7, Folder 11.
Box 7, Folder 6	Oversized Advertisements from Magazines from Box 3, Folder 30 , 1938-1948
Box 7, Folder 7	Oversized News Clippings and Images from Box 3, Folder 31, 1923-1951
Box 7, Folder 8	Oversized News Clippings from Box 3, Folder 33, 1938-1970
Box 7, Folder 9	Oversized News Clippings from Box 3, Folder 39, 1939-1940
Box 7, Folder 10	Oversized News Clippings from Box 3, Folder 45, circa 1931-circa 1953, 1971
Box 7, Folder 11	Oversized News Clippings from Box 3, Folder 46 , 1940, 1931

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Series 5: Artists Files, 1922-1976

1.5 Linear feet (Box 3-5, 7)

Artists reference files contain images of art, news clippings, articles and other assorted materials Faison collected for teaching and research.

Box 3, Folder 47	Archipenko, Alexandre, circa 1940-1976
Box 3, Folder 48	Arp, Jean, 1934-1954
Box 3, Folder 49	Barnard, George Grey, 1938, 1935
Box 3, Folder 50	Barye, circa 1936
Box 4, Folder 1	Blake, William, 1934-1957
Box 4, Folder 2	Bonington, Richard Parkes, circa 1937
Box 4, Folder 3	Boudin, Eugene, 1933, 1972, 1950
Box 4, Folder 4	Bourdelle, Emile Antoine, 1931-1938
Box 4, Folder 5	Brancusi, Constantin, 1950-1967
Box 4, Folder 6	Butler, Reg, 1957, 1959
Box 4, Folder 7	Calder, Alexander, 1952-1974 Oversized material housed in Box 7, Folder 12.
Box 4, Folder 8	Callery, Mary, 1950, 1952
Box 4, Folder 9	Canova, Antonio, 1940-1976
Box 4, Folder 10	Carpeaux, Jean Baptiste, circa 1958-circa 1966 Oversized material housed in Box 7, Folder 13.
Box 4, Folder 11	Cassatt, Mary, circa 1940-1976
Box 4, Folder 12	Cezanne, Paul, 1920-1973 Oversized material housed in Box 7, Folder 14.
Box 4, Folder 13	Constable, John, 1936-1963
Box 4, Folder 14	Corot, J.B.C., circa 1930-1965

Box 4, Folder 15	Couture, Thomas, circa 1930-1970
Box 4, Folder 16	Daumier, Honore Victorin, 1951-1970, 1930
Box 4, Folder 17	David, Jacques Louis, 1971, circa 1930-1940
Box 4, Folder 18	Davidson, Jo, circa 1948
Box 4, Folder 19	Degas, Edgar, 1934-1976
Box 4, Folder 20	Delacroix, Eugene, 1930-1972
Box 4, Folder 21	Despiau, Charles, circa 1940
Box 4, Folder 22	Dispirito, Henry, circa 1940-1976
Box 4, Folder 23	Eakins, Thomas, circa 1931-1976
Box 4, Folder 24	Ensor, James, circa 1957
Box 4, Folder 25	Epstein, Jacob, circa 1938-1959
Box 4, Folder 26	Forain, Jean Louis, circa 1956
Box 4, Folder 27	Gauguin, Paul, 1933-1970
Box 4, Folder 28	Gavarini, Paul, 1949-1954
Box 4, Folder 29	Gericault, Theodore, 1934-1971
Box 4, Folder 30	Giacometti, Alberto, 1955-1971
Box 4, Folder 31	Gill, Eric, circa 1938
Box 4, Folder 32	Greenbaum, Dorothea, circa 1939
Box 4, Folder 33	Gros, circa 1963
Box 4, Folder 34	Guys, Constantin, circa 1950-1960
Box 4, Folder 35	Harnett, William, 1971-1972

Box 4, Folder 36	Horwitt, Will, circa 1969
Box 4, Folder 37	Houdon, Jean-Antoine, 1938-1964 Oversized material housed in Box 7, Folder 15.
Box 4, Folder 38	Ingres, Jean Auguste Dominique, circa 1950-1973 Oversized material housed in Box 7, Folder 16.
Box 4, Folder 39	Jongkind, Johann B. , circa 1970-1976
Box 4, Folder 40	de La Tour, M. Quentin, circa 1930-1970
Box 4, Folder 41	Lachaise, Gaston, circa 1964-circa 1974
Box 4, Folder 42	Lassaw, Ibram, 1954, 1952
Box 4, Folder 43	Laurens, Henri, circa 1937
Box 4, Folder 44	Lawrence, Thomas, circa 1940-1970
Box 4, Folder 45	Lawrie, Lee, circa 1932-1938
Box 4, Folder 46	Le Nain, circa 1940-1970
Box 4, Folder 47	Lehmbruck, Wilhelm, circa 1974
Box 4, Folder 48	Lieberman, Alexander, circa 1971
Box 4, Folder 49	Lipton, Seymour, circa 1956
Box 4, Folder 50	Macmonnies, Frederick, circa 1922-1936
Box 4, Folder 51	Maillol, Aristide, circa 1971, 1929-1941
Box 4, Folder 52	Manet, Edouard, 1972, 1949-1957
Box 4, Folder 53	Manship, Paul, circa 1937, circa 1951
Box 4, Folder 54	Marini, Marino, 1950, 1956
Box 4, Folder 55	Mestrovic, Ivan, circa 1930-1970
Box 4, Folder 56	Milles, Carl, 1936-1939

Oversized material housed in Box 7, Folder 17.

Box 4, Folder 57 Millet, J.F., circa 1913, circa 1963

Box 4, Folder 58 Monet, Claude, 1949-1975

Box 4, Folder 59 Moore, Henry, 1940-1971
Oversized material housed in Box 7, Folder 18.

Box 4, Folder 60 Morisot, Berthe, circa 1970

Box 4, Folder 61 Munch, Edvard, 1950-1973

Box 4, Folder 62 Pissarro, Lucien, 1964-1973

Box 4, Folder 63 Prud'Hon, circa 1940-1970
Oversized material housed in Box 7, Folder 17.

Box 4, Folder 64 Puvis De Chavannes, Pierre, circa 1940-1970

Box 4, Folder 65 Redon, Odillon, circa 1972

Box 5, Folder 1 Renoir, Pierre Auguste, 1929-1973
Oversized material housed in Box 7, Folder 19.

Box 5, Folder 2 Rodin, Auguste, circa 1955-1973

Box 5, Folder 3 Rousseau, Henri, 1945-1949

Box 5, Folder 4 Rousseau, Theodore, circa 1963

Box 5, Folder 5 Saint-Gaudens, Augustus, circa 1937

Box 5, Folder 6 Sargent, John Singer, circa 1938-1964

Box 5, Folder 7 Seurat, Georges, circa 1957-1971

Box 5, Folder 8 Sisley, Alfred, circa 1966

Box 5, Folder 9 Signac, Paul, circa 1955

Box 5, Folder 10 Toulouse-Lautrec, 1938-1958
Oversized material housed in Box 7, Folder 20.

Box 5, Folder 11	Turner, J.M.W., circa 1950-1974
Box 5, Folder 12	Van Gogh, Vincent, circa 1935-1971 Oversized material housed in Box 7, Folder 21.
Box 5, Folder 13	Whistler, James Abbott McNeill, circa 1933-1972
Box 5, Folder 14	Zorach, William, circa 1938
Box 7, Folder 12	Oversized News Clippings from Box 4, Folder 7, 1952-1974
Box 7, Folder 13	Oversized Exhibition Catalog from Box 4, Folder 10 , circa 1958-circa 1966
Box 7, Folder 14	Oversized News Clippings from Box 4, Folder 12, 1920-1973
Box 7, Folder 15	Oversized News Clippings from Box 4, Folder 37, 1938-1964
Box 7, Folder 16	Oversized News Clippings from Box 4, Folder 38, circa 1950-1973
Box 7, Folder 17	Oversized News Clippings from Box 4, Folder 56, 1936-1939
Box 7, Folder 18	Oversized Exhibition Catalogues from Box 4, Folder 59 , 1940-1971
Box 7, Folder 19	Oversized Article from Box 5, Folder 1, 1929-1973
Box 7, Folder 20	Oversized Articles from Box 5, Folder 10, 1938-1958
Box 7, Folder 21	Oversized Magazine and Articles from Box 5, Folder 12, circa 1935-1971

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Series 6: Printed Materials, circa 1935-1980

0.5 Linear feet (Box 6, 7)

Printed materials consist of exhibition catalogs, bulletins, reports, news clippings, press releases, magazines and other miscellaneous printed matter.

There is a copy of the *Report on the Committee on the Visual Arts at Harvard University* which examined the role of the arts in the curriculum. The report was by the Harvard Committee, whose chair was philanthropist and later Smithsonian regent John Nicholas Brown and the executive secretary was Faison. During World War II, President Roosevelt appointed Brown to General Eisenhower's staff as Special Cultural Advisor and the civilian head of the Monuments, Fine Arts & Archives Section. Brown also argued against the removal of German-owned artworks to the United States in 1945.

Box 6, Folder 1	Exhibition Catalogs, 1937, 1955-1972
Box 6, Folder 2	Exhibition Catalogs, Williams College, 1954-1976
Box 6, Folder 3	Museum Bulletins, 1966-1974, 1940
Box 6, Folder 4	Williams College Bulletins, 1961
Box 6, Folder 5	Museum of Modern Art Annual Report, 1939-1940
Box 6, Folder 6	Report of the Committee on the Visual Arts at Harvard University, 1956
Box 6, Folder 7	News Clippings: World War II, 1946 Oversized material housed in Box 7, Folder 22.
Box 6, Folder 8	News Clippings written by Faison, 1955-1959
Box 6, Folder 9	News Clippings, 1956-1982 Oversized material housed in Box 7, Folder 23.
Box 6, Folder 10	Press Releases, 1959-1974
Box 6, Folder 11	Williams College Alumni Review Magazine, 1976
Box 6, Folder 12	Miscellaneous, circa 1937-1971
Box 6, Folder 13	Undated Miscellaneous, circa 1935-1980
Box 7, Folder 22	Oversized News Clippings from Box 6, Folder 7, 1946
Box 7, Folder 23	Oversized News Clippings from Box 6, Folder 9, 1982

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