Accession Number

February 17—August 20, 2017

CHRISTINA OLSEN, Class of 1956 Director and KERRY BICKFORD, Class of 2017, Graduate Program in the History of Art
Use the floorplan on each page to locate the objects described in the brochure. The grayed-out portion of the map shows you which gallery the objects are in. A thick line or circle tells you which wall of the gallery the objects are located near or against.

Some accession numbers in the exhibition stand in for objects that are no longer in WCMA’s collection, either because they were deaccessioned (meaning the museum sold them), or are lost, or too fragile for display. The key at the right tells you the reason a work of art is absent.

Throughout this brochure we describe the background or context of certain works of art in a more detailed entry. If a work of art has one of these longer entries, we include its page number next to the object’s accession number. Entries are found on pages 7, 20, 21, 24, 25, 29, 35, and 41.
A G R E A T N U M B E R O F P E O P L E helped us think through and assemble this exhibition. We’re grateful to Allan Fulkerson ’54 and the Fulkerson Fund for Arts Leadership for their generous support; Katie C. Nash, College Archivist and Special Collections Librarian at Williams College, for help researching the archives; and E.J. Johnson, Amos Lawrence Professor of Art at Williams College, for sharing his memories and insights into Lane Faison and Lawrence Hall in the early 1960s. Duane A. Bailey, Professor of Computer Science, and his students Julia Kawano ’19, Evelyn Mahon ’18, and Javier Esparza ’20, with server-side programming and database support from David W. Keiser-Clark, Academic Application Developer at the Office for Information Technology, who all spent countless hours designing and developing the digital installation for this exhibition; we’re so thankful for their expertise and help. Carolyn Eckert had the exhausting task of organizing and designing this brochure, and we’re most grateful for her thoughtful approach to the project. Thank you also to the Williams College Program in the History of Art, Class of 2017, for its endless supply of advice and support.

A C C E S S I O N N U M B E R is an exhibition of nearly all the works of art that came into WCMA’s collection between early 1960 and December of 1962, laid out in order of their accession numbers. An accession number is a code that a museum assigns to an artwork when it is acquired. Museums, like libraries and other institutions that build collections, give objects accession numbers in order to track, inventory, and describe what they have. Curators keep a great deal of other information on file about each artwork—who made it, the title, what it is made of, who gave it—but, while this information may change with new research and scholarship, the work of art’s accession number does not. If the object is lost, sold, or destroyed its number still remains, and will never be deleted from the museum’s record keeping or repurposed for another work of art.

Accession numbers nearly always begin with the year the object was acquired, and then follow with a number that denotes when in that year the museum received it. For instance, 60.3 is the third work of art that was accessioned in 1960. If a donation includes a group of objects that are closely related, these numbers may be subdivided further, communicating that the works should be considered together (for example, accession numbers 60.33.A–60.33.N).

This exhibition accounts for every accession number from early 1960 to late 1962, but some of the works themselves are not physically present. In the intervening years, the museum deaccessioned some of these objects, meaning a curator or director sold them, usually to raise funds for the purchase of other works of art. Other objects have just disappeared—but when turned over to other campus buildings, or perhaps misplaced, a few might one day reappear in an overlooked corner of campus storage. (For more on deaccessioned and missing objects, please see the entries on p. 24 and p. 41). We have represented these absent objects as squares on the gallery walls, labeled with their accession numbers.

We have reassembled this brief period of WCMA’s collecting history chronologically, without omitting missing or damaged works, in order to show how a museum collection changes over time. Collections expand and contract of course, and there are also dramatic reinterpretations by curation and changing tastes. Many of these works of art have not been shown in decades because they’ve fallen out of fashion, or don’t fit the museum’s changing ideas about itself, or because faculty no longer teach with them. Accession Number is an opportunity to bring them together once again.

CHRISTINA OLSEN
Class of 1956 Director

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A great many members of the WCMA staff helped guide the exhibition’s conception and execution, including Somer K. Coggins, Lisa B. Dunn, Elizabeth Gallant, Kent M. Murphy, Helsinki Okamura, Richard Miller, and Gregory Smith. Registrars Rachel Tassone and Diane Hart generously shared their deep knowledge of the museum’s early history of cataloguing and art storage. Finally, we are incredibly grateful to Faita Banter for her expert guidance on this publication and many, many other aspects of the exhibition’s production and installation.
60.12 (entry p. 7)
Gift of the Samuel H. Kress Foundation
St. Anthony Abbot
Giovanni da Milano
(Italian, act. 1346–1369)
Tempera on panel, c. 1360

60.13 (entry p. 7)
Gift of the Samuel H. Kress Foundation
Madonna of Humility with Angels
Giovanni di Nicola da Pisa
(Italian, act. 1326–1358)
Tempera on panel, 14th century

60.15 Museum purchase
Fugue
Tao Ho (Chinese, b. 1936)
Color woodcut on paper, 1959

60.16 (entry p. 21)
Gift of John R. Labaree, Class of 1910
Portrait of Three Girls from Pfinzingin Family
Johann Leonhard Hirschmann
(German, 1672–1750)
Oil on canvas, 1742

60.17 Museum purchase
Varied Accents
Jesse Redwin Bardin
(American, 1923–1997)
Oil on canvas, c. 1957

60.18 (entry p. 21)
Gift of Mr. Seward Eric White Cottage
Yovan Radenkovitch (American, born Serbia, 1903–1979)
Oil on Masonite, 1952

60.19 Museum purchase, Ruth Siker Weisker Fund
Pilate Washing His Hands (Fragment)
Master of St. Gudule
(Flemish, act. 1470–1490)
Oil on panel, Late 15th century

60.20 (entry p. 21)
Gift of Bernard Heinsohn, Jr., Class of 1945
St. Jerome Orate Sibi
Frederick E. Childe
(American, 1900–1973)
Oil on Masonite board, c. 1948

60.24 (entry p. 35)
Gift of William H. Alexanders,
Class of 1932
White Space
Robert Tappan
(Canadian, 1923–2002)
Mixed media on canvas, 1958

60.21 Museum Purchase,
Greylock Foundation
Seasonal Transition
John D. Maziarz
(American, 1934–2008)
Oil on canvas, 1960

60.22 Gift of Bernard Heinsohn, Jr., Class of 1945
St. Jerome Orate Sibi
Frederick E. Childe
(American, 1900–1973)
Oil on Masonite board, c. 1948

See case layout on next page
THESE PAINTINGS, three of five that the Samuel H. Kress Foundation donated in 1960, were received after years of campaigning on the part of Lane Faison, WCMA’s director at the time they were acquired. Faison’s letters not only convey WCMA’s shortage of space for collecting and displaying paintings, but also how he sought works of art to teach specific aspects of his own art history courses. Between 1930 and 1961, The Kress Foundation donated more than 1,400 works of art—primarily European art made between the fourteenth and nineteenth centuries—to museums across the country. Faison began writing the foundation in 1953, emphasizing that a small gift would be highly appreciated. “Our desires as to quantity are modest,” he wrote, “since the Museum is not a large one and we have the usual space problem.” He tried again six years later in 1959, writing, “We should be most grateful to receive such a gift, particularly if it could be in the Italian field, should one become available. As we have a considerable space problem, I should prefer to control my cupidity and ask for a single picture of good quality rather than a larger gift.” Still, even a damaged painting would be appreciated, as “such a picture is often extremely valuable in teaching our students.” Finally, in early 1960, Faison was invited to ask for specific works, and he justified his selections exhaustively based on what would most benefit his teaching. In explaining his reasoning for choosing the works by Giovanni da Milano and Giovanni di Nicola da Pisa, he noted, “We make a good deal of the contrast between Florence and Siena in the Trecento, and it would be wonderful to have examples hanging adjacent to the classroom at these times in our courses.” While Faison was invited to select ten to twelve works, he only requested five, because of storage limitations and, as he recalled later, there were only five works left in the Kress Collection that he cared for. His selectivity paid off—the foundation agreed to give Faison everything he asked for partially due to the “modesty” of his request.

True to his word, Faison incorporated the Kress paintings into his teaching regimen almost immediately. As he wrote to the foundation in 1962, in one semester he assigned 175 students in the art history survey course “Introduction to the History of Art” to write papers on Madonna of Humility, with Angels.

**GIFT OF THE SAMUEL H. KRESS FOUNDATION**

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**60.12 (object p. 4)**

St. Anthony of Padua
Giovanni da Milano (Italian, act. 1346–1369)
Tempera on panel, c. 1365
60.13 (object p. 4)
Madonna of Humility with Angels
Giovanni di Nicola da Pisa (Italian, act. 1326–1358)
Tempera on panel, 14th century
60.14 (object p. 4)
The Passion of Christ
Unknown artist (Dutch after Hans Memling, Netherlandish, 1433?–1494)
Oil on pine wood panel, after 1470

**60.12**–**14**

**Gift of the Samuel H. Kress Foundation**

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The original index cards, kept in archival boxes, were WCMA’s primary catalog of works in the collection until the late 1980s. In the early 1990s, the museum’s registrars began the painstaking work of verifying all of the information on the cards, matching each card to the physical work of art (in the process sometimes discovering the object was missing or deaccessioned), and transferring it to a computer-based database.
60.14 (entry p. 7)
Gift of the Samuel H. Kress Foundation
The Passion of Christ
Unknown artist (Dutch)
after Hans Memling
(Netherlandish, 1433–1494)
Oil on pine wood panel, After 1475

60.22
Museum purchase,
Greylock Foundation
Horse’s Head
Unknown artist (Greek)
Marble, Hellenistic (330–31 BCE)

60.23
Gift of Horace Mayer
Servant with Offerings
Unknown artist (Egyptian)
Polychrome limestone, c. 1500 BCE
Gift of William H. Alexander, Class of 1932
Female Nude
Jean Fautrier (French, 1898–1964)
Ink on paper, 1953
Unlocated

Gift of William H. Alexander, Class of 1932
The Tree of Fire
Fritz Bultman
(American, 1919–1985)
Oil on canvas, 1956

Gift of William H. Alexander, Class of 1932
Stairway to Paradise
Roberto Crippa (Italian, 1921–1972)
Oil on wood, 1950
Unlocated

Gift of William H. Alexander, Class of 1932
Moon Over the City
Fernand Léger (French, 1881–1955)
Watercolor and gouache over pencil on paper, 1932

Gift of William H. Alexander, Class of 1932
Mother Earth
Thomas Albert Sills
(American, 1914–2000)
Oil, 1954
Unlocated

Gift of William H. Alexander, Class of 1932
Restless Sea
Ralph M. Rosenborg
(American, 1913–1992)
Oil on canvas, 1955

Gift of Horace Mayer
Landscapes
Adriaen Frans Boudewyns
(Flemish, 1644–1711)
Oil on canvas, Date unknown
Deaccessioned

Gift of Horace Mayer
Relief of St. Jerome
Jean Warin II (French, 1596–1672)
Ceroplastic, Early 17th century

Gift of Horace Mayer
Aegis
Unknown artist (Egyptian?)
Wood inlay, Late Period
(525–332 BCE)
Unlocated
<table>
<thead>
<tr>
<th>Object ID</th>
<th>Description</th>
<th>Artist</th>
<th>Date Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>60.36.1</td>
<td>Statuette of Harpokrates</td>
<td>Unknown artist (Egyptian)</td>
<td>Bronze, Greco-Roman Period (332 BCE–32 CE)</td>
</tr>
<tr>
<td>60.36.2</td>
<td>Iris and Horus</td>
<td>Unknown artist (Egyptian)</td>
<td>Bronze, Date unknown</td>
</tr>
<tr>
<td>60.36.3</td>
<td>Handle with Duck-Head Finial</td>
<td>Unknown artist (Egyptian)</td>
<td>Bronze, Date unknown</td>
</tr>
<tr>
<td>60.36.4</td>
<td>Statuette of a Falcon, Standing with Double Crown</td>
<td>Unknown artist (Egyptian)</td>
<td>Bronze, c. 330–31 BCE</td>
</tr>
<tr>
<td>60.36.5</td>
<td>Ankh (Amulet)</td>
<td>Unknown artist (Egyptian)</td>
<td>Bronze, Date unknown</td>
</tr>
<tr>
<td>60.36.6</td>
<td>Shawabti of Queen Ma'at-ka-Ra, first wife of Painezem I</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.36.7</td>
<td>Shawabti of Queen Nefertari, second wife of Painezem I</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.36.8</td>
<td>Shawabti</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.36.9</td>
<td>Shawabti</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.36.10</td>
<td>Shawabti</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.36.11</td>
<td>Shawabti</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.36.12</td>
<td>Shawabti</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.37.1</td>
<td>Shawabti of Queen Menes-A-ri, third wife of Painezem II</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.37.2</td>
<td>Shawabti of Khonsu and Queen Neferu, unknown</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.37.3</td>
<td>Shawabti of Amenemhat III</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.37.4-4</td>
<td>Shawabti</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.37.5</td>
<td>Shawabti of Ahmose I</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Late Period (3000–3100 BCE)</td>
</tr>
<tr>
<td>60.37.6</td>
<td>Shawabti of Ahmose, son of Ahmose</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.37.7</td>
<td>Shawabti of Amenemhat III</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.37.8</td>
<td>Shawabti of Ahmose, son of Amenemhat</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.37.9</td>
<td>Shawabti of Ahmose, son of Ahmose</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.37.10</td>
<td>Shawabti of Ahmose, son of Amenemhat</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.37.11</td>
<td>Shawabti of Ahmose, son of Ahmose</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
<tr>
<td>60.37.12</td>
<td>Shawabti of Ahmose, son of Ahmose</td>
<td>Unknown artist (Egyptian)</td>
<td>Faience, Date unknown</td>
</tr>
</tbody>
</table>

60.38.1-5 | Tiles from the Palace of Ramses II at Medinet Habu, near Luxor                | Unknown artist (Egyptian) | Faience, Date unknown |
| 60.39.1.A | Scarab                                                                       | Unknown artist (Egyptian) | Faience, Date unknown |
| 60.39.1.B-E | Scarab Amulet with Hieroglyphs                                                  | Unknown artist (Egyptian) | Faience, Date unknown |
| 60.39.2.A-F | Scarab Amulet with Hieroglyphs                                                  | Unknown artist (Egyptian) | Faience, Date unknown |

Gift of Horace Mayer
Gift of Horace Mayer
60.33.A–N
Fragment of a Textile
Unknown artist (Coptic)
Textile, Date unknown
60.34
Vase with Palmetto Decoration
Unknown artist (Greek)
Terracotta, 500–400 BCE
60.39.3
Headed Amulet
Unknown artist (Egyptian)
Stone, Date unknown
60.39.4
Dandy Riding on Two Crocodiles
(Pataikos?)
Unknown artist (Egyptian)
Faience, Late Period
(1080–332 BCE)
60.39.5.A–G
Amulets
Unknown artist (Egyptian)
Faience, Late Period
(1080–332 BCE)
60.39.6A–H
ENTRANCE
Front
Back
ENTRANCE
See rest of the pedestal on next page
ENTRANCE

Gift of Horace Mayer

60.39.6.A
Amulet
Unknown artist (Egyptian)
Date unknown

60.39.6.B
Lion Amulet
Unknown artist (Egyptian)
Date unknown

60.39.6.C–G
Amulet of Anubis
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.H
Amulet of Anubis
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.I
Anubis Amulet
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.J
Khensu(?) Amulet
Unknown artist (Egyptian)
Date unknown

60.39.6.K
Amulet of Serapis (?)
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.L
Horus
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.M
Horus (Falcon)
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.N
Horus
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.O
Seal Amulet with Hieroglyphs
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.P
Seal Amulet with Hieroglyphs
Unknown artist (Egyptian)
Bronze, Date unknown

60.39.6.Q–R
Amulet with Hieroglyphs
Unknown artist (Egyptian)
Faience, Date unknown

60.39.6.S–U
Heart Shaped Amulet
Unknown artist (Egyptian)
Stone, Date unknown

DEACCESSIONED
UNLOCATED/FRAGILE

This side

This side

This side

This side

This side

This side
60.39.7  Gift of Horace May  
Euclides (Egyptian) 
Bronze, Date unknown

60.40 (entry p. 21)  
Gift of M. Seward Eric 
Flower Piece-Poppies 
Yovan Radenkovitch (American, born Serbia, 1903–1979) 
Oil on board, After 1950

60.41  
Gift of George K. Thompson, Class of 1912 
Landscape with Three Figures 
Claude Lorrain (French, 1604–1682) 
Etching, Date unknown

60.42  
Gift of George K. Thompson, Class of 1912 
Untitled 
James Abbott McNeill Whistler (American, 1834–1903) 
Etching, Date unknown

60.43  
Gift of George K. Thompson, Class of 1912 
The Pool 
James Abbott McNeill Whistler (American, 1834–1903) 
Etching on paper, 1859

60.44  
Gift of George K. Thompson, Class of 1912 
Unsafe Tenement from the series Twelve Etchings from Nature 
James Abbott McNeill Whistler (American, 1834–1903) 
Etching on paper, 1858

60.45  
Gift of George K. Thompson, Class of 1912 
Kensington Gardens 
Francis Seymour Haden (English, 1818–1910) 
Etching, Date unknown

60.46  
Gift of George K. Thompson, Class of 1912 
La tour de l'horloge (The Clock Tower) 
Charles Meynier (French, 1823–1868) 
Etching on paper, Date unknown

60.47  
Gift of George K. Thompson, Class of 1912 
Bridge and Canal 
David Young Cameron (Scottish, 1865–1945) 
Etching, Date unknown

60.48  
Gift of George K. Thompson, Class of 1912 
The Angel Appearing to the Shepherds 
Rembrandt van Rijn (Dutch, 1606–1669) 
Etching, 1634

60.49  
Gift of George K. Thompson, Class of 1912 
Pancake Woman 
Rembrandt van Rijn (Dutch, 1606–1669) 
Etching, 1635

60.50  
Gift of George K. Thompson, Class of 1912 
St. Jerome Kneeling in Prayer 
Rembrandt van Rijn (Dutch, 1606–1669) 
Etching, 1635

61.1  
Gift of the Watkinson Library, Trinity College, Hartford, Connecticut, through the efforts of Don Engley 
A Part of the Easterly View of Williamstown Seen from the Fourth Story of Old College 
Unknown artist (American) 
Ink on paper, c. 1798–1828

61.2  
Gift of the estate of Emily Nichols Hatch 
Landscape 
Emily Nichols Hatch (American, 1892–1961) 
Oil on canvas, c. 1932

61.3  
Museum purchase, Art Department Funds 
Virgin and Child, Accompanied by St. Joseph, with Putti Hovering Above Abbaiah Sinai 
Abraham Bloemaert (Dutch, 1566–1651) 
Pen and ink with wash on paper, Date unknown
OF ALL THE WORKS OF ART in Accession Number, this painting is in the worst condi-
tion. Three holes mar the surface, and it is
covered with dark overpainting, obscuring
the figures of the three women. It may have
once adorned a wall in WCM's collection, this way.
WCM accepted this family portrait in early
June of 1960, sending an acknowledgement
and note of thanks on June 6th to the donor,
John R. Labaree, a member of
Williams College Class of 1910. A day later,
director Lane Faison wrote to his colleague
Dr. Ludwig Grote at the Germanisches
Museum in Nuremberg, Germany, describ-
ing the painting as "somewhat damaged
and in poor condition." He offered it to the
Germanisches Museum's ultimate disinter-
rest. Faison accepted nearly all offers of gifts
from Williams alumni, not only to cultivate
potential donors and friends of the museum,
but also to use undesirable works of art as
teaching tools or a source of badly needed
funds to purchase something else for the
collection. This practice, deaccessioning, is
still in use by the majority of museums today
(except the entry on p. 24 for an instance in
WCMA's collection). This practice, deaccessioning, is
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(except the entry on p. 24 for an instance in
WCMA's collection).

There is no response from the German
museum in WCM's files; it's possible that
Faison and Grote discussed the work in per-
son when Faison traveled to Germany for his
sabbatical in late 1960. The fact that WCMA
still owns the work, however, attests to the
Germanisches Museum's ultimate disinter-
rest. Faison accepted nearly all offers of gifts
from Williams alumni, not only to cultivate
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but also to use undesirable works of art as
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Faison thought was a "splendid piece." WCMA had also already acquired a sculpture
by DiSpirito in 1955 before awarding him
the purchase prize. In addition to purchasing
and acquiring local works, WCMA boosted
these artists' careers by exhibiting them in
the museum. Both Maziarz and DiSpirito had
exhibited twice and listened to them carefully.

The museum, local artists, and college were closely intertwined. By patroniz-
ing nearby artists and building relationships
with them, Faison was able to collect contem-
porary art at manageable prices. The works
also provided a means for students to assess
objects by artists without national reputations.

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porary art at manageable prices. The works
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objects by artists without national reputations.

Ideally, they came to these objects without
preconceived judgments about their quality,
61.3 Museum Purchase, Joseph C. Eaton Fund
Flagellation
Hans Speckaert
(Flemish, 1540–1577)
Pen and ink with brown wash and white heightening on paper, Date unknown

61.4 Museum purchase
Head
Unknown artist (Egyptian)
Painted wood, 22nd–26th Dynasties (c. 945–525 BCE)

61.5 Gift of Mr. Frederick Tomkins
Forest and Wolves
Gustave Courbet
(French, 1819–1877)
Oil on canvas, Date unknown

61.6 Gift of Mrs. Edward N. Townsend
Portrait
Eastman Johnson
(American, 1824–1906)
Oil on board, Date unknown, Deaccessioned

61.7 Gift of the estate of J. Malcolm Forbes
Niagara Falls
William Morris Hunt
(American, 1824–1879)
Oil on canvas, 1878
EVER SINCE THIS PAINTING was acquired in 1961, donated by Edward Forbes from his father’s estate, the majority of the correspondence about Niagara Falls by William Morris Hunt has emphasized its most inescapable quality: its size. The painting, which was made as a study for a mural in the Albany state capitol building, measures nearly four feet by eight feet, the largest study Hunt made for this commission.

Director Lane Faison and art history Professor Whitney Stoddard pursued several creative solutions over the decades for housing such a massive painting. In October 1969, WCMA sent the painting to the Sterling and Francis Clark Art Institute as a long-term loan, where it remained for at least six years, through 1975. Nonetheless, in 1971, Faison wrote a letter to Perry Rathbone, director of the Museum of Fine Arts, Boston, to consult the MFA’s records on the work’s provenance and to raise the possibility of selling it. As Faison wrote, “we like the picture very much indeed,” but he hoped to acquire the funds to purchase, “something more down our line and closer in sheer size to what we can do justice to . . . it does present problems for us, and the Clark doesn’t want to show it forever . . .” At the time, WCMA had little gallery space for exhibiting works—one large show could require the museum to move most of its permanent collection into storage—and such a large painting was difficult to house. In addition, WCMA did not have many other American landscape paintings to hang with the Hunt; Stoddard mentioned in a letter when accepting the gift that WCMA had only one other work from this genre, a small painting by Hudson River School artist John Frederick Kensett.

Faison’s reasons for ultimately choosing to keep the work are unclear—his last note on the subject in WCMA’s archives merely says, “we decided not to sell.” Whatever his reasons, Faison would highlight the painting as a gem of WCMA’s American collection over the following decades, curating it into his exhibition entitled The New England Eye: Master American Paintings from New England School, College, and University Collections and singling it out for mention in his 1982 edition of his regional museum guide, The Art Museums of New England: Massachusetts.

THESE FOUR PRINTS, part of a 1960 donation from Williams College alumnus George K. Thompson, are no longer in WCMA’s collection because the museum deaccessioned them on January 21, 2009. Deaccessioning is a museum practice in which directors and curators sell art in the collection to raise funds. Most museums adhere to a policy that if an object is sold, the income from the sale can only be used to purchase other works of art. Art museums that break this rule risk losing their accreditation.

A museum might decide to deaccession a work of art for a wide range of reasons. Often museum donors specifically request that a donated work of art not be sold by the museum, but alumnus George K. Thompson was an exception, telling Williams art history professor Whitney Stoddard that the museum had explicit permission to sell the prints he was donating. “There are no conditions or strings attached to this presentation to the college.” Stoddard had no intention of selling them, writing to Thompson, “Since we have no Art Majors make an etching, as well as a lithograph, wood cut and wood carving during the course of their senior year, it is most helpful to have originals in our own collection.”

Museums sometimes choose to deaccession specific works of art because there are duplicate works in the collection or multiple examples of work by an artist. WCMA, for instance, owned nineteen other Rembrandt prints at the time that it chose to deaccession the pair given by Thompson, and has since acquired another Rembrandt print depicting St. Jerome. This factor likely contributed to WCMA’s decision to sell these prints nearly sixty years after Thompson first donated them.
AT THE TIME that it was purchased in 1961, this sculpture of St. Paul was a major financial investment for WCMA and a real coup for the museum. Art history professor Whitney Stoddard was acting as WCMA’s director while Lane Faison, the museum’s director for over a decade at this time, was on sabbatical in Germany. Stoddard received a letter from a New York art dealer, Edward R. Lubin, offering him the sculpture and mentioning that Lawrence Bloedel, one of WCMA’s most prominent donors, had seen St. Paul and said it was “marvelous.” Stoddard wrote to Faison, whose only hesitation was the sculpture’s price. “I assume it is at least $5,000,” he wrote, “I would question paying that much (from our point of view) unless the object itself looks especially well in the room. I certainly agree in principle to acquiring a statue of this period and sort.” Stoddard shared Faison’s concerns with the dealer, who came back with an offer Stoddard eventually could not refuse. Lubin wrote:

It seems grossly unfair that you should be deprived of our Saint Paul due purely to the money problem. Though perhaps not following typical business practices, it nevertheless seems to me that an art dealer has certain responsibilities uncommon to other professions, one of which is to see that his finest works of art are placed in those museums and collections which both understand and need these pieces most.

Lubin offered St. Paul for a price of $6,800, reduced from $8,000. For context, one of the museum’s few collecting endowments, the Karl E. Weston Memorial Fund, had $8,143 in revenue that year, and $220 of it had already been spent. Nonetheless, Faison and Stoddard agreed that the price was worth it. After its acquisition, the local newspaper The North Adams Transcript printed a celebratory article, writing, “According to Whitney S. Stoddard, professor of art and director of the museum, the figure, from Valladolid in Spain, is the most important purchase made in recent years by the Lawrence Art Museum.” St. Paul was also included in a 1961 exhibition of WCMA’s recent acquisitions and highlighted in a review of the show in the local paper. Looking back on 1961 as a whole, Faison stated that it had been a “banner year.”
Gift of Horace Mayer

61.19.0
Harbor Scene
Attributed to Willem van Drillenburg (Dutch, 1635–c. 1677)
Oil on panel, Date unknown

61.19.4
Shoeshine of High Priest Paynozem
Unknown artist (Egyptian)
Faience, c. 1000 BCE

61.19.5
Shoeshine with Royal Cartouche
Unknown artist (Egyptian)
Faience, Date unknown

61.19.6
Shoeshine of Iset-m-kheb, Daughter of Paynozem
Unknown artist (Egyptian)
Faience, c. 1000 BCE

61.19.7
Bull
Unknown artist (Near Eastern)
Bronze, 1st century BCE

61.19.8
Cat
Unknown artist (Egyptian)
Bronze, Date unknown

61.19.9
Falcon
Unknown artist (Egyptian)
Bronze, 26th Dynasty (664–525 BCE)

61.19.10–11
Isis
Unknown artist (Egyptian)
Bronze, Date unknown

61.19.12
Osiris
Unknown artist (Egyptian)
Bronze, Date unknown

61.19.13
Imhotep
Unknown artist (Egyptian)
Bronze, Date unknown

61.19.15.A–D
Fragment of a Mummy Wrapping with Hieratic Inscription
Unknown artist (Egyptian)
Linen(?), Date unknown

See case layouts on next page

ENTRANCE

DEACCESSIONED

UNLOCATED/FRAGILE
Gift of Horace Mayer

61.19.1.A  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.B  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.C  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.D  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.E  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.F  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.G  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.H–K  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.L  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.M  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.N  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.O  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.P  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.Q  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.R  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.S  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.T  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.U  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.V  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.W  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.X  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.1.Y  Amulet of Deity with Headdress  Unknown artist (Egyptian)  Faience, Date unknown
61.19.2.A–E  Scarab  Unknown artist (Egyptian)  Faience, Date unknown
61.19.3.A–G  Glass Fragment  Unknown artist (Egyptian)  Glass, Greco-Roman Period (332 BCE–32 CE)
Gift of Horace Mayer

61.19.15.E–M
Fragment of a Mummy Wrapping with Hieratic Inscription
Unknown artist (Egyptian)
Textile, Date unknown
Unlocated

61.19.15
Fibula
Unknown artist (Lombard)
Gilt bronze, 4th century CE

61.19.16
White Space
Antoni Tàpies
(Catalan, 1923–2012)
Mixed media on canvas, 1958

61.19.17
Female Nude
Jean Fautrier
(French, 1898–1964)
Ink on paper, 1953
Unlocated

61.19.18
The Tree of Fire
Fritz Bultman
(American, 1919–1985)
Oil on canvas, 1956

61.19.19
The Tree of Fire
Fritz Bultman
(American, 1919–1985)
Oil on canvas, 1956

61.19.20
Still Life
Hans Hofmann
(German, 1880–1966)
Oil on plywood, 1936

ENTRANCE
DEACCESSIONED
UNLOCATED/FRAGILE

WILLIAM H. ALEXANDER, a Williams College graduate from the class of 1932, was rapidly emerging as one of WCMA's most significant donors of contemporary art in the 1960s. When he made his first gift of seven works (accession numbers 60.24-60.30) in 1960, there were high hopes that further gifts were imminent. New York art dealer John Sedgwick introduced Alexander to Lane Faison, writing Faison on November 11, 1959 with a tip that Alexander was planning to leave his "astonishing collection of modern painting and sculpture" to Williams. After several failed attempts to meet because of Alexander and Faison's travels, and a knee injury in late 1959 that kept Faison, in his words, "hobbling around," Williams art history professor and acting director Whitney Stoddard was finally able to pay Alexander a visit in New York in late 1960, after Faison left for his yearlong sabbatical. Stoddard drove back to Williamstown with five of the artworks that Alexander planned to donate, but not without incident. He wrote Alexander later that his vehicle was stuck in a four-foot snowdrift for six hours before he managed to dig himself out and finish driving north. A year later Alexander donated another painting, Hans Hofmann's Still Life—WCMA's only work in its collection by this pivotal member of the Abstract Expressionism movement. By 1962, Alexander was a member of the committee tasked with organizing an exhibition of works of art lent by Williams College alumni. He lent six works from his own collection to the show, including a painting by Jackson Pollock, a print by Fraunc Magette, and a pastel by Joan Miro. The 1963 Williams College Bulletin thanked Alexander, among other donors, for donating to WCMA's "extensive collection of contemporary art." Alexander continued to donate funds and works of art to WCMA (including three more works by Fritz Bultman), but ultimately chose not to gift the works he had displayed at WCMA in 1962, despite a dialogue with Faison in 1973 about the possibility of having a selection of Alexander's collection on view in the museum at all times. Faison was clear that if Alexander was to always have his donations on view, "we would be right in expecting real supers on the quality scale of your six loans in our Alumni Show in 1962. In case you've forgotten—we haven't . . ." The use of Alexander's collection in the decades since has been mixed. While notes in the object files indicate that the Hoffmann and Tàpies paintings were regularly displayed and lent to scholarly exhibitions at other institutions, some of Alexander's other donations languished in storage. Even shortly after they were gifted, some of these works saw little use. Faison wrote to his assistant Flora Bloedel in 1975 seeking her help in locating two of the works, the Crippa and Rosenborg paintings, so as to be able to discuss them properly with Alexander. Faison requested, "If you'll check on the Rosenborg (I think may still be in the Deans' [sic] Office, I'll look around for the Crippa. It may be in the Museum, or somewhere in Greylock Houses. I didn't like either of them, as I recall, but Bill [Alexander] mentioned them recently, and I don't want to be caught with pants down."
61.20 Gift of Horace Mayer
St. Barabara
Unknown artist (Flemish)
Oak, 16th century?

61.21 Gift of the Greylock Foundation
Saint and Child with Two Angels
Attributed to the Workshop of
Giovanni di Balduccio (Italian)
Marble, c. 1350

61.22.A Gift of Mr. Edward W. Carter
Judith with the Head of Holofernes
Bonifacio Veronese (Italian, 1487–1553)
Oil on canvas, c. early to mid-16th century

61.22.B Gift of Mr. Edward W. Carter
Samson Destroying the Temple
Bonifacio Veronese (Italian, 1487–1553)
Oil on canvas, c. early to mid-16th century

61.23 Gift of Mr. Edward W. Carter
Portrait of Mrs. Frances Graham
George Romney (British, 1734–1802)
Oil on canvas, 1789–1790

61.24 Gift of Mr. and Mrs. William H. Barnewall, Class of 1924
Spirit of the Night
George Inness (American, 1825–1904)
Oil on canvas, 1891

61.25 Museum purchase, Karl E. Weston Memorial Fund
61/1 Brigitte Matschinsky-Denninghoff
Brass rods and solder, 1961

61.26 Gift of William Alexander, Class of 1932
Still Life
Hans Hofmann (German, 1880–1966)
Oil on plywood, 1936

61.27 Gift of Mr. Stuart L. Borchard
Head of a Girl
Federico Barocci (Italian, 1528–1612)
Oil on canvas, Date unknown

61.28 Gift of Professor Henry Rossell
Hitchcock
Audunje Gray and Nellie
Al-Raymond (British, 1926–2014)
Watercolor on paper, 1952

61.29 Gift of Mr. Joseph Cantor
Babalao’s House
René Portocarrero (Cuban, 1912–1985)
Painting, 1952

61.30 Gift of Mr. Joseph Cantor
Composition
Raúl Milián (Cuban, 1914–1984)
Painting, 1954

DEACCESSIONED
UNLOCATED/FRAGILE
ENTRANCE

DIRECTOR LANE FAISON acquired these two paintings sight unseen, in November of 1961. Faison received a tip from another museum director (and a former student) that the Indianapolis-based collector Joseph Cantor was donating works of art by two modernist Cuban painters, Portocarrero and Milián, to other east-coast university museums. Faison asked another colleague, Professor Henry Hope at Indiana University, more about the two artists, “Never heard of either of them,” he admitted, “are we missing something?”

Hope replied that Cantor had acquired a great deal of work by Portocarrero, Milián, and Cuban artist Wifredo Lam before the rise of Fidel Castro (the year before, in 1960, the United States had issued an embargo against nearly all exports to Cuba, which would only become stricter over the course of the next decade). Hope noted that the gouaches his museum had received were small and well-received, prompting Faison to scribble, in the margins of the letter, “What’s the harm in accepting 2 small gouaches?”

Faison wrote to Cantor to ask if WICMA could have a gift of one work each by Portocarrero, Milián, and possibly Lam. He stressed, however, that he would prefer they be “small or moderate-sized works.”

The size of these paintings may well have contributed to their eventual loss. The works were first listed in WICMA’s files as being “unlocated” in November of 1994, and have remained labeled as such ever since. Because they were such small objects by lesser-known artists, they may have been lost after the museum lent them to another campus building—Faison suggested in a note that they could be used to decorate Baxter Hall, a building that has since been demolished—or perhaps Faison and his assistant Bloedel mislabeled their location after they were moved around in storage. At the time, Faison was the only full-time staff member of the museum, and other letters on file suggest that misplacing rarely-shown works was not uncommon in these years (see entry on p. 35).
Gift of William E. Greene, Class of 1897
Two Lovers
Unknown artist (Peruvian, Chimu-style)
Blackware, 19th century

Gift of William E. Greene, Class of 1897
Water Bottle with Human Form
Unknown artist (Peruvian)
Ceramic, 1400–1500 CE

Gift of William E. Greene, Class of 1897
Kuan-yin (Goddess of Mercy) or Kwin Tang (God of Mercy)
Unknown artist (Chinese)
Soapstone, c. 1830

Gift of Mrs. Davenport West
Candlestick
Unknown artist (Italian)
Bronze, 16th/17th century

Gift of Mrs. Davenport West
Plate with Lion and Swiss Canton Shields
Unknown artist (Swiss)
Pewter, 1702

Gift of Mrs. Davenport West
Plate with Double Eagle of the Holy Roman Empire
Unknown artist (Austrian/German)
Pewter, 1619

Gift of Mrs. Davenport West
Plate with Interior Genre Scenes
Unknown artist (Swiss)
Pewter, 1614

Gift of Mrs. Davenport West
Plate with Five Creation Scenes
Unknown artist (German)
Pewter, 1619

Gift of Mrs. Davenport West
Plate with Lion and Swiss Canton Shields
Unknown artist (Swiss)
Pewter, 1702

Gift of Mrs. Davenport West
Plate with Double Eagle of the Holy Roman Empire
Unknown artist (Austrian/German)
Pewter, 1619

Gift of Mrs. Davenport West
Plate with Interior Genre Scenes
Unknown artist (Swiss)
Pewter, 1614

Gift of Mrs. Davenport West
Plate with Five Creation Scenes
Unknown artist (German)
Pewter, 1619
Museum purchase, IGAS funds

62.8
Breeze
Seong Moy (American, 1921–2013)
Color woodcut on rice paper, 1959

62.9
Birds in Flight
Seong Moy (American, 1921–2013)
Color woodcut on rice paper, 1954

Bequest of Mrs. Henry S. Sanders

Bottle Vase
Unknown artist (Chinese)
Porcelain, Qing Dynasty (1644–1912), Kang Hsi Reign (1662–1722)

62.19
Museum purchase, Ruth Sabin
Weston Pond
Anonymous (Maine)
Robert Henri (American, 1865–1929)
Oil on panel, 1903

62.20
Museum purchase

Bleu noir (Dark Blue)
Kumi Sugai (Japanese, 1919–1996)
Color lithograph, 1960

62.21
Paysage de Montagne
Jean René Bazaine
(French, 1904–2001)
Color lithograph, Date unknown

ENTRANCE
DEACCESSIONED
UNLOCATED/FRAGILE

ENTRANCE
Museum purchase
62.22
L’oiseau (The Bird)
Johnny Friedlaender
(German, 1912–1992)
Color etching and aquatint on paper, c. 1961

62.23
Portrait of a Lady
Max Pechstein
(German, 1881–1955)
Lithograph on paper, 1917

62.24
Joseph und Seine Brüder I
(‘Joseph and His Brother I’)
Emil Nolde
(German, 1867–1956)
Etching on paper, 1910

62.25
Portrait of a Lady
Max Pechstein
(German, 1881–1955)
Lithograph on paper, 1917

62.26
Clock Collage
H. Lee Hirsche
(American, 1927–1988)
Wood, paper, and metal, Date unknown

62.24
Gift of Mrs. Reginald Marsh
The Mettowee in Spring
Herbert Meyer
(American, 1882–1942)
Oil, Date unknown
Unlocated

62.25A
Gift of Mrs. Reginald Marsh
In Taxco, Mexico
Herbert Meyer
(American, 1882–1942)
Watercolor, Date unknown
Unlocated

62.26
Museum purchase
Clock Collage
H. Lee Hirsche
(American, 1927–1988)
Wood, paper, and metal, Date unknown
Why does an object come into a museum's collection, and why and how might it leave again? What can an array of works of art collected more than fifty years ago tell us about a museum's and a campus's priorities and preferences, ambitions and anxieties? On its surface, the reasons why WCMA purchased objects or accepted them as gifts seem straightforward. In 1963 the museum's director Lane Faison described the museum and collection's mission very concretely: “The Williams College Museum of Art aids in the instruction of art history and the practice of art…The permanent collection is being developed to provide a broad representation of world art in original examples.” Yet his statement raises more questions than it answers: what works of art were considered best for teaching art history and practice in the early 1960s and, what did Director Faison consider “broad representation,” or “world art”?

In 1960, when this exhibition begins, Williams College's art museum was known as the Lawrence Art Museum because of its location in Lawrence Hall. The museum's director, Lane Faison, was a scholar of European painting and a former Monuments Man who, by 1960, had already run the museum for 12 years. With the assistance of one other staff member—Flora Bloedel, a part-time secretary and the daughter of a prominent art collector—Faison managed all acquisitions, brought an average of ten traveling exhibitions a year to the college, and regularly taught at least three art history classes annually, including “Modern Painting and Sculpture” and his upper-level seminar, “Problems in Criticism.” Faison believed in acquiring art specifically for use in teaching, believing his purchases or requests for gifts to certain classes (See entry on p. 7). Since art history classes were taught on the floor below the museum galleries, he would hang works that were relevant to his lectures outside of the classroom and assign whole classes to write essays on art from the collection.

The early 1960s were turbulent years for the United States—they saw the election and assassination of John F. Kennedy, the Cuban Missile Crisis, and the construction of the Berlin Wall. Major public actions in the Civil Rights Movement happened between 1960–61, including the Greensboro sit-ins and the Freedom Rides. Martin Luther King, Jr. gave a sermon on the Williams campus in spring of 1961 and students packed into Thompson Chapel to hear him speak. That same year, Williams College, then an all-male institution, underwent a significant shift in leadership with the naming of James Sawyer as the new president. Sawyer, at age 44, was the youngest person to serve as Williams College president in a century. When he arrived, he was immediately met with the “Grinnell Petition,” a request from 45 Williams students asking Sawyer to change how college fraternities accepted their members. Since 1957, Williams College rules had banned discrimination in fraternities; students could not be rejected from a fraternity on the basis of their race or religion. However, there was a loophole. According to the bylaws of certain fraternity houses, as few as three students could prevent any student’s acceptance into their house without explanation. In 1961, a Korean student, Myong-Ku Ahn ’63,
Lane Faison liked to say that he only bought objects he was passionate about. He only bought something if it made his palms sweat.”

— E.J. Johnson

was rejected from Alpha Delta Phi fraternity in this very manner. Bruce Grenell, the fraternity's president, organized what he came to known as the “Grenell Petition” in response. The petition led to the formation of the Committee on Review of Fraternity Questions in 1962, which would successfully convince the college’s Board of Trustees to eliminate the fraternity system entirely.

The decision to end the fraternities was controversial among students and alumni, but Sawyer and the trustees hoped that the action would help restore Williams College’s reputation as a scholarly, academic institution. As the administration began to rebrand the college in the introduction of its publication. A year earlier, Faison formally welcomed him publicly celebrating Sawyer’s arrival: Faison formally welcomed him to the college in the introduction to his 1976 essay “Collections of Massachusetts.”

people of color. While Lawrence Bloedel would eventually leave the museum. While Lawrence Bloedel would eventually leave part of his collection of modern American paintings to WCMA in 1976, it was available to Williams students long before then. Faison regularly responded to Sawyer’s requests for acquisition funds and also endowed an annual Purchase Prize through his Greylock Fund, which the museum used to purchase contemporary works of art by local artists from the Berkshires region (see p. 21). WCMF also had a small fund for the purchase of contemporary prints, known as the IGAS Fund. Beginning in 1958, the Interna
tional Graphic Arts Society (IGAS) lent a group of contemporary prints to Williams, which the college could then lend out for faculty and students to hang in their homes for a small fee. One of the few stipulations of the society’s loan was that at least $75 of the fees that Williams collected had to be spent on the purchase of prints by contemporary artists for the museum collection.

with limited funding, the collection was strongly shaped by the tastes and passions of the donors who offered their works to the museum. While Lawrence Bloedel would eventually leave part of his collection of modern American paintings to WCMA in 1976, it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then. Faison regularly brought classes to the Bloedel home in South Williamstown where it was available to Williams students long before then.
To see the art and meet the collector. Another significant donor of contemporary works was William H. Alexander ’32 (see p. 35), who began corresponding with Faison in 1959 and rapidly became a valued supporter. The collector Horace Mayer was unique in being a major donor at the time who was not an alumnus of Williams College. Mayer, who had begun collecting during his extensive travels across Europe, focused on ancient Egyptian objects, which he kept in his Williamstown home. While Mayer eventually donated his larger Egyptian pieces to the Museum of Fine Arts, Boston, he also supported WCMA with several bulk donations of miniature Egyptian shawabti, amulets, and beads—objects left in Egyptian tombs, often wrapped in mummy cloths to serve their owners in the afterlife.

CRITICISM AND COMPARISON
Accession Number explores how a chronological slice of WCMA’s collecting history reveals that period’s institutional priorities, tastes, personalities, and coincidences. In doing so it brings together objects that have never before shared gallery walls. One of Lane Faison’s favorite quotes, which re-appears frequently throughout his personal papers, was one he attributed to Virginia Woolf: “Criticism is comparison.” Faison, whether he was lecturing, collecting, or teaching his course on art criticism, maintained the importance of cross-comparing works of art, regardless of origin, genre, time period, or medium. In a letter to the students of his 1969 criticism seminar, Faison solicited their feedback and advice on how to improve the course, but on one point he was inflexible: “One thing I am NOT willing to give up: the free ranging from one art to another. Anyone who wants a course in the criticism of painting only should take some other course, or persuade some other teacher to give such a course.” In Faison’s mind, comparing disparate works of art was how you learned to criticize art intelligently. The more you looked, and the more you compared, the more you were forced to formulate, in ideas and words, distinctions and differences in what you saw. In this way Accession Number embodies a distinct teaching and collecting methodology of Lane Faison’s tenure. The works of art collected during these years were meant to be juxtaposed, and not always to stand on their own. From that perspective even damaged objects had value: you could compare them to undamaged ones, and learn from it.

Accession Number is full of the often jolting pairings of objects that Lane Faison so favored. It is a snapshot of WCMA’s collecting, unencumbered at least by us, its curators. The collection itself, like that of many museums, evolved haphazardly in fits and starts, things that were once prized became overlooked, and seemingly random gifts later to be appreciated as treasures. In the early 1960s, WCMA was simultaneously pursuing a broader view of art history and committing funds to support artists living a town away—it purchased both coveted works of Renaissance art and American prints made only months earlier. As Williams and the country made efforts to keep pace with dramatic cultural and political changes, WCMA pivoted with them, using its name, exhibition program, and collection to build a more global world view and expansive donor base. The artworks from these years of collecting, all seen together, reveal how history and art history were made at Williams College in the 1960s.