If The Metropolitan Museum of Art is to be the great research institution that its founders wanted and its most responsible supporters today know it can be, then it must be able to avail itself of scholars outside the Museum who will, for a time, devote their full energies to research on the Museum’s collections. The casual observer might think that after almost one hundred years of sustained study and with over one hundred art historians on the staff there could be no field of art history that has not yet been explored. On the contrary, the sheer size and diversity of the collections is such that there are any number of fields—Della Bella etchings, double-edged swords, Candace Wheeler fabrics—where lacunae have to be filled. Clawson Mills and Chester Dale fellowships are making it possible for these areas to be investigated.

Chester Dale and Clawson Mills were acutely aware of the Museum’s need for a fellowship program and directed in their wills that a sum of money be set aside for this purpose. There have been eighteen Clawson Mills and nine Chester Dale Fellows since 1965, when the program was initiated. Each Fellow spends a minimum of three months and a maximum of two years at the Museum pursuing his research program. The stipend includes funds adequate to cover travel, books, and photography. The research may yield tangible results in the form of an exhibition or publication, but no such end product is stipulated. This kind of freedom encourages experimentation, and fellowship projects have been in such areas as Victorian, Islamic, and pre-Columbian art, which in the past have received little attention.

The Chester Dale grants are limited to American citizens under the age of thirty-five and have accordingly been used to support the research of younger scholars, often still affiliated with a university and working toward an advanced degree. The qualities demanded—exceptional ability, and interest in research within a museum—are the same as those required of the staff member. Several Fellows have made an easy transition into curatorial positions following the expiration of their grants.

The Clawson Mills grants have generally been reserved for mature, and often foreign, scholars. As accepting the fellowship entails a leave of absence from a permanent position elsewhere, these Fellows usually come to the Museum for a shorter period of time and work on rather specialized subjects. Their contribution to the Museum may not be so much in the area of discoveries, but in the application of their knowledge and experience to our collection. The Museum’s staff members are also eligible for fellowships, and have been released from the day-to-day demands of departmental work to take leaves of absence pursuing projects in Europe and the Far and Middle East.

Most fellowship programs sponsored by the government or universities are encumbered with elaborate stipulations regarding the applicant’s age, experience, and project. The modest scale of the Museum’s program allows flexibility. We can support the Tom Chases who have just completed their graduate course in conservation as well as the Norman Brommelles who head the conservation departments of the world’s great museums.

It is possible even now to assess the contributions of the Fellows. Old labels have been rewritten; unappreciated material has been rediscovered; new areas of collecting have been pointed out. We owe a continuing debt of gratitude to Mr. Dale and Mr. Mills, for the cumulative contribution of the Fellows will enable us to be more knowing about the things we have.
The fellowship program is not limited to the study of objects; it supports research in other professional aspects of museum work. Educational programming, exhibition techniques, and museum management require close study and research for better methods. George Wanklyn, Canadian-born and a recent graduate of Princeton, has a particular interest in the Museum’s role in education, and has been granted a Clawson Mills fellowship in order to study the Museum’s present and potential relationship with undergraduate teaching. The project involves an initial assessment of what the Metropolitan and other museums across the country are accomplishing. He will then try to determine what the colleges want and what the Museum might be able to offer.

In much undergraduate art-history teaching, the student seldom gets away from slides and photographs, and his art-historical education fails to include close investigation of the quality, color, texture, or condition of specific art objects. Museums are partly to blame for not encouraging the students to have contact with the real thing. George Wanklyn hopes to produce a report with recommendations regarding services and programs that will result in a closer alliance between museums and universities.

Father Cornelius Chang left his studies at the University of Seoul, Korea, in 1952 in order to come to the United States. As a member of the Benedictine order he participates in the Church’s activities, but is assigned to study Far Eastern art. Iconographic problems in Buddhist painting are his special interest, and his Clawson Mills fellowship has made it possible for him to immerse himself in the Museum’s largely unshown collection of Chinese, Japanese, and Korean paintings. Much of his work involves the translation of inscriptions, as he can speak and read the major languages of the East. His linguistic ability has also been useful in working with visiting scholars. He is shown here with Mitsuhiro Abe, the Museum’s restorer of Oriental paintings, who arrived recently from Japan and who is establishing a thoroughly equipped restoration studio. Mr. Abe spoke not a word of English upon his arrival, and Father Chang helped him in coping with the city.

At the same time that many private collectors came to recognize the virtues of Victorian objects thrown out and destroyed by their parents, the Museum decided to sponsor research into this long-neglected period and to search out and preserve objects of highest quality. Dianne Hauserman and Marilynn Johnson were given fellowships in 1965 to make a survey of extant nineteenth-century American architecture and furniture. Miss Johnson’s primary interest is architecture, and Miss Hauserman’s,
furniture. As material in both categories tends to be found in the same places, the two young scholars have traveled together throughout New England and much of the South and Midwest, looking for the exceptional survivors. They discovered one house near Bar Harbor, Maine, that other historians in the field thought had long been destroyed, and that happens to be one of the key buildings of the period. Contact was established with local preservation societies throughout the country and a network of those who care is gradually being built up. Part of their task has been to photograph previously unknown material, and Marilynn’s fellowship provided tuition for a course in photography.

They are shown investigating an Art Nouveau fabric created by Candace Wheeler, the founder of the New York Society of Decorative Artists, who revived and developed the art of needlework. Miss Hauserman and Miss Johnson are preparing an exhibit of her work. Along with scouting and discovery, both Fellows are writing articles—Miss Hauserman on Alexander Roux, a New York cabinetmaker contemporary with the better-known John Henry Belter, and Miss Johnson on an account book for the firm of John Hewett, which she discovered at the New Jersey Historical Society.

The intelligence and ability required for the award of a fellowship are not greatly different from that required of staff members, and one benefit of the fellowship program has been the appointment of Fellows to the permanent staff. The three gentlemen having coffee in the Museum’s cafeteria came originally as Clawson Mills or Chester Dale Fellows.

Malcolm Delacorte, on the left, was trained in the field of pre-Columbian art, of which the Museum has a sizable collection but no organized department. His experience had included work in conservation of pre-Columbian textiles at the Institute of Fine Arts of New York University and employment at the Textile Museum in Washington, as well as several years as an art dealer buying and selling pre-Columbian art. For two years he was a Chester Dale Fellow studying the Museum’s largely hidden and widely dispersed collection, and this year was made Curatorial Assistant in the Western European Arts Department.

John Howat, in the center, specialized in nineteenth-century American painting and is preparing a dissertation on the painter John Kensett. The Museum has twenty-four paintings by Kensett, and Mr. Howat was able to continue his research toward the Ph.D. while adding to the Museum’s knowledge of its possessions. He received his M.A. from Harvard, served for one year as director
of the Hyde Foundation in Glens Falls, New York, and studied at the Institute of Fine Arts before receiving his Chester Dale fellowship. As of July 1967 he was appointed Assistant Curator of the Department of American Paintings and Sculpture.

Don Aanavi is a scholar in Islamic art, an area rarely covered at American universities. The Museum has a strong and comprehensive collection, and the Curator, Ernst J. Grube, is also an adjunct professor at Columbia University. Professor Grube was able to spot Mr. Aanavi as a good candidate to work with Curator Grube, and he was given a Clawson Mills fellowship to do research on the Museum's collection of Persian and Central Asian objects. The fellowship recently led to an appointment as Curatorial Assistant.

Occasionally the research discoveries of a Fellow become immediately available to the public, as, for example, when Morrison Heckscher arranged an exhibition this autumn of English eighteenth- and nineteenth-century architectural books, prints, and drawings. The Museum's holdings in this area are particularly strong and have been given added scope in the last year or so by the acquisition of important Victorian prints and drawings. Mr. Heckscher was able to work closely with John McKendry, Associate Curator in charge of the Print Department, in seeking out relatively little known late nineteenth-century material. When he followed up on the research, he produced attributions for many of his finds. His fellowship provided a trip to England in the summer of 1967 for looking and buying, and for consultation with the expert in the field, John Harris of the Royal Institute of British Architects. The exhibition was the culmination of a research effort yielding both information and a definition of the remaining gaps in the collection.

After graduation from Wesleyan and the Winterthur program in American decorative arts, Mr. Heckscher enrolled at Columbia and is currently preparing his dissertation on the interior architecture of William Kent, under Rudolf Wittkower. Another of his projects is the restoration of an eighteenth-century house on Muscongus Island near Portland, Maine. Rowing the two miles to the island late Friday evenings seems to provide the perfect moment for pondering the qualities of Victorian architecture.

Janet Byrne has been a member of the curatorial staff of the Print Department since 1945 and has published numerous Bulletin articles, prepared exhibitions, and given assistance to the users of the public study room of the department. Her schedule of day-to-day activities made it impossible to undertake the intensive research and travel required to prepare a publication on one of the Museum's major acquisitions of recent years, a scrapbook containing hundreds of designs for tombs, discovered and given to the Museum by Janos Scholz. The scrapbook's drawings are a compendium of fifteenth- and sixteenth-century French design. To locate the surviving monuments and to compare the drawings with other known examples of the period required footwork and eyework throughout France and especially in the major repository, the Bibliothèque Nationale in Paris. Sponsored by a Dale fellowship, Miss Byrne took a leave of absence from her regular duties and traveled in France for six months. With time to spend in the right places, solely on her project, she identified the artists and subjects of many of the designs and shortly will publish findings of importance to students of architecture and design.

CHESTER DALE FELLOWSHIPS
Janet S. Byrne
Jay Cantor
W. Thomas Chase III
Malcolm Delacorte
Dianne Hauserman
Morrison Heckscher
John K. Howat
Marilynn Johnson
Colin Streeter

CLAWSON MILLS FELLOWSHIPS
Don Aanavi
Mohamed Abdel-Wahab
Isabelle Bessard
Norman S. Brommelle
Father Cornelius Chang
Elizabeth E. Gardner
Tessa Greig
Labib Habachi
Jane Hayward
Madlyn Kahr
Aschwin Lippe
Marie G. Lukens
Phyllis Massar
Abd el Aziz Marzouk
Merribell Parsons
James Pilgrim
Heribert Seitz
George Wanklyn