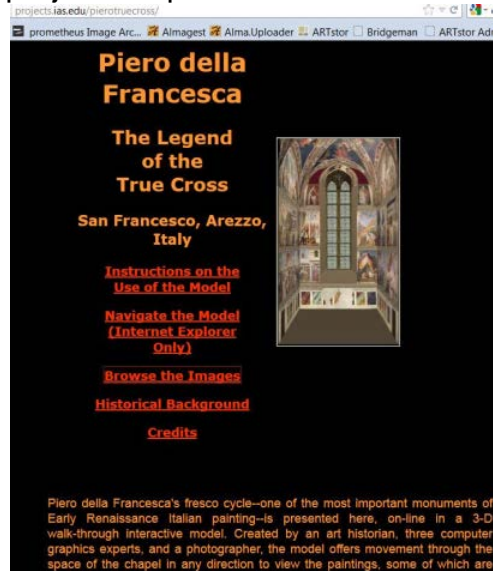


## Hidden Collections become Digital Treasures

I am taking this opportunity to look back and reflect on our digitization projects in the Visual Resources Collection here at Princeton over the years and how we have changed what we do, the different types of collections we digitize and how different projects require different considerations.

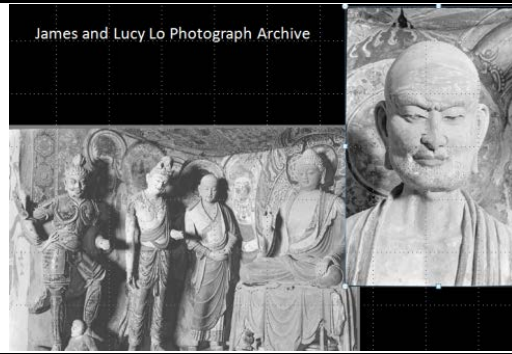


Today I am discussing only our research and archaeological collections, not the digitization of our teaching collections, but want to touch on some brief history—specifically the development of [Almagest](#) in the mid-1990's. Almagest serves both as our image repository (Digital Asset Management System), and also as our functional interactive tool used to prepare lectures, export lectures to PowerPoint, and set up review units for classes. As far as I know, Almagest was the first digital tool for teaching the history of art. The [Piero project](#) of ca. 1992 was a predecessor to Almagest. The current version of this web site still exists on a server at the Institute for Advanced Study.

But today, I am looking at archives and research collections and how we are now making visible these materials which were unknown, or not available, or available only in limited ways. I want to touch on how we treat different collections and some of the issues and current considerations we have in making collections visible. The collections I will briefly discuss include a special photographic archive digitized by ARTstor, two photograph collections of individuals which have been spotlighted in our exhibits in the lobby of McCormick Hall, an archaeological expedition collection, and a totally unique collection of material from the Monastery of Saint Catherine at Sinai.

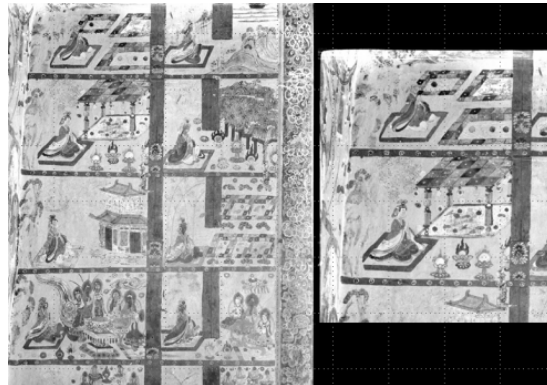
I want to thank my colleague, Shari Kenfield, in Research Photographs for her help.

## James and Lucy Lo Photograph Archive



Browse [ARTstor](#) Collections > The Mellon International Dunhuang Archive > Contributor > James and Lucy Lo Photograph Archive

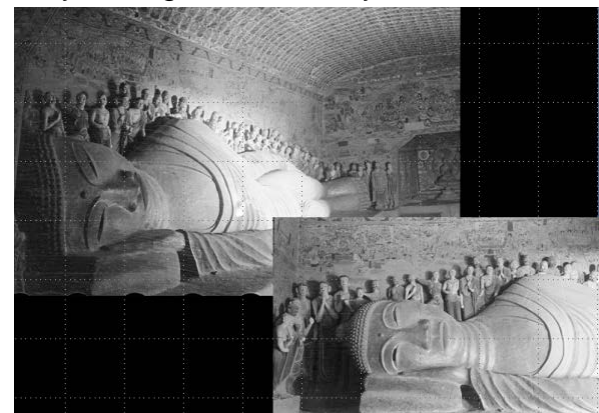
James and Lucy Lo worked on a project to photograph the paintings and sculptures of the Mogao caves in Dunhuang, China in the 1940s. They arrived at Dunhuang in 1943 and worked on this project for eighteen months. James Lo devised a system of mirrors and cloth screens that bounced light into the caves to provide light to photograph the paintings and sculptures. The Los came to Princeton in 1968.



Previously housed in Marquand library, Visual Resources now houses one set of these photographic prints. We have no database for these photographs. There are 3 separate numbering systems for the caves based on different scholarly systems and the actual physical arrangement of the photographs has varied (by cave number, by chronology, etc.).

There are 2590 photographs of the James and Lucy Lo Photograph Archive. They are considered indispensable for research due to deterioration and other changes having occurred in the caves since the 1940s. They are available in our Visual Resources collection and to scholars in digitized format in the Mellon International Dunhuang Archive project, part of [ARTstor](#). The digitization was done by arrangement directly between Mrs. Lo and ARTstor.

In addition, a new publication project is underway by Princeton's [Tang Center](#) to publish the Lo Archive Photographs. Part of the impetus for this is the fact that



ARTstor is not available to all scholars--especially to scholars in China who cannot afford ARTstor. The hard copy publication is expected to fill the need of scholars without access to ARTstor.

**Exhibitions and online exhibitions. The exhibition program exists as a way to highlight the richness of our collections. Establishing the “online” exhibits greatly enhanced visibility.**



<http://www.princeton.edu/researchphotographs/exhibitions/>



## **Ananda Coomaraswamy**

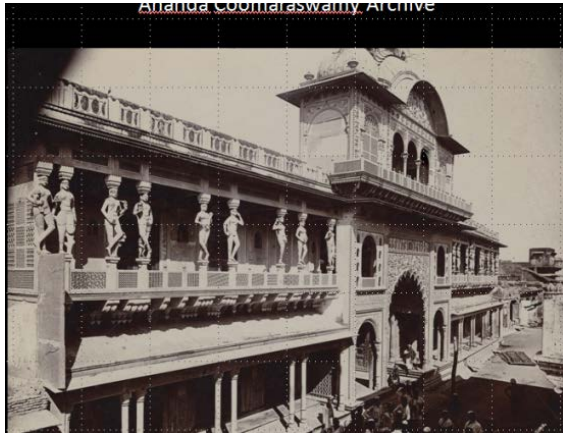
<http://www.princeton.edu/researchphotographs/exhibitions/gallery3/#num=0&id=ArchitecturalPhotographyinColonialIndia>

and

<http://www.princeton.edu/researchphotographs/exhibitions/gallery/#num=0&id=The%20Art%20Historian%20as%20Ethnographer>

Ananda Coomaraswamy, a self-taught art historian with a Ph.D. in geology, is best known as a scholar of Indian art and civilization. Coomaraswamy amassed a large collection of ethnographic prints, each of which portrays some aspect of a people's life. Produced by photographic firms and studios operating in the region, the prints in the

archive include portraits and genre scenes; photographs of craftsmen and laborers; and images of dancers, musicians, and entertainers. The photographs in our two exhibitions were taken between the 1860s and the 1940s by Coomaraswamy and other photographers and are now part of the Coomaraswamy archive in the Research Photographs Collection of the Department of Art and Archaeology. Additional material and papers are held by Princeton's library.



Co.

*Vrindavan Radha temple. Photograph by Chunni Lal and*

Coomaraswamy began his doctoral work in 1903, a scientific survey of the mineralogy of Ceylon. Accompanied by his wife, the English photographer and artist Ethel Mary Partridge, he travelled throughout Ceylon from 1903 to 1907. His interest in photography as a means of documenting this art and culture originated with the photographs, taken by Partridge, that were used to illustrate his first book, *Medieval Sinhalese Art*.

Between 1900 and 1913 Coomaraswamy divided his time between England, India, and Southeast Asia, where he continued his study of traditional arts and crafts. In 1910, he began to take his own photographs and to collect images of the daily life and work of the indigenous peoples of India and Southeast Asia.

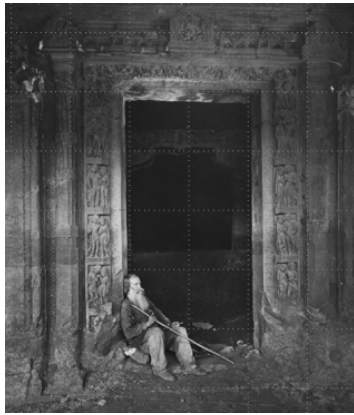


*Mt. Abu, Luna Vasahi temple. Johnston and Hoffman. 1865-  
ca. 1895*





*Bhubaneswar temple priest. Coomaraswamy ca. 1910-30*



*Ajanta Cave 2. Robert Gill in doorway. Robert Gill. 1869*



*Rameswaram. Ramalingeshvara temple, colonnade*

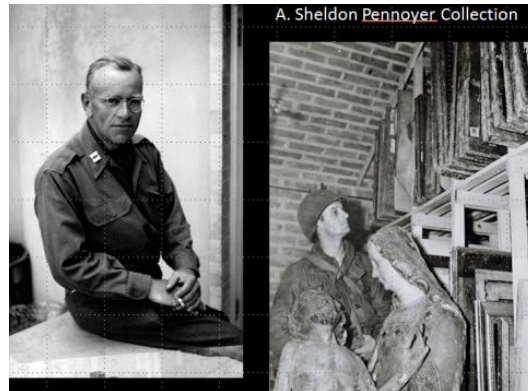
Coomaraswamy came to the United States in 1917 and became the first curator (keeper) of Indian art at the Museum of Fine Arts, Boston.



*Thai dancers posed in a studio*

At the time of his death in 1947, Coomaraswamy had amassed a large collection of photographic prints, each of which portrays some aspect of a people's life. Produced by photographic firms and studios operating in the region, the prints in the archive include portraits and genre scenes; photographs of craftsmen and laborers; and images of dancers, musicians, and entertainers.

Our reorganization and digitization of this collection came about due to the interest of researchers and faculty members. This is an example of a deeply buried collection which we have now been able to exhibit, catalog and digitize.



#### SHELDON PENNOYER COLLECTION

*L: Deanne Keller. R: Private William Scollie examines priceless paintings and statues found in an underground cave at Siegen, Germany. April 1945.*

The Monuments Men were a group of men and women from thirteen nations, most of whom had expertise as museum directors, curators, art scholars and educators, artists, architects, and archivists. The Monuments Men job description was simple: to save as much of the culture of Europe as they could during combat. I start with an image of Deane Keller who studied and later taught at Yale. Keller, along with fellow officer Frederick Hartt, was part of the team that returned the Florentine museum treasures to



the city in 1945.

*Maginot Line defenses used as home for French refugees. A U.S. sergeant talks to a French family who, with their mud-splashed possessions, have found refuge from the war and a temporary home in one of the underground tunnels of the Maginot Line, near Nancy, France. AFHQ, Dec. 13, 1944. (original text)*

US Captain (and American painter) A. Sheldon Pennoyer, a member of the Monuments, Fine Arts, and Archives Subcommittee of the Allied Commission, collected the photographs, reports, and correspondence which included British, French and US military photographs of the allied advance at the end of World War II. The commission was directed by Ernst Dewald (Princeton Class of 1916), professor in the Department of Art and Archaeology and director (1946-1960) of the Princeton Art Museum. The Collection includes Pennoyer's personal photos documenting the damage and subsequent restoration of artistic monuments in Italy. This archive has been of great interest to researchers and images from it have been used in much of the modern literature about the Monuments Men including the books *The Rape of Europa*, *Rescuing Da Vinci*, and *The Venus Fixers*.



*Dr. Cesare Fasola, the Uffizi librarian, and others examine a portable altar painted by Jacopo di Cione around 1360-65. The altar had been stored for safekeeping in the castle at Montecauconi. July 1945*



*Left: Polish soldiers, following the road from Cassino to Rome, uncovered statues of the Madonna and Child in a chapel of a church in Piedimonte. Right: Nazi pilot captured after strafing Americans. A German Pilot rides into captivity after his plane, from which he was strafing American positions near Weisweiler, Germany, was brought down by anti-aircraft fire out of a formation of 25 Luftwaffe aircraft. AFHQ, Dec. 21, 1944. (original text).*

One of Keller's greatest efforts was made in Pisa at the cemetery structure called the Campo Santo. Its frescoes, made in the 14th and 15th centuries, had been severely damaged from fire caused during the battle for the city. Keller quickly moved to save

these artworks, bringing in a team to salvage and conserve as much of the frescoes as



possible.

*Pisa Campo Santo. Wooden roof covered with lead burned completely and spilled to the floor. Workmen are shown cleaning up debris preparatory to the start of restoration under supervision of the allied military government. AFHQ, Sept. 16th, 1944*

Archaeological Archives	
Collection Guidelines	The archaeological archives consist of unique photographic and textual documentation generated by over 100 years of expeditions and excavations conducted and sponsored by Princeton University. In addition to the primary corpus of photographs, glass plate and film negatives, drawings, there are supplementary materials such as journals, field notebooks, trench reports and other ancillary records. Together these collections form a singular archive manifesting Princeton's continuing participation in and sponsorship of excavations, a tradition that began in 1899 with Howard Crosby Butler's first expedition to Syria and continues with the excavations at Balis in central Syria.
Archaeological Archives	
Brünnow and Domaszewski	
Butler	
Sardis	
Antioch	
Mogantina	
Pots	
Study Collections	
Exhibitions	
	<p><b>RUDOLF-ERNST BRÜNNOW AND ALFRED VON DOMASZEWSKI ARCHIVE 1897-1898</b> Photographs of the Roman province of Arabia, including such sites as Amman, Bosra and Petra, to provide illustrations for <i>Die Provinz Arabia</i> published from 1904-1909. Princeton retains drawings, the original glass negatives and an accompanying set of mounted photographs. The collection also holds the complete set of the earliest panoramic photographic documentation of Mshatta's facade, made by Rudolf Ernst Brünnow in 1898. <a href="#">Catalogue of photographs, please be patient</a></p> <p><b>HOWARD CROSBY BUTLER ARCHIVE</b> American Archaeological Expeditions to Syria 1899-1900 Princeton University Archaeological Expeditions to Syria 1904-1905 and 1909 Photographs of secular buildings, fortifications, churches and monasteries, dating from the first to the seventh centuries A.D., in northern and southern Syria. In addition to the primary corpus of photographs, negatives and drawings, there are journals, diaries and personal sketches. <a href="#">Catalogue of photographs, please be patient</a></p> <p><b>AMERICAN SOCIETY FOR THE EXCAVATION OF SARDIS 1910-1914</b> Photographs and negatives of the excavation of the ancient Lydian capital of Sardis taken during the seasons of 1910 - 1914. The collection includes extensive documentation of the excavation of the</p>

## Antioch Expedition Archives

Many archaeological archives are described in collection level records. We have treated our Antioch materials differently. We hold photographs and negatives from the excavation of this late antique site and its objects and create item level data records for these. The archive, most noted for its extensive documentation of mosaics, also includes inventories, field notebooks, diaries, trench reports, drawings and other ancillary records. Other records and objects are held by the Princeton University Art Museum and the Library.





In 1928, Charles Rufus Morey, chair of Princeton's Department of Art and Archaeology, proposed the exploration and excavation of the ancient and medieval site of Antioch. Founded in 300 B.C., Antioch was one of the most important political and cultural centers of the Hellenistic East and one of the great cities of the Roman Empire. Morey's involvement began as early as 1927, when the French Antiquities Service asked if Princeton would be interested in excavating at Antioch. He thought that Princeton was the logical choice to direct the excavation of Antioch because the project would be a natural extension of Howard Crosby Butler's expeditions to Syria, and because the Index of Christian Art, which he had founded in 1917, was the institution best equipped to interpret the Early Christian and Byzantine materials that would certainly be found at Antioch.



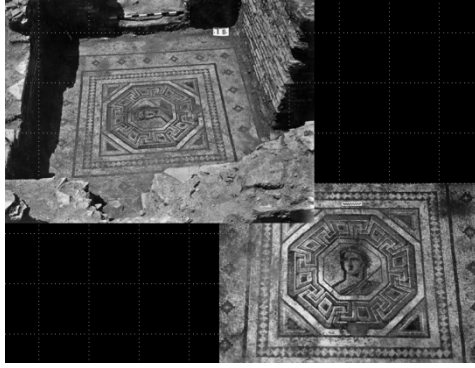
*Robert Schirmer the photographer and C.K. Agle the architect using a camera bridge to photograph the dining room (triclinium) floor mosaic*



*Bath C. General View.*



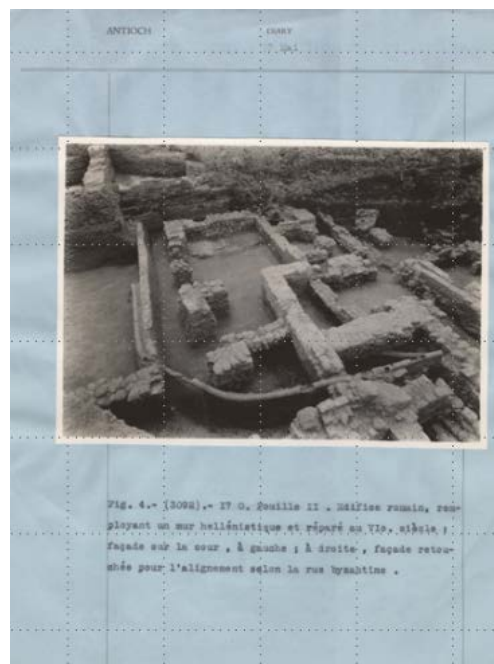
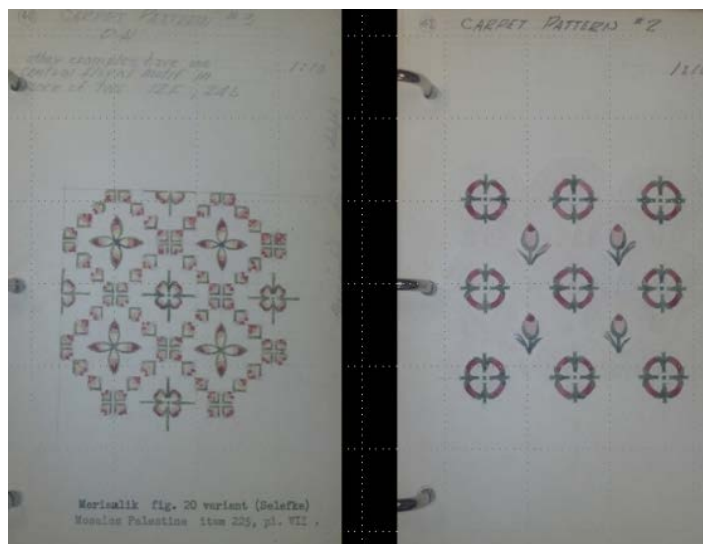
*Atrium House. Head of Drinking Man and Detail of mask in rinseau*



*Villa at Yakto. Portrait inside octagon, from southwest corner of cruciform hall.*

This is our most heavily used archaeological collection. The Antioch images were among the first to be scanned. A simple database was created. I would like to mention, in regard to data for archaeological collections, the development of a new data standard under development called ArchaeoCore for archaeological image data. *ArchaeoCore* was designed to describe not just the object, but the object as it exists within the context of the site. This effort is being led by the University of Virginia working with Dumbarton Oaks.





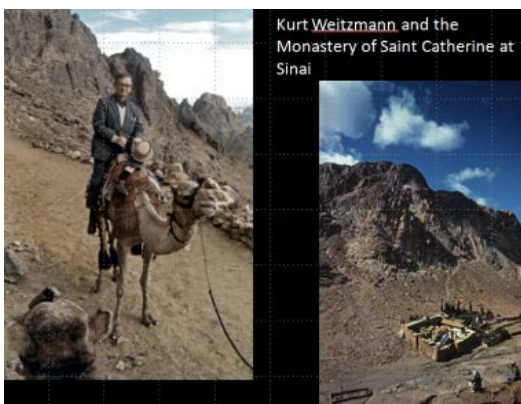
The Research Photograph web page greatly increased access to this material which will eventually, in addition to the images, include field notebooks, drawings, and other documentation. This spring we added thumbnails to web page listing of Antioch images, greatly improving access.

#### Antioch Photo Archive

[Back to Archaeological Archives](#)

Neg. No.	Bldg. Feature	Description	Sector	Thumbnail
1	Tower Area	General view of first sounding, to north	11-L	
2	Tower Area	General view, to northwest	11-L	
3	Tower Area	General view of water conduit at west end.	11-L	
4	Staff, Topography & Regional Interest	General view.	Unspecified Sector	
5	Byzantine Stadium (Palaestra, Hippodrome B)	General view of buttressed wall.	11-M	
6	Bath A	View of workers opening new river area.	10-L	

### **Kurt Weitzman Sinai Icons**



On our [Research Photographs](#) web page, the description of the Kurt Weitzmann archive reads: Photographs of Greek manuscripts, Latin manuscripts and ancient book illumination compiled by Kurt Weitzmann, member of the faculty of the Department of Art & Archaeology and the Institute for Advanced Studies (1935-1993). This does not mention our hidden treasure-- photographic documentation of the icons at Mount Sinai.

St. Catherine's Monastery was founded in the sixth century by the Byzantine emperor Justinian and is the oldest Christian monastery in continual existence in the world. In 1956, Kurt Weitzmann began his long research association with the Monastery of St. Catherine on Mt. Sinai. Between 1956 and 1965, the Princeton University, the University of Michigan, and the University of Alexandria, undertook joint expeditions to the Monastery of Saint Catherine on Mount Sinai. Although some of the icons of St. Catherine's had been published, Weitzmann's interest in them resulted in further research and publication.

Currently, the monastery of St. Catherine is not engaged in digitizing images of its icons. As far as is known, the only icons which have been digitally photographed at high quality are those which have been loaned for exhibition. We hold transparencies of the icons, photographed during the Princeton-Michigan expeditions to Sinai. These have been kept refrigerated since that time, while black and white prints of the icons have been made available to researchers subject to existing agreements. No one has had access to these images as they are kept in cold storage. Few people even know they exist. These photographs document the icons as they existed in the 1950s and 1960s. The decision was made to digitize them for preservation and conservation purposes as film is subject to color shifting. We are currently having test scans done. Several methods are being considered. The digitization will be done this year. Cataloging of the icon images has been done by our colleagues at the Index of Christian Art. I like to think that this falls in very neatly with Charles Rufus Morey's thinking.

We now have agreement in general with the University of Michigan and the process of working together in new ways has begun--a very exciting and very new development. I am pleased that this hidden collection will be preserved for the future.