Part III of IV

James Arthur and His "Temple of Time": A Cautionary Tale for Collector-Donors and Their Beneficiaries

by Jeanne Schinto

When James Arthur (1842-1930) of Brooklyn, New York, gave his horological collection—more than 1900 clocks, watches, sundials, hourglasses, and a related library—to New York University in 1925, he also promised to make a bequest upon his death. He would leave NYU an endowment for the collection's upkeep, future acquisitions, and an annual lecture series on "Time and Its Mysteries"—which he did. The amount NYU received, about $111,000, is the equivalent in today's dollars of approximately $1.64 million.[1] NYU, for its part, promised to keep the collection intact, maintain it, and exhibit it. The university also strongly intimated to Arthur and his family that a museum of horology would be built to house it, and in 1935 an architect drew a plan for a Neoclassical "Temple of Time" to be situated on NYU's campus on University Heights in the Bronx.[2]

NYU was cleared to sell the remainder of the collection.

Alas, although Arthur died presuming that his legacy's place at NYU was secure, only the horological library and about a dozen clocks remain there, along with the endowment, which is now, given a court-derived change in the will, being used for non-horological purposes. This series seeks to show the complex reasons why. Parts I and II appeared in *M.A.D.*, November 2018, p. 3-D, and December 2018, p. 27-C. Part III takes up the narrative in 1956, with the appointment of the collection's fifth curator, Arthur Lionel Rawlings (1881-1959), and Rawlings's associate curator, Brooks Palmer (1900-1974). These two men would be the last curators of the collection.

Each previous curator could be characterized as a well-meaning but inexperienced and overwhelmed custodian. Each was also unpaid, as stipulated in Arthur's will. Yet when Rawlings was considered for the job, the subject of a salary was addressed, and despite the will's proviso, NYU chancellor Henry T. Heald, with the blessing of the collection's advisory committee, declared that the new curator "shall receive an honorarium from University funds." In addition, Heald stated, "An adequate expense account should be arranged from the funds of the Collection."[3]

Rawlings also was the first curator unaffiliated with NYU either as a professor, former professor, emeritus professor, alumnus, or combination thereof. He hailed from the business world and remained involved in it. Maybe that's why the salary question was debated. The previous curators may have taken on the curatorial task as part of their academic duties. Even the first curator, an emeritus professor, may have done so to fulfill an obligation of his status as an *éminence grise*. For an unknown reason, the Heald directive, dated March 12, 1956, was not implemented, however. An NYU report issued on July 30, 1956, states that neither the curator nor associate curator would be compensated.

Why did the university look outside itself to fill the position this time? Papers in its archives show that NYU was attempting to connect with a private entity willing to help with the collection financially and logistically. That entity was Bulova, where Rawlings worked. Indeed, just before his installation as curator, NYU changed the name of the James Arthur Collection to "the New York University Museum of Clocks and Watches," and an archived memo states that the change was taking place "in cooperation" with the watchmaking company.

A native of Birmingham, England, Rawlings came to the United States as a consulting engineer for the British Admiralty during World War II. Afterward, he got employment as a scientist and engineer for Sperry Gyroscope Ltd. in Great Neck on Long Island. In 1952, at age 71 and as the holder of patents on gyro-compasses, gyroscopic stabilization, and fire-control devices, he joined a Bulova subsidiary, the Bulova Research & Development Labs in Woodside, Queens, as head of special products. During the war, Bulova had produced precision timepieces for military equipment; it had also made fuses, aircraft instruments, and other mechanisms for use in the war effort. When the war ended, the subsidiary carried on the manufacturing of defense products.

While working at his profession, Rawlings maintained a serious interest in horology as a hobby. In 1948, the year he became a U.S. citizen, a London publisher issued his book *The Science of Clocks and Watches*. In 1952 he was elected to a two-year term as president of the Horological Society of New York, initially America's first watchmaking guild but later an organization of watchmakers, clockmakers, watch and clock collectors, members of the business community, historians, and anyone else interested in the study of timekeeping. In 1953 he gave the James Arthur lecture, choosing as his topic title "From Hours to Microseconds: Three Centuries of Timekeeping Progress."

Arthur L. Rawlings.

James Arthur and his granddaughter Elizabeth Humphrey "Bess" Arthur (b. 1902). Someone captioned the sundial, partially seen on the building wall behind them. Also note, leaning against the wall, an item from Arthur's walking stick collection. Photo courtesy Maude Arthur Brown Family Archive.

Rawlings was invited to give the lecture by the collection's then-curator, Edward C. Smith, who had hoped to find supporters for the collection among the more affluent members of nonprofit associations such as the one Rawlings headed or the National Association of Watch and Clock Collectors (NAWCC). When such support hadn't materialized by the time Smith retired and left the position, NYU started looking to the business community for it. That's when Rawlings, with his connection to Bulova, must have come into its sights.

Almost immediately upon his appointment, however, Rawlings started to complain about the collection's inadequate housing and its effect upon the objects' physical state. His predecessors had done the same, but now as the years passed, the situation had grown worse, and just five months into his tenure Rawlings was threatening to resign over it. On February 6, 1957, he wrote to Thomas Ritchie Adam, an NYU dean and chairman of the collection's advisory committee, of being "appalled by the way in which thousands of dollars worth of irreplaceable craftsmanship is rapidly deteriorating for lack of attention." What NYU must do, said Rawlings, is either hire a full-time caretaker "to take proper care of the collection" or "dispose of it to someone who can do so."[4]

For the former option, Rawlings himself was not a candidate. As it was, he told Adam, he was "engaged in an important and urgent government project" that occupied all his time "including evenings and Saturdays."[5] When he thought he would accomplish his curatorial duties, he didn't say. In any case, for the latter option—disposal—he may have had Bulova in mind. Barely two weeks after Rawlings had been installed as curator on September 1, 1956, Bulova had arranged for a small traveling exhibition of 12 watches from the collection.[6] But Rawlings didn't mention the name Bulova in his ultimatum. Instead, he professed fear that the collection's poor condition would adversely affect his own reputation. "When I was proposed as a candidate for the curatorship, I at first refused on the ground of insufficient leisure," he said. "But posterity will not know this. They will see the plain fact that 'the collection rotted away while Rawlings was Curator.'"[7]

Five days later Adam recommended that the watches and smaller clocks of the collection be placed on loan at museums or "other suitable bodies," preferably in the New York area.[8] The author of three books about museum education, Adam had once characterized public collections as "powerful instruments for the potential enlightenment of the general public."[9] However, besides understanding their value, he also knew what was necessary to develop and maintain them in museum-quality condition. So it's not surprising that his recommendation concluded with this ominous opinion: "I venture to doubt whether the university could be persuaded to go to the considerable expense of providing sufficient space and conditions that a good Museum would hold essential for material of this type."[10]

And if NYU did go the disposal route? What was it supposed to do about the requirements of the Arthur will? Reckoning with it wasn't mentioned in Adam's memo. Nor was the fact that a James Arthur lecture had not been delivered since Rawlings's. True, a judge had ruled that the lectures could be periodic rather than annual, but between Rawlings's and the next one there would be a lapse of 16 years. Meanwhile, the collection continued to deteriorate, and Rawlings eventually seems to have distanced himself from the situation either in disgust or because of work commitments or both. That left associate curator Brooks Palmer to step into the breach.

The author of a book already on its way to becoming a classic, *The Book of American Clocks* (1950), Palmer was a founding member and former president (1951-53) of the NAWCC and the 1951 deliverer of the James Arthur lecture, "The Early American Clock Making Industry." An insurance man based in Manhattan, he, like Rawlings, had no affiliation with NYU. Thus Palmer, whose cantankerous and outspoken nature was notorious, gave himself free rein to be critical not only about the physical state of the collection but also about the way its finances were handled.

This didn't sit well with the university, to say the least. Dean Adam, for one, had been unimpressed with Palmer anyway, referring in a memo to his "nonsense" and remarking that the collection's secretary, a Miss Sermul, was doing any of the little work that was being accomplished. Summarily rejecting Palmer's accusation that the endowment was not

James Arthur's son John Forbes Arthur and grandson James Martin Arthur at the Arthur Machine Works, Brooklyn, New York, where some of the collection was displayed and stored before being gifted to New York University in 1925. Photo courtesy Maude Arthur Brown Family Archive.

being invested well, he began to worry about what Palmer was "repeating to outsiders" about the collection and the university itself. "It is possible that these general accusations, carelessly made in the spirit which you and I are aware that Mr. Brooks Palmer can show, may be doing our University some harm in the general community," Adam wrote to a colleague, Dean William B. Baer. And so, he concluded, "I feel that the experiment of the outside curators has not proved a success and personally I can see no real solution except a decision of the University to cast off the responsibility for this Museum which adds nothing to its academic life and provides a vulnerable spot for complaint by outside bodies."[11]

Still, Palmer managed to keep his position while Adam, for his part, grew even more negative about the collection. It irked him that the university was undertaking "a capital and continuing expenditure of this sort for a purpose so remote from its immediate needs...." To a fellow NYU staff member, he wrote, "The plain facts are that a building or even adequate accommodations for public exhibition would prove a costly item far beyond the funds willed to the Museum for its maintenance."[12]

Then, on August 27, 1959, Palmer, after an extended summer vacation, paid the collection what he called an "unexpected" visit. "I was most unhappy with what I found," he wrote to Rawlings at his Bulova address. He had found that a "white substance" was "falling off the [ceiling] and decorating our Museum pieces.... There wasn't an ounce of water in any of the pails [a stopgap humidifying system that Palmer had devised] ... [and the] young student up at the Curator's desk left things in a very messy condition...." If he had been with a visitor, he said, "I would have been ashamed...."[13] Rawlings's reply, if there was one, is not in the archived papers at NYU, and less than three months later, on November 17, 1959, he died.

Palmer was promoted to curator in Rawlings's place and began a memo storm, often heavy on the sarcasm. One was titled "Curator Directive Regarding Furnishing of Timepieces to Various N.Y.U. Offices as measured by clocks lent in former days." It scornfully recounted that a "Professor Lloyd," who had been told by a dean "to go down and pick out a clock for his office," asked for the one "with the revolving earth surrounded by planets." In other words, Lloyd had requested one of the collection's most prized pieces, the so-called cosmochronotrope. "Of course," Palmer wrote witheringly, "if it is the Advisory Committee's wish that the prime examples of the Museum should be diffused for mere timekeeping in some professor's office, that is something else."[14]

Palmer must surely have been an irksome fellow to have around, but in the early 1960s, a possible solution to the whole problem of a burdensome collection presented itself. Two parties interested in acquiring it came forward. One of them was courted by Palmer, who can at least be credited for wanting what was best for the collection. It was the Joseph Bulova School of Watchmaking in Woodside, Long Island, founded by the Bulova firm in 1945 to train disabled World War II veterans.[15] On August 7, 1963, Haskell C. Titchell, the school's assistant secretary and a trustee, made his pitch to NYU vice chancellor Arthur L. Brandon. Conflating the collection's old title with its new one, Titchell said the school was "most anxious to acquire the James Arthur Collection of the New York University Museum of Clocks and Watches." He went on to say, "I can assure you we will afford proper display, protection and easy accessibility to the general public and, naturally, will have no admission charges."[16] Such promises could be made because those were good times for the Bulova brand. In 1964, after the company developed Accutron, the world's first electronic watch, its revenues, which had been in a slump because of competition from Timex, reached a new high of $73 million.[17]

Pictured is one of the clocks made by James Arthur that's still at NYU. Schinto photo.

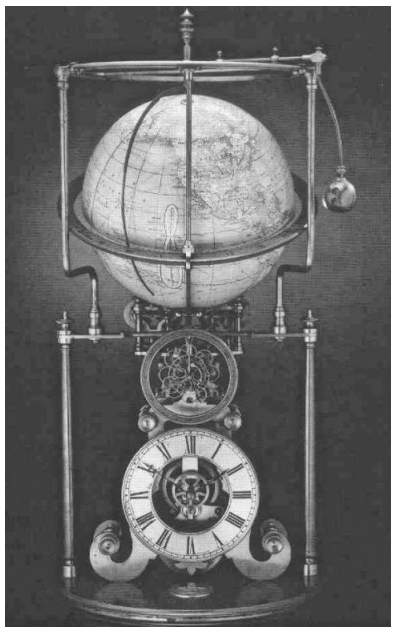
The second interested party was the Smithsonian Institution. Its curator of horology, Edwin A. Battison, was working on a projected Hall of Timekeeping and Light Machinery for the soon to be completed National Museum of History and Technology and needed collections to fill it. NYU vice chancellor Brandon, for one, considered the Smithsonian to be the more attractive option. "I have always had some reservation about our selling a collection that was given to us because it would make us look quite commercial," he said. "Nevertheless to sell to Smithsonian could be regarded as in the public interest."[18] Unfortunately for NYU, while the Smithsonian had imagined itself an acquirer, it had not anticipated being a buyer. Even the notion of a loan wasn't attractive. An outright gift, by contrast, "would completely free us from the legal ramifications of expending our funds on the property of others," Battison wrote to Brandon.[19]

Correspondence shows that it took a while, but eventually the Smithsonian capitulated, accepting a "permanent" loan—an oxymoronic term if there ever was one.[20] And with the approval of the attorney general of the state of New York, the transfer of approximately 653 of the best objects from the Arthur collection to Washington, D.C., was completed.[21]

It's interesting to ponder what may have been the collection's fate if it had gone to Bulova. Through the 1960s the company continued on an upswing, and then the trend reversed. In 1979 the 30% of its stock that was owned by Stelux, an investment holding company, was bought by the Loews Corporation, which sold off a number of Bulova assets between 1981 and 1987. These included its electronics division, its main building in Queens, and facilities in Italy and Switzerland. One has to imagine that the collection, too, would have been sold in the process. As for the Joseph Bulova School of Watchmaking, it closed in 1993.

After the Smithsonian transfer, NYU was soon to face a crisis that forced great changes of its own. Starting at mid-century, NYU had been overextending itself by developing the University Heights campus at a furious pace. None other than Marcel Breuer and his architectural partner Hamilton Smith had prepared a new master plan for it in 1956-58—one that, perhaps needless to say, did not include a Temple of Time. These real-estate transactions ultimately put the university in dire straits. As urban historian Themis Chronopoulos has written in an analysis of the rise and fall of the University Heights campus: "New construction was tied to optimistic projected enrollments that did not materialize," but NYU "continued to construct sizable projects and to finance them with debt...."[22]

Competition for local students from the tuition-free City University of New York (CUNY), founded in 1961, was one reason for NYU's shrinking admissions. Another, Chronopoulos argues, was that the larger pool of potential students and their parents perceived New York City during this period as drug- and crime-ridden. Crime statistics do bear out this notion, but, in Chronopoulos's words, there was also an irrational "panic over racial transition," which in turn led to "suburbanization" or, as it's less dispassionately called, "White Flight."[23]



Nor were NYU's new construction projects confined to uptown. The Greenwich Village campus had been getting its share. The Loeb Student Center was completed in 1960, the Joe Weinstein Residence Hall in 1962**,** and the NYU-Bellevue Medical Center, whose construction had actually begun during the war, was finished in 1963. Construction of the Elmer Holmes Bobst Library began in 1967. In addition, the university bought, for $25 million, a "superblock" apartment complex, Washington Square Village.

In spite of what NYU must have hoped would be enticing improvements, its enrollment numbers shrank further over the next decade, and in 1972 the *New York Times* reported that the university, facing a $10 million deficit, was "in danger of collapse."[24] Sacrifices had to be made, and that year the University Heights campus was sold for $62 million to NYU's local rival, CUNY. By design, CUNY turned it over to one of its two-year institutions, Bronx Community College, which continues to educate students on that acreage today.[25]

One wonders if at this point NYU was wishing that the Smithsonian would take the rest of the collection off its hands, especially since storage had been at its now erstwhile campus. But change was taking place in Washington, too. After only 16 years the National Museum of History and Technology (NMHT) was rewriting its mission. In 1980 it would become the National Museum of American History, and with its new name would come an emphasis on a general history of the United States and collecting, exhibiting, and interpreting objects within their cultural context. This meant that exhibitions with chronological narratives about particular machines or inventions—e.g., a display of timekeeping devices from sundials to wristwatches à la the Arthur collection—were out, and ones with concept-driven narratives—e.g., how the tyranny of clock time has shaped American culture—were in.

Seeing clocks as other than industrial objects was new for the Smithsonian only because it was quite late in catching onto the trend. When Robert A. Franks, a founder of the NAWCC and its first president, was asked by former curator Edward C. Smith about "rehabilitating" the Arthur collection in 1951, he wrote with a word of advice about the clocks made by the collector himself. "Interesting as they may be from an engineering and a mechanical point of view, they dominate any room and definitely detract from other pieces shown," he wrote. "The general consensus of opinion the other evening was: 'Get rid of those frightful clocks!'"[26] His

This photo of Brooks Palmer by Lotte Jacobi appeared on the jacket of the first edition of *The Book of American Clocks*, published by Palmer in 1950.

This is the cosmochronotrope, the item that an oblivious Professor Lloyd asked for when he needed a clock for his office, incensing Brooks Palmer. It is quite a bit more than a timekeeper. Given to the Smithsonian when the collection was dispersed in the 1980s, it displays mean time, sidereal time, the position of the sun with respect to the earth, the date and position of the sun on the zodiac, local time or sunrise and sunset for any location and any date, local sun time for any meridian including the equation of time, and a few other measurements. Made by P.G. Giroud of New York in 1880-81, it was bought for $500 from a Cleveland collector by the collection's first curator, Daniel Webster Hering, in 1937. It was restored by the collection's penultimate curator, Arthur L. Rawlings, in 1952. The final curator, Brooks Palmer, used a photograph of it as the back cover illustration for his booklet *The Romance of Time*, published in 1954. (For more information, see "The Cosmochronotrope: An Astronomical Clock at the Smithsonian" by R.S. Edwards, *NAWCC Bulletin*, February 1988, pp. 3-15.)

☞

remarks sound a bit harsh but merely reflect the premium that collectors, both private and public, had begun to place on the decorative forms of clocks as opposed to what had most appealed to Arthur—their works. And so even if NYU had embraced the collection, giving it adequate storage and exhibition space and hadn't overspent on real estate, metamorphosing museum trends may well have done it in.

The next step for the Smithsonian was for the NMHT director Brooke Hindle to write NYU president John C. Sawhill in 1978 with what must have been an unwelcome request. He asked the university to convert its permanent loan into a gift so that his staff would be free to "dispose of certain elements or to exchange them."[27] Without ownership by the Smithsonian, it wasn't possible.

Over the next few years, NYU looked into making the conversion. At the same time, it explored selling the rest of the collection. NAWCC members and others in the horology world often credit a lawsuit unrelated to the collection as the reason why. As we are showing in this series, the fate of the Arthur collection at the hands of NYU was the result of multiple, complex factors, many decades in the making. A copyright lawsuit, however, may well have been the tipping point.

Organized and supported by the Association of American Publishers (AAP), the legal action was brought in December 1982 by nine major textbook publishers, who accused the university, ten of its faculty members, and an off-campus copy center of copyright infringement. Universities had been warned for years about the illegality of photocopying copyrighted materials for their classrooms. "Even before filing the action, press reports disclosed that the AAP was contemplating a lawsuit against a major university in the northeast," Kenneth D. Crews wrote in *Copyright, Fair Use, and the Challenge for Universities*, published in 1993.[28] These schools were urged to comply with the 1976 Copyright Act. Some did, some didn't. NYU, a non-complier, was now being made an example.

The suit sought all unpaid revenues from the "unauthorized and unlawful" photocopying.[29] Undoubtedly vast, it was never calculated. The parties settled fairly quickly the following April, and no payment was made. As Crews explains, NYU instead agreed "to accept as its official policy a set of guidelines detailing the photocopying permitted for teaching and research."[30] Of course, it was something NYU should have done at least as soon as the warnings about an impending lawsuit began.

Who approached whom about a sale of about three dozen items from the Arthur collection to the Time Museum in Rockford, Illinois, is no longer possible to say. What can be determined is that in June 1981 an appraisal of those items was done; it came to approximately $200,000.[31] It's also a fact that in December 1982, within days of the copyright infringement lawsuit's announcement, the attorney general of the state of New York ruled that not only could the sale to the Time Museum go through but so could the conversion of the permanent loan into a gift

Interior view of the Elmer Holmes Bobst Library, where NYU has archived the Papers of the James Arthur Collection of Clocks and Watches, along with other research materials consulted for this series. The building was designed by Philip Johnson and Richard Foster. Construction began in 1967 and was completed in 1973. That same year NYU's University Heights campus was sold to the City University of New York. Schinto photo.

Gould Memorial Library on NYU's former University Heights campus in the Bronx, now the campus of Bronx Community College, was modeled after the Parthenon. As noted on the pediment, it was completed in MDCCCIC (i.e., 1899). The Neoclassical Temple of Time, which exists only as a circa 1935 architect's sketch, would have melded with it perfectly.

to the Smithsonian. What is more, NYU was cleared to sell the remainder of the collection, unless a museum or museums came forward to claim it. The university also would be allowed to keep the collection's library of horological books and its endowment.

Acknowledging that these actions went against the stipulations of the Arthur will, the legal doctrine of *cy pres* was invoked—i.e., the adjustments were ruled to be as near as possible to the donor's original intentions, considering that those intentions could no longer be precisely followed, since they had become impossible, impractical, or illegal to carry out. And that might have been the end of the story, except for one eagle-eyed lawyer in Manhattan.

Attorney Robert Wolf (1916-1998) was reading the December 22, 1982, issue of the weekly *New York Law Journal* when the notice of the court decision caught his attention. As a longstanding member of the NAWCC, he had more than a passing interest in it, particularly the part about the remainder essentially being up for grabs to any museum or museums that came forward. He immediately alerted the NAWCC, which had opened its museum in Columbia, Pennsylvania, only five years earlier.

The NAWCC gave Wolf the job of being its representative at the next court hearing. Wolf brought along with him another NAWCC member, Dana Blackwell (1917-2007), an influential member of the American horology world. After his retirement as an aircraft instrument systems designer, Blackwell had served as vice president and chief engineer of the E. Howard Clock and Watch Co. in Waltham, Massachusetts, and as curator of the American Clock and Watch Museum in Bristol, Connecticut. Maybe Brooks Palmer would have gotten involved too, but he had died in 1974. In any event Wolf and Blackwell made the NAWCC's successful case for the leftover portion. As a result, in 1983, its museum was awarded 561 complete watches, 1107 uncased watches, and 210 clocks, along with uncased clock movements, sundials, and tools.[32] In exchange the NAWCC agreed to take on the responsibility of hosting the lecture series, which it has done since 1984, when Blackwell spoke on "Horology and the Whole Man." His lecture ranged as far and wide as his title indicated it would, and then in the end he took up the theme of collecting.

"If there is any advice which 60 years of collecting might make relevant," he said, "it is that one should strive to avoid becoming a mere possessive and covetous accumulator.... May we be ever mindful the measure of a man is not the number of timekeepers he possesses but how he accounts for the time Divinity vouches safe to him, the wisdom he shares with his fellow men, and the legacy he leaves to those who follow."[33]

Part IV, the epilogue of this series, will appear in a subsequent issue of *M.A.D.*

Notes

1. The sum was $111,342, according to "N.Y.U. Lists Gifts of $258,783 in Year," *New York Times*, June 28, 1931, p. N1.
2. According to the *New York Times*, "Historical Clocks Presented to N.Y.U.," December 19, 1926, NYU claimed that the bequest was the "nucleus for a proposed museum."
3. New York University Archives, New York University Libraries, Papers of the James Arthur Collection of Clocks and Watches (hereafter Arthur Papers), RG 42.1, Box 2, Folder 12. Chancellor Henry T. Heald to the Advisory Committee for the James Arthur Collection, March 12, 1956.
4. Arthur Papers, Box 2, Folder 13, Arthur L. Rawlings to Thomas R. Adam, February 6, 1957. Rawlings may or may not have known that some previous curators had had such a caretaker, an actual trained mechanic, Arthur Lindig. But, as noted in Part II of this series, NYU decided that Lindig was being paid too much to do too little and fired him.
5. Ibid.
6. New York University Archives, New York University Libraries, Records of the Office of the President/Office of the Chancellor, NYU Museum of Clocks and Watches, RG 3.0.6, Box 3, Folder 8, (hereafter Papers of the NYU Museum), Harold L. Rapp of Bulova to R.S. Harvey of NYU, October 2, 1956. An exhibition in Pittsburgh took place September 18-19, 1956.
7. Papers of the NYU Museum, Arthur L. Rawlings to Thomas R. Adam, February 6, 1956.
8. Arthur Papers, Box 2, Folder 12, Thomas R. Adam to William B. Baer, February 11, 1956.
9. Thomas R. Adam, *The Civic Value of Museums* (New York: American Association for Adult Education, 1937), p. vi.
10. Arthur Papers, Box 2, Folder 12, Thomas R. Adam to William B. Baer, February 11, 1956.
11. Arthur Papers, Box 2, Folder 13, Thomas R. Adam to William B. Baer, July 12, 1957, and December 16, 1957.
12. Arthur Papers, Box 2, Folder 13, Thomas R. Adam to Gilbert A. Schaye, Administrative Assistant, Office of Admissions, December 19, 1957.
13. Arthur Papers, Box 2, Folder, 15, Brooks Palmer to Arthur L. Rawlings, August 27, 1959.
14. Arthur Papers, Box 2, Folder 16, Brooks Palmer to "Professors Singer, Landis," June 13, 1960.
15. Papers of the NYU Museum, "Memorandum to Dr. [George B.] Stoddard from Arthur L. Brandon," July 24, 1963.
16. Arthur Papers, Box 2, Folder 19, Haskell C. Titchell to Arthur L. Brandon, August 7, 1963.
17. See (www.company-histories.com/Bulova-Corporation-Company-History.html).
18. Arthur Papers, Box 2, Folder 19, Arthur L. Brandon, July 24, 1963.
19. Arthur Papers, Box 2, Folder 19, Edwin A. Battison to Arthur L. Brandon, October 21, 1963.
20. "Permanent loan" was a category that many curators of that era found essential for speedy collection building, writes Carlene E. Stephens in "From Little Machines to Big Themes," a history of collecting and exhibiting timepieces at the Smithsonian, published in *Material Culture Review*, Fall 2000, pp. 44-58. During that period, in addition to the Arthur collection, Battison took in the Thomas R. Proctor collection of antique watches and the James Packard collection of unusual and complicated watches on the same "permanent loan" basis. Both of these collections were eventually returned.
21. *New York Law Journal*, December 22, 1982, p. 14. Arthur Papers, Box 2, Folder 29, Letter from NYU Office of Legal Counsel, NYU, to Maude Arthur Brown, February 8, 1978.
22. Themis Chronopoulos, "Urban Decline and the Withdrawal of New York University from The Bronx," *The Bronx County Historical Society Journal*, Vol. XLVI, Nos. 1 & 2, Spring/Fall 2009, p. 12.
23. Ibid., pp. 13-20.
24. "Sale of Campus Opposed at N.Y.U.," *New York Times*, February 24, 1972, and "N.Y.U. as Symbol," *New York Times*, May 24, 1972.
25. Chronopoulos, op. cit., p. 20.
26. Archives Center, National Museum of American History, Smithsonian Institution, Washington, D.C., James Arthur Clock and Watch Collection, AC0130, Series 1, Robert Franks to Edward C. Smith, February 26, 1951.
27. Arthur Papers, Box 2, Folder 29, Brooke Hindle to John C. Sawhill, February 15, 1978.
28. Kenneth D. Crews. *Copyright, Fair Use, and the Challenge for Universities: Promoting the Progress of Higher Education* (Chicago: University of Chicago Press), p. 47.
29. Edwin McDowell, "Nine Publishers Sue N.Y.U., Charging Copyright Violation," *New York Times,* December 15, 1982.
30. Crews, op. cit., p. 3.
31. *New York Law Journal*, December 22, 1982, p. 14.
32. *NAWCC Bulletin*, October 1983**,** pp. 590-91.
33. *NAWCC Bulletin*, February 1985, p. 34.