American Paintings
and Sculpture

During the year a number of important paintings were added to our collection by gift and purchase. Among the early pictures is a charming portrait of a young girl standing before a piano, by the Boston-born artist Mather Brown, a student of Benjamin West in London. It is the gift of Caroline Newhouse. Edgar William and Bernice Chrysler Garbisch presented three early American primitive portraits, by two artists hitherto unrepresented in our collection, Joshua Johnston and Reuben Moulthrop. The most important early painting acquired by purchase was a portrait by Charles Willson Peale of Thomas Willing, one of the leading figures in the social and political life of Philadelphia in the second half of the eighteenth century. This portrait, which has never been published, remained in the hands of Thomas Willing’s descendants until it was purchased by the Museum.

Among paintings of the mid-nineteenth century, a large Charles Loring Elliott portrait of Andrew Varick Stout makes an imposing addition to our group of New York portraits. This is the gift of the subject’s great-grandson, A. Varick Stout. Paintings by artists of the later nineteenth century and early twentieth century include a handsome double portrait by Cecilia Beaux of Mr. and Mrs. Anson Phelps Stokes, presented by members of the Stokes family. By the gift of Charles, William, and James Williams and Elizabeth W. Kyte, we received a fine portrait, Lady with a Fan, by Frank Duveneck, an artist whose work had never before been adequately represented in our collection. The Museum purchased William Michael Harnett’s still life The Artist’s Card Rack, dated 1879, unquestionably one of his finest works. All of these paintings bring new strengths,
greater variety, and added historic interest to our collection, and help to make it possible to show the chronological development of American painting from colonial times to the present.

We also received, as the gift of William S. Rubin, an abstract bronze sculpture, Homage to Piranesi, by the contemporary sculptor Herbert Ferber.

The comprehensive exhibition Three Centuries of American Painting, which opened in April 1965 and continued through October, proved so popular that a large number of our paintings were selected from it to be shown during the summer of 1966 at the Los Angeles County Museum and at the M. H. De Young Memorial Museum in San Francisco. In November 1965 an exhibition of the works of John Singleton Copley opened in our galleries. This exhibition was organized in cooperation with the National Gallery of Art, Washington, D. C., and the Museum of Fine Arts, Boston. The show was made possible by the generosity of many lenders, including Her Majesty Queen Elizabeth, the Tate Gallery, the British Museum, and various other British and American institutions and private collectors. The most important project now under way in the department is the reorganization and general review of our collection of water colors and drawings in preparation for an exhibition of American water colors in December, to mark the hundredth anniversary of the American Watercolor Society.

**Gifts Received**

**Charles Addams:** Charles Addams, American, I warned you not to touch the polished surfaces of the armor, pen and ink, gray wash, black conte crayon on paper, about 1958.

**D. C. Allen:** Edward Laning, American, Carrie Nation, oil on masonite, about 1941.

**Benjamin D. Bernstein:** Charles Rudy, American, The Letter, bronze, 1945.

**Frances Blum:** Jerome Blum, American, Figures in the Forest, oil on canvas, 1908.

**Robert Breckenridge:** Rudy Martinelli, American, Nude Figure, brush and black ink on paper, 1963.

**Mrs. Gardner Cassatt (one-seventh undivided interest):** Mary Cassatt, American, Lydia in the Garden at Marly, oil on canvas, about 1881.

**Yvonne Moen Cumerford:** Nicholas Biddle Kittell, American, C.H.A. Carter, oil on canvas, about 1840; unknown artist, American, C.H.A. Carter, Amy Jane Carter, Henry Carter, Mrs. Henry Carter, all oil on canvas, about 1840.

**Edgar William and Bernice Chrysler Garbisch:** Joshua Johnston, American, Edward and Sarah Rutter, oil on canvas, about 1805; Reuben Moulthrop, American, Job Perit, and Sally Perit, both oil on canvas, about 1790.

**Mr. and Mrs. John Davis Hatch:** Chauncey Bradley Ives, American, Isaac Newton Phelps, marble, 1835.

**Mr. and Mrs. Cyril E. Holt:** Charles Balthazar Julien Février de Saint-Mémin, American, Lt. Dyer Sharp Wynkoop, charcoal on paper, about 1800.

**Mr. and Mrs. Raymond J. Horowitz:** F. Luis Mora, American, Mrs. F. Luis Mora and Her Sister, water color on paper, 1921.

**J. William Middendorf II:** John La Farge, American, Oranges of Seville, oil on canvas, about 1880-1890.

**Matthew F. Moran:** Priscilla Roberts, American, Still Life, oil on canvas, about 1930.

**Robert Motherwell:** Robert Motherwell, American, Elegy to the Spanish Republic, 70, oil on canvas, 1961.

**Caroline Newhouse:** Mather Brown, American, Portrait of a Young Girl, oil on canvas, 1801.

**Mrs. John C. Newington:** Jasper F. Cropsey, American, The Valley of Wyoming, oil on canvas, 1865.

**Georgia O'Keeffe (final twenty-eight per cent undivided interest) (The Alfred Stieglitz Collection):** Georgia O'Keeffe, American, White Canadian Barn, No. 2, oil on canvas, 1932.

**Charles J. Oppenheim, Jr.:** Alexander Calder, American, African Head, and Woman, both wood, carved, about 1925.

**William S. Rubin:** Herbert Ferber, American, Homage to Piranesi, copper, 1962.

**Society of Medalists:** Margaret Grigor, American, two identical medals commemorating the statehood of Alaska and Hawaii, bronze, 1963; Robert A. Weinman, American, two identical medals, obverse: Honor to Socrates, reverse: The Light of Understanding, bronze, 1964.

**Estate of Maurice Sterne:** Maurice Sterne, American, Native Quarter, and Pieta, both oil on canvas, early xx century.

**Family of the Reverend and Mrs. Anson Phelps Stokes:** Cecilia Beaux, American, Mr. and Mrs. Anson Phelps Stokes, oil on canvas, about 1898.
A. Varick Stout: Charles Loring Elliott, American, Andrew Varick Stout (great-grandfather of the donor), oil on canvas, 1859.

Kay Sage Tanguy (bequest): Yves Tanguy, American, The Hostages, oil on canvas, 1934; Fantastic Construction, pen and black ink on paper, 1949.

Allen Tucker Memorial: Allen Tucker, American, Interior, oil on canvas, 1921; Winter at Portland, oil on canvas, 1907; Landscape, watercolor on paper, about 1930; Tree, black chalk on cream paper, about 1920.

Charles F. Williams Family: Frank Duveneck, American, Lady with a Fan, oil on canvas, 1873.

Anonymous, in memory of John G. Pierce: Maurice Prendergast, American, Corridors, green and gray wash, pencil and black ink on paper, about 1894.

PURCHASES

Charles Willson Peale, American, Thomas Willing, oil on canvas, 1782 (Anonymous Gift); Thomas Cummings, American, Benjamin Lossing, miniature, watercolor on ivory, about 1850 (Rogers Fund); William Michael Harnett, American, The Artist’s Card Rack, oil on canvas, 1879 (Morris K. Jesup Fund); Alexander Pope, American, The Oak Door, oil on wood, 1887 (Arthur Hoppock Hearn Fund); Jerome Myers, American, At the Ferry Slip, oil on canvas, 1905 (George A. Hearn Fund); Reginald Marsh, American, Burlesque, gray wash and watercolor on paper, 1945 (Rogers Fund); Will Barnet, American, Kiesler and Wife, oil on canvas, 1963-1965 (Roy R. Neuberger Gift and George A. Hearn Fund).

LOANS ACCEPTED
(exclusive of Special Exhibitions)


James Copley: John Singleton Copley, American, John Hancock, oil on canvas, about 1770-1772.

Mr. and Mrs. Ferdinand Davis: William Michael Harnett, American, The Old Model from Munich, oil on canvas, 1882.

Edgar William and Bernice Chrysler Garbisch: Edward Hicks, American, The Peaceable Kingdom, oil on canvas, about 1830; unknown artist, American, Miss Denison, oil on canvas, about 1785.

Albert TenEyck Gardner: Edward A. Goodes, American, Still Life, oil on canvas, 1867; Robert W. Weir, American, St. Nicholas, oil on wood, 1847.

Olivier D. Knauth: John Singleton Copley, American, Epes Sargent, Jr., and Mrs. Epes Sargent, Jr., both oil on canvas, 1764.

Mrs. Albert D. Lasker: Mark Rothko, American, Number 2, oil on canvas, 1962.

Dr. and Mrs. Harold H. Left: Manuel Joachim de Franca, American, Matthew Huizinga Meschert, oil on canvas, about 1835; Rembrandt Peale, American, Jacob Gerard Koch, and Mrs. Jacob Gerard Koch, both oil on canvas, about 1820.

J. William Middendorf II: Frederic E. Church, American, The Andes of Ecuador, oil on canvas, 1855; Rainy Season in the Tropics, oil on canvas, 1866; James Goodwyn Clonney, American, Mexican War News, oil on canvas, about 1850; Seth Eastman, American, Chippewa Indians Playing Checkers, oil on canvas, about 1848; John F. Francis, American, The Dessert, oil on canvas, 1872; John Haberle, American, The Bachelor’s Drawer, oil on canvas, 1890-1894; Alexander Pope, American, The Wild Swan, oil on canvas, 1900.

James H. Ricau: John F. Francis, American, A Dessert, oil on canvas, 1860.

Mrs. Cornelius Boardman Tyler: Ralph Earl, American, Elijah Boardman, oil on canvas, 1789.

Anonymous, subsequently extended by the donee of the works, the National Gallery of Art, Washington, D.C.: George Catlin, American, Mu-hu-shekaw, The White Cloud, Chief of the Iowas, and Se-see-non-ty-a, Iowa Medicine Man, both oil on canvas, 1845.

Anonymous: George Bellows, American, John Carroll, black crayon on paper, about 1920; Willem de Kooning, American, Abstract Portrait of a Lady, oil on canvas, 1951; John Kane, American, Portrait of a Man in Profile, oil on canvas, about 1930; Eugene Speicher, American, A Nude Woman Full Length, Seated, and Portrait of a Seated Woman, both pencil on paper, about 1930.


Robert Beverly Hale, Curator

The American Wing

Our collecting this year has reached into the eighteenth and nineteenth centuries and ranged the length and breadth of the eastern seaboard. Through the Rogers Fund an excep-
tional Philadelphia Queen Anne easy chair with early needlework upholstery, dating from about 1740, was purchased after long being on loan. Philadelphia is also the origin of a mahogany card table with a carved dolphin pedestal and reeded, splayed feet, the gift of Fred F. Rogers, Jr. The table may be attributed to Henry Connelly on the basis of a similar pair made by him in 1818 for Stephen Girard, the Philadelphia financier. From Baltimore has come a set of nine Greek Revival chairs painted yellow and green with classical motifs, purchased from the gift of Mrs. Paul Moore. Perhaps the best-known object to enter the collections is a superb Boston sideboard, of about 1810, from the workshop of John and Thomas Seymour. This board and thirteen side chairs from the New York shop of Duncan Phyfe are a gift from the collection of Mr. and Mrs. Andrew Varick Stout. Phyfe's skill is again represented in a most unusual pair of work and dressing tables with intricate fittings, which have been purchased through the Rogers Fund. Six other important pieces of furniture previously on loan have been given by the children of George Drew Egbert and Estelle Powers Egbert in their memory. Our metals collection has been enriched with the addition of three objects from the eighteenth and early nineteenth centuries; a silver caster by Charles Le Roux, a gold box by Myer Myers, and a punch pot by Simon Chaudron, all purchased from Mr. and Mrs. Marshall P. Blankark's gift. At the other end of the nineteenth century, between 1889 and 1891, New York's Tiffany and Co. made a set of two silver trays in an art nouveau manner, which have been purchased for our silver collection. The year's largest acquisition was made possible by The Friends of the American Wing Fund: about forty pieces of Shaker furniture and woodwork, which will provide material for the installation of a Sisters' workroom and a communal dining room in the future addition to the American Wing. In the field of textiles, Mrs. William K. Dupré has given an embroidered cotton bedspread, possibly late eighteenth century, and Bernice Chrysler Garbisch continues her generosity to us with the gift of two nineteenth-century rugs.

The Verplanck Drawing Room has been completely refurbished during the last year. An exact copy of the antique wool damask given with the original gift of Verplanck furnishings in 1939 was woven for new upholstery and curtains. From mid-April to mid-June a loan exhibition of silver by Samuel Kirk & Son of Baltimore illustrated the changes of style in silver from 1815 to 1905 with some sixty pieces from the collection in that firm's museum.

With future expansion of the American Wing ever in mind, two Chester Dale Fellows have been doing research in the department on nineteenth-century furniture bearing makers' labels and on surviving nineteenth-century interiors.

**Gifts Received**

Malcolm P. Aldrich: Moonstone portrait of Edward S. Harkness in jeweled gold frame, 1929, carved by Beth Benton Sutherland, American (New York).

Mrs. Charles J. Bryan: Chair, rosewood, about 1855, Gothic Revival style, American.

Lansdell K. Christie: Spoon, silver, about 1805, by Thomas Harland, American (Norwich, Conn.).

Mrs. John de Peyster Douw: Miniature portrait of a Chinese merchant, oil on ivory, first half of the xix century, Chinese.


Donald Drew Egbert, Louise Egbert Sailer, and Miriam Estelle Egbert, in memory of George Drew Egbert and Estelle Powers Egbert: Joint stool, oak, late xvii century, English; dish-top table, mahogany, about 1755; side chair, mahogany, about 1810.
I770; sofa, mahogany, about 1785; convex mirror, carved and gilded, about 1800; piano stool, mahogany, about 1815, all American (New York).

Mrs. Lentilhon Gilford Fluegge, through the Needle and Bobbin Club: Valance, blue resist-printed cotton, xviii century, American.

Bernice Chrysler Garbisch: 2 embroidered rugs, xix century, American (one Pennsylvania German).

James Graham & Sons, Inc.: Slipper chair, maple, rosewood, and ash, 1865-1875, American.


Mrs. Jeffrey Mahlstedt: Pier glass, gilt wood, and 2 adjoining window cornices, 1865-1875, American (from 221 East 19th Street, New York).


Fred F. Rogers, Jr.: Card table, mahogany, about 1815-1820, attributed to Henry Connelly, American (Philadelphia).

Lettice L. Phelps Stokes: Table cover, embroidered, silk on satin, late xix century, probably European.

Family of Mr. and Mrs. Andrew Varick Stout, in their memory: Sideboard, mahogany and light wood inlays, about 1810, workshop of John and Thomas Seymour, American (Boston); 13 side chairs, mahogany, about 1810, workshop of Duncan Phyfe, American (New York).

Mr. and Mrs. James B. Tracy: Bench, cast iron, about 1850, American.

PURCHASES

Ceramics: Pair of vases, porcelain with polychrome American views, about 1840, American (Rogers Fund).

Furniture: Easy chair, walnut, covered in part with original needlework by Anne Emerson, about 1740, American (Philadelphia) (Rogers Fund); 39 pieces of Shaker furniture and accessories, xix century, American (The Friends of the American Wing Fund); pair of dressing tables, mahogany, about 1810, workshop of Duncan Phyfe, American (New York); work table, mahogany with stenciled decoration, about 1815, American (New York) (all Rogers Fund); 9 side chairs, maple with painted decoration, about 1820, American (Baltimore) (Mrs. Paul Moore Gift); music rack, tulip poplar and cast iron, about 1835, by Godone, American (New York) (Wunsch Foundation Gift); table, wood and patinated bronze, about 1900, by Tiffany Studios, American (New York) (Rogers Fund).

Metalwork: Caster, silver, about 1740, by Charles Le Roux, American (New York); box, gold, 1760-1770, by Myer Myers, American (New York); wine or punch pot, silver, 1805-1810, by Simon Chaudron, American (Philadelphia) (all Mr. and Mrs. Marshall P. Blankarn Gift); plate warmer, tôle with painted and gilded decoration, about 1815-1830, American or English; 2 trays, silver, 1889-1891, by Tiffany & Co., American (New York) (all Rogers Fund).

LOANS ACCEPTED

Mrs. Richard C. Aldrich, Richard Aldrich, Rosalind Fish Aldrich, and John Winthrop Aldrich: Side chair, mahogany, about 1750, American (New York).


Mrs. Stanley Hart House: Colander, earthenware, xix century, American (Pennsylvania).

Mount Vernon Ladies' Association of the Union: “Album” or “Bride’s” quilt, cotton appliqué, about 1850, American.

Museum of the City of New York: Pier table, rosewood with marble top, about 1850, American (New York).

Mr. and Mrs. Samuel S. Schwartz: Windsor armchair, painted wood with original leather seat, about 1780-1790, American.

Mrs. George Kenneth Stout: Sauceboat, porcelain, 1771-1772, by Bonnin and Morris, American (Philadelphia).

JAMES BIDDLE, Curator

Ancient Near Eastern Art

The major acquisition of the year was a head of a Sasanian king, in silver with repoussé and chased details. At least two-thirds life-size, it has elaborately coiffured hair, mustache, and beard, and wears gilt earrings and a gilt crenellated crown. According to its style, the date should be in the late fourth or early fifth century A.D. Other purchases include an Achaemenian gold necklace, of about the fifth century B.C., and a Luristan pole top of the early first millennium B.C., both from Iran, and a copper wagon drawn by a pair of bulls, probably of the third millennium B.C., from Anatolia.

Generous friends have continued to lend us important objects from their private collections. Particular mention should be made of the loans from Christos G. Bastis, H. Duns-
combe Colt, the Guennol collection, and Norbert Schimmel, which range from an Anatolian figurine of the third millennium B.C. to Sasanian work of the seventh century A.D. We are grateful to these lenders for their willingness to share such pieces with the public.

Archaeological work in the Near East continues to be an important part of the activities of our department. Within the past year a series of ivories and other objects from the 1964 season at Hasanlu have been accessioned. Some of these objects were found to have been imported to Hasanlu from north Syria and Assyria, and others, although carved at Hasanlu, showed the influence of these civilizations to the west. In the autumn of 1965, visits were made to a number of important mounds in southern Iraq with future excavations in mind. During the summer of 1966, we shared another season of work in northwest Iran with the University Museum of the University of Pennsylvania. Through such activities we strive to increase our collections and our knowledge of both the ancient and the modern Near East.

**Gifts Received**

*Jerome M. Eisenberg:* Knife blade, bronze, late II - early I millennium B.C., Iranian; roundel, bitumen, late II millennium B.C., northwest Iranian; dagger, bronze, about IX century B.C., Iranian (Ardebil); miniature sword, bronze, about VII century B.C., Iranian (Luristan).

*Nuri Farhadi and Habib Anavian:* Axhead, bronze, early II millennium B.C., Iranian (Luristan); figurine with a child, bronze, I millennium B.C., Iranian.

*Mr. and Mrs. J. J. Klejman:* Macehead, bronze, early I millennium B.C., Iranian; bowl, stone, I millennium B.C., north Syrian; 3 cylinder seals, hematite, XVIII-XV centuries B.C., Syrian; in memory of James J. Rorimer: bowl, silver, VIII-V centuries B.C., Anatolian.

*Mr. and Mrs. E. Safani:* Ring-shaped vessel, earthenware, about 1000 B.C., Iranian (southwest Caspian).

*Mr. and Mrs. Lester Wolfe:* Vase, earthenware, about 1000 B.C., Iranian; pair of pole rings, bronze, about 900 B.C., Iranian.

**Purchases**


II millennium B.C.: Goddess figurine, cast lead, early II millennium B.C., Anatolian (Rogers Fund); female figurine, bronze, about 1500 B.C., Syrian (Edith Perry Chapman Fund).

I millennium B.C.: 2 cylinder seals, one iron, one stone, early I millennium B.C., Iranian (Rogers Fund); pole top, bronze, about IX century B.C., Iranian (Luristan) (Edith Perry Chapman Fund); necklace, gold, about V century B.C., Achaemenian (Iran) (William E. Dodge Fund); cylinder seal, stone, about V century B.C., Achaemenian (Iran); 5 appliqué ornaments, gold, IV-III century B.C., Scythian (Dnieper region) (all Rogers Fund).

*Head of a king. Sasanian (Iran), about IV century A.D. Silver, partly gilded. Height 15 3/8 inches. Fletcher Fund, 65.126*
I millennium A.D.: Bust of a king, silver, partly gilded, about IV century A.D., Sasanian (Iran) (Fletcher Fund).

LOANS ACCEPTED

Christos G. Bastis: Dish, silver-gilt, about V century A.D., Sasanian (Iran); boss, silver-gilt, about VI-VII century A.D., Sasanian (Iran).

H. Duncombe Colt: Grave stele, limestone, about 125-150 A.D., Palmyrene.

Guennol Collection: Female figurine, marble, III millennium B.C., Anatolian.

Mrs. R. Linder: Bowl, earthenware, inscribed in Aramaic, I millennium B.C., Mesopotamian.

Norbert Schimmel: Female figurine, marble, about III millennium B.C., west Anatolian; male statuette, copper, about 2500 B.C., Sumerian (Susa?); lion-griffin head, bronze, early I millennium B.C., Iranian; calf-head rhyton, earthenware, VI-V century B.C., Anatolian; stamp seal, chalcedony, V century B.C., Achaemenian (Iran).


EXCAVATIONS

From the 1964 excavations at Hasanlu, Iran: 89 objects made of gold, electrum, ivory, bronze, stone, earthenware, Egyptian blue, amber, and wood (Rogers Fund).

VAUGHN E. CRAWFORD, Curator

Arms and Armor

An outstanding addition to our sword collection, a fine silver-hilted French court sword of about 1775-1785, came as a gift from Heribert Seitz, Director of the Royal Army Museum, Stockholm, Sweden. Dr. Seitz, a noted authority on the history of swords, joined the staff of the Department of Arms and Armor for two and a half months on a Clawson Mills Fellowship for research and study in this country. The department profited much from his close examination of our extensive collection of European swords.

In October, Junji Homma, Managing Director of the Society for the Preservation of Japanese Art Swords at the Tokyo National Museum, and a member of the Council of Cultural Properties, National Commission for Protection of Cultural Properties of Japan, spent several days with a small group of experts examining our fine collection of Japanese blades and mounted swords. We were thus given a rare opportunity to add significantly to our recorded information in this highly specialized field. Dr. Homma's professional visit was arranged through Arthur M. Sackler, for whom the Museum's recently opened Chinese sculpture hall was named.

During the year the Arms and Armor Department's offices, storeroom, shop, and forge room were moved into more spacious quarters on the ground floor near the Equestrian Armor Court on the floor above. The new location has given long-needed release from crowded offices and provided a proper setting for the departmental library, where eventually serious students of arms and armor may come by appointment to consult rare volumes or to examine objects in the study-storage collection. For the first time since the department was created in 1912, all its facilities will be together in a block of intercommunicating rooms.

Gifts Received

Heribert Seitz: Court sword with hilt of silver perforated and chiseled with neoclassic ornaments, about 1775-1785, French.

RANDOLPH BULLOCK, Curator

Auditorium

The outstanding event of the 1965-1966 season was the dedication of an organ at a concert given December 18 by the Musica Aeterna Orchestra, conducted by Frederic Waldman, with E. Power Biggs as a soloist. This instrument, built by the Holtkamp company of Cleveland and acquired through an anonymous gift, is a two-manual organ with pedal board, containing twenty-one registers of, in all, 1,540 pipes. It was built to fit the acoustics of our auditorium and to provide the various timbres appropriate to the music of many periods. In order not to disturb the visual...
The new organ in the Auditorium  

WILLIAM KOLODNEY, Consultant

The Harmony of the Auditorium, it was fitted into the left stage wall and is invisible when not in use. It is unfolded, as it were, for a performance, the pipes sliding out as from a chest of drawers.

Other highlights of the year were the return of Ralph Kirkpatrick, harpsichordist, who performed the entire second book of the Bach Well-Tempered Klavier; the first performance in fifteen years by Mieczyslaw Horszowski of an all-Chopin program; and a concert in which Nathan Milstein presented Bach partitas and sonatas for unaccompanied violin.

The popularity of both the concert and lecture series increases each year. Most of the fifty-one concerts this season were sold out, even though many were offered three times on the same weekend. Claude Marks, always one of our most popular lecturers, this year gave four series of ten lectures each. Other lecture topics ranged from the ancient Mediterranean world, given by Stuart M. Shaw, to the work of Robert Rauschenberg, discussed by Leo Steinberg. A course, The Work in the Making, dealing with the creative processes of both painters and composers, was given by Emanuel Winternitz, Curator of Musical Instruments.

The Costume Institute

Over the past few years there has been a great increase in the number of costume and library items that have been used for research and study, and we are analyzing the uses made of our collection in order to plan the best possible exhibitions and programs for the new Costume Institute.

During the International Council of Museums Conference, the Costume Institute was host to the Committee of Costumes and Textile Collections for the working sessions. Participants represented twenty-three museums from twelve countries.

Many gifts dating from the eighteenth century to the present were added to the collection. Included are a number of fine costumes from the French and American couture: among them two elegant evening gowns by Balenciaga and Dior, presented by Mrs. Joseph P. Kennedy; a ball gown designed by Sophie, given by Mrs. T. Charlton Henry; two Givenchy evening dresses received from Mrs. Gilbert Miller; and a formal gown designed by Leslie Morris from Mrs. James W. Fosburgh. Two dresses by Charles James were given by Mrs. Ronald Tree, and one designed by Vionnet, by Louise Rorimer Dushkin; three charming party dresses were presented by Larry Aldrich, especially designed by Dior for his daughter, Kate Payne Aldrich, at the ages of two, four, and seven.

Among the gifts for the Costume Institute library were thirty volumes of hundreds of sample ribbons of the nineteenth and twentieth centuries, presented by Taylor-Friedsam Company; and the continuing series of textile swatch books from Estelle Hamburger. A charming eighteenth-century French drawing, attributed to Bocquet, of an elaborate costume designed for Mademoiselle Chevallier for le ballet du Roi, was acquired through the generosity of Charles B. Wrightsman.

Of the purchases from the Irene Lewisohn Bequest Fund, of special interest is a gentleman's brocaded waistcoat of Spitalfields silk. The brocaded design of the waistcoat can be pinpointed as to date and designer through
**Drawings**

Ninety-two European drawings were added to the Museum's collection through gift and purchase in the last year. The most important acquisition was certainly Rubens's magnificent drawing of a draped female figure, a study for his early altarpiece in the Chiesa Nuova in Rome. A brush drawing of the seated St. Philip, a recently discovered example of the work of the mid-fifteenth-century Florentine painter Francesco Pesellino, was also a significant addition. Our group of landscape drawings was enriched by the acquisition of a view of Nantes by Rembrandt's pupil Lambert Doomer, a view of the countryside around Brussels by Gerbrand van den Eeckhout, an Italian landscape by Cornelis van Poelenburgh, as well as a glimpse of the gardens of the Villa d'Este at Tivoli by Charles Joseph Natoire.

Friends of the department have been most generous. Particular mention should be made of funds given by Robert Lehman that enabled us to acquire a handsome large oil sketch on paper by Giovanni Benedetto Castiglione. We were also able to acquire a view of the temples at Baia by Jan Bruegel I through the gift of Mrs. Carl Selden.

An exhibition of Italian drawings of the Renaissance, jointly organized by this museum and the Pierpont Morgan Library, was held at the Metropolitan in November and December. Drawings from sixteen New York private collections richly supplemented those supplied by the two institutions, offering a remarkably complete panorama of Italian draughtsmanship of the fifteenth and sixteenth centuries. This exhibition, the first of a series intended to reveal the resources of New York collections, was accompanied by a catalogue that illustrated all the 151 drawings exhibited.

From early February through the first week of June forty drawings, chosen from among the most significant acquisitions of the last few years, were shown in the print and drawings galleries of the Blumenthal Patio.
**Gifts Received**

**Martin Birnbaum:** Jean Pillement, French, 2 drawings of pastoral landscapes, both chalk, xvii century.

**Elisabeth I. Campbell Clarke:** Eugene Berman, Russian, Project for a Room in the House of Wright S. Ludington, Santa Barbara, California, and Study for The Beggar’s Opera, both gouache, xx century.

**Samuel C. Dretzin:** Georg Kolbe, German, Female Nude, and Nude Youth, both black chalk, xx century; Käthe Kollwitz, German, The Weavers, pen, xx century; Gerhard Marcks, German, Head of an Old Man, and Standing Female Figure: Alcina, both pencil, xx century.

**Harry G. Friedman:** Unknown artist, Spanish, Figure Studies, pen, late xvi or early xvii century.

**Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin:** George Cütt, British, View of Richmond, Yorkshire, and View of Round Howe, Richmond, Yorkshire, both gouache, xix century; unknown artist, French, Portrait of a Gentleman, chalk, xvi century; unknown artist, French, Portrait of the Empress’s Consort, and Russian Empress and Her Consort, both water color on vellum, xviii century.

**Mrs. Richard Krautheimer:** Baldassare Franceschini, called Il Volterrano, Italian, Sheet of Studies, pen and red chalk, xvii century.

**Julian Clarence Levy:** Jean Henry Alexandre Pernet, French, Figures in Classical Ruins, pen and water color, xviii century; Barthélemy Pickaert, called Verboeckhoven, Flemish, Cows in a Landscape, and Sheep in a Landscape, both pen and water color, xix century.

**Georgia O’Keeffe:** Auguste Rodin, French, Study of a Nude Female Figure (Sabbat), water color, and Study of a Nude Female Figure, black chalk, both xx century.

**Martin Raymert:** Pompeo Batoni, Italian, The Fall of Simon Magus, red chalk, xviii century.

**James Rorimer:** Jacopo Bertoia, Italian, Study for the Sala del Bacio, Palazzo del Giardino, Parma, pen and wash, xvi century.

**Boris Solotareff:** Boris Solotareff, Russian, 14 drawings, xx century.

**Charles K. Wilkinson:** Howard Carter, British, Camels in a Landscape, pencil, xx century.

**Anonymous:** Copy after Peter Paul Rubens, Flemish, Head of Silenus, brush and wash, xvi century.

**Purchases**

**XV century**

Italian: Francesco di Stefano, called Pesellino, Saint Philip, brush and wash (Rogers Fund).

**XVI century**

French: Unknown artist, Ecce Homo, pen (Rogers Fund).

Italian: Attributed to Giulio Cesare Angeli, The Holy Family, pen; Marcello Fogolino, Man on Horseback, pen and wash; Giulio Romano, Design for a Casket, pen; Jacopo Ligozzi, Deposition, pen and wash; Raffaello Motta, called Raffaellino da Reggio, Adoration of the Magi, pen and wash; Francesco Mazzola, called Parmigianino, Apparition of Christ, pen; attributed to Bernardino Poccetti, Ascension of the Virgin, red chalk; Camillo Procaccini, Martyrdom of a Female Saint, black chalk and wash; Francesco Vanni, Standing Female Figure, red chalk (all Rogers Fund).
xvii century

Dutch: Abraham Bloemaert, Kneeling Female Figure, red chalk; Bartholomeus Breenbergh, Landscape, water color (both Rogers Fund); Lambert Doomer, View of Nantes, pen and wash; Gerbrand van den Eeckhout, Landscape near Brussels, black chalk and wash; Kasper van Eyck, Landscape, pen; Cornelis van Poelenburgh, Landscape, brush and wash (all Rogers Fund).

Flemish: Jan Bruegel the Elder, The Temples of Venus and Diana at Baia, pen and wash (Mrs. Carl Selden Gift); Peter Paul Rubens, Standing Female Saint, brush and wash (Roberts Fund).

French: Thomas Blanchet, Half Figure of a Young Woman, red chalk; Charles Le Brun, Bath of Apollo, red chalk and wash (both Rogers Fund).

Italian: Aniello Falcone, Martyrdom of a Male Saint, red chalk (both Rogers Fund); Giovanni Benedetto Castiglione, Bacchanalian Scene, pen (Rogers Fund) and God the Father Appearing to Abraham, brush and oil paint (Robert Lehman Gift); Baccio Ciarpi, Virgin and Child Appearing to Two Saints, black chalk and wash; Aniello Falcone, Martyrdom of a Male Saint, red chalk (both Rogers Fund); Giro Ferri, Two Angels Supporting a Crucifix, pen (Rogers Fund) and Death of St. Francis Xavier, black chalk (Mrs. Carl Selden and Florence and Carl Selden Foundation Gifts); Marc Antonio Franceschini, Head of the Virgin, brush and wash; Sebastiano Galeotti, Figure Composition, pen and wash; Giovanni Battista Gaulli, Faith, pen and wash; Giovanni Lanfranco, Study for a Ceiling Decoration, red chalk; Carlo Maratti, Ceiling Studies, pen; Giovanni Battista Merano, Putti Holding Swag of Flowers around Holy Ghost, pen; Pier Francesco Mola, Artists Drawing and Painting, pen; Mattia Preti, unidentified subject, red chalk; Giovvan Gioseffo dal Sole, Christ and the Adulteress, brush and oil paint; Pietro Testa, Studies of Male Figures, black chalk (all Rogers Fund).

Spanish: Bartolomé Esteban Murillo, Standing Male Figure, pen; Giuseppe Ribera, Virgin and Child on Crescent Moon, pen (both Rogers Fund).

xviii century

French: J. Robert Ango, Martyrdom of a Saint, red chalk; Daniel Marot, Ceiling Design, pen and wash; Charles Joseph Natoire, Gardens of the Villa d'Este, pen and water color, and Standing Male Figure, red chalk; Jean Pierre Peyron, Death of Hecuba, pen (all Rogers Fund).

Italian: Carlo Carlone, Scene of Martyrdom, red chalk; Gasparo Diziani, The Family of Darius before Alexander, pen and wash; Corrado Giaquinto, St. Joseph Presented to the Trinity, pen and wash; Francesco Londonio, Kneeling Woman Praying, black chalk; Stefano Pozzi, Diana Appearing to a Roman Soldier, and Venus at the Forge of Vulcan, both black chalk; Giovanni Agostino Ratti, Miracle of St. Nicholas, red chalk; Francesco Solimena, St. John the Evangelist Seated in Clouds, pen and wash (all Rogers Fund).

LOANS ACCEPTED
(exclusive of Special Exhibitions)

Ann Payne Robertson: Pierre Antoine Baudouin, French, The Bashful Model, gouache, xviii century; Giovanni Boldini, Italian, Man Playing the Cello, black chalk, xx century; François Boucher, French, Girl with a Bird Cage, black and white chalk, Portrait of a Girl, colored chalks, Profile of a Girl, black and red chalk, 2 Roman views, both water color, Two Children, black and white chalk, Venus and Doves, black and white chalk, xviii century; Jacques Louis David, French, Portrait of an Actor, black and red chalk, xviii century; Louis Philibert Debucourt, French, Scene from a Play, gouache, xviii century; Jean Démontèhe Dugourc, French, Lever de la Mariée, gouache, xviii century; Jean Honoré Fragonard, French, Cypresses in the Garden of the Villa d'Este, and Egyptian Monuments in the Garden of the Villa d'Este, both black and wash, Girl Arranging Garter, black chalk, Holy Family, water color, Standing Girl, brush and wash, xviii century; Francesco Guardi, Italian, Capriccio, Imaginary Landscape with Arch, Imaginary Landscape with Obelisk, Sail Boats, View through an Archway, all pen and wash, xviii century; Claude Hoin, French, 2 drawings representing L'Offrande à L'Amour, both gouache, xviii century; Nicolas Lavreince, French, Man and Girl Embracing, gouache, xviii century; Jean Baptiste Le Prince, French, Landscape, red chalk, xviii century; Jean Pillement, French, 2 designs for chinoiserie ornament, chalk, xviii century; Jacques André Portail, French, Girl in Profile, red and black chalk, xviii century; Gabriel de Saint-Aubin, French, The Drawing Lesson, black chalk, and Interior of a Theater, pen and wash, xviii century; Giovanni Battista Tiepolo, Italian, St. Jerome Visited by Two Angels, pen and wash, xviii century; unknown artist, French, sketchbook, xviii century.


Anonymous: Raoul Dufy, French, La Baie de Ste. Adresse, water color, xx century; Jean Lurçat, French, Le Pan de Mur, water color, xx century; Aristide Maillol, French, Nude Female Figure, black chalk, xx century.

Jacob Bean, Curator
**Education**

In addition to regularly scheduled gallery talks and auditorium slide lectures, the Education Department provided a special taped lecture tour for the Copley exhibition. Two earlier taped lecture tours on the Museum's collection of European paintings are still in constant use by visitors, including an increasing number of school classes. The department hopes to have taped tours of the American Wing, the European period rooms, and other collections available in the near future.

Free lecture programs in the Grace Rainey Rogers Auditorium this season included talks by members of the educational and curatorial staffs as well as visiting guest speakers. Among the latter, as usual, were a number of foreign visitors. Sir John Rothenstein, former director of the Tate Gallery, spoke on Turner. Labib Habachi, former Chief Inspector, Department of Antiquities, Egypt, discussed Egyptian archaeology, and Wilhelm Holmqvist of the Museum of National Antiquities, Stockholm, described the golden age of animal art in Sweden.

This year's eight Mathews Lectures on medieval architecture were given by James H. Acland, Associate Professor of Architecture, University of Toronto, on the medieval vault.

**Gifts Received**

J. Lionberger Davis: Statuette of a cloaked official, limestone, xii Dynasty; pendant representing Khonsu with a falcon's head, gold, New Kingdom or later; figurine of a female counterpart of the god Bes, bronze, Late Period; figurine of a crouching cat, bronze, Late Period.

Labib Habachi: Plaster cast of a schist statue of Toueris in the Cairo Museum.

Mr. and Mrs. William Irvine: Stela of Amunnakhte, sandstone, xii Dynasty.

Mrs. William Sergeant Kendall and Mrs. Daniel Cena de Iongh: Figurine of a nude woman, ivory, with bronze earrings, xii Dynasty.

**Purchases**

First Intermediate Period: Stela of Djemi, limestone, ix-xi Dynasties (Rogers Fund).

New Kingdom: Fragment of an inscription mentioning Tuthmosis I, limestone, xviii Dynasty (Rogers Fund); additional fragment of the sarcophagus of Sennemut, quartzite, xviii Dynasty (Rogers Fund); 70 additional elements of the Treasure of the Three Princesses, gold and inlay, xviii Dynasty (Joseph Pulitzer Bequest); pair of earrings, polychrome glass, late xviii Dynasty; relief in the Amarna style showing a servant and table, limestone, xviii Dynasty; figurine of a nude girl with a bowl on her head, wood, xix Dynasty or later (all Rogers Fund).

**Loans Accepted**

Mrs. John F. Kennedy: Statue of a standing man, limestone, v Dynasty.

**Henry G. Fischer, Curator**
European Paintings

The purchase of three large canvases by Giovanni Battista Tiepolo, originally in the Ca’ Dolfin in Venice, represents not only the year’s most important acquisition, but one of the most outstanding additions ever made to our paintings collection. Large wall decorations of this kind are by their nature rarely found outside Italy. These three scenes from Roman history are among the last and most splendid manifestations of the great Italian tradition of monumental painting. In preparation for the reopening of the Italian eighteenth-century gallery, the conservation studio has been occupied mainly with these and our other Venetian paintings.

Significant gifts were received during the year. From the Adele and Arthur Lehman collection, through the generous bequest of Adele Lewisohn Lehman, we received a fine group of early Italian paintings, among them a rare panel of the Ferrarese school of the early fifteenth century by Antonio Alberti; also, a large view of Venice by Guardi, which ranks with his best, and shows the Molo, the Doge’s palace, and the Riva degli Schiavoni. George R. Hann has given us another important altarpiece, which now hangs in gallery I with our altarpieces of the Italian Renaissance. Showing the standing St. Roch, it is signed by the Bolognese painter Francesco Francia and dated 1502. Also as a gift from Mr. Hann came a life-size Crucifixion by Zurburán, an impressive and moving example of this Spanish master’s work. Our small collection of French paintings of the eighteenth century was greatly enriched by Greuze’s superb portrait of the Comte d’Angiviller, given by Edith C. Blum; by Fragonard’s Portrait of the Comtesse de la Fare, bequeathed by Mrs. James B. Haggin; and by an interesting group of other works by Greuze, Drouais, Robert, and Schall, given by Mrs. William M. Haupt, from the collection of Mrs. Haggin.

Although we were not able in the summer of 1965 to hold the annual loan exhibition of paintings from private collections, which has proved so popular over the last decade, we benefited from many generous loans. A special event was Baron Heinrich Thyssen’s loan of Frans Hals’s imposing and brilliant Family Group from the Castle Rohoncz collection in Lugano, more beautiful than ever after recent cleaning. Of great interest to scholars as well as our public are two paintings lent through the courtesy of J. Paul Getty, The Holy Family, widely considered to be Raphael’s famous and long-lost Madonna di Loreto, and a splendid full-length portrait of a standing man by Veronese, perhaps a self-portrait of the artist himself.

A notable improvement in lighting has been achieved in the bank of galleries facing Fifth Avenue, comprising the Altman and Friedsam collections as well as the impressionist and postimpressionist paintings. New laylights and

Jean Baptiste Greuze (1725-1805), French. Charles Claude de Flahaut de La Billarderie, Comte d’Angiviller. About 1763. Oil on canvas, 253/4 x 213/4 inches. Gift of Edith C. Blum (et al.), executors, in memory of Mr. and Mrs. Albert Blum, 66.28
lighting fixtures provide us now with a better and more flexible system, which makes it possible to bring out to the fullest extent the qualities of individual works.

GIFTS RECEIVED

Rosina O. Bateson: George Romney, British, John Blackburne, oil on canvas, 1789.
Edith C. Blum (et al.), executors, in memory of Mr. and Mrs. Albert Blum: Jean Baptiste Greuze, French, Charles Claude de Flahaut de la Billarderie, Comte d'Angiviller, oil on canvas, about 1763.
George Blumenthal (bequest, renunciation of life estate by Ann Payne Robertson): El Greco, Spanish, St. Philip, and St. James the Younger, both oil on canvas, xvii century; Corneille de Lyon, French, Portrait of a Gentleman, and Portrait of a Lady, both oil on wood, xvi century.
Helena McCann Charlton (bequest, one-half interest): Frans Hals, Dutch, Portrait of a Young Man, oil on canvas, 1630.
Jeanne King deRham (bequest, in memory of her father, David H. King, Jr.): Thomas Gainsborough, British, Mrs. Ralph Izard (Alice de Lancy), oil on canvas, about 1779; William Beechey, British, Portrait of a Girl with Two Dogs, oil on wood, first quarter of the xix century.
Charles Goldman (bequest, subject to a life estate in Mathilda Schwartz Goldman): Pierre Bonnard, French, From the Balcony, oil on canvas, 1912; Edgar Hilaire Germain Degas, French, The Old Italian Woman, oil on canvas, 1857.
Mrs. James B. Haggin (bequest): Jean Honoré Fragonard, French, Comtesse de la Fare, oil on canvas, second half of the xvii century.
Mr. and Mrs. Nathan L. Halpern: Édouard Vuillard, French, Garden on the Mediterranean, oil on canvas, 1902.
George R. Hann: Francesco Francia, Italian (Bologna), St. Roch, tempera on wood, 1502; Francisco de Zurbarán, Spanish, The Crucifixion, oil on canvas, xvii century.
Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin: François Hubert Drouais, French, A Boy with a House of Cards, and Portrait of a Lady as a Vestal Virgin, both oil on canvas, xvii century; Jean Baptiste Greuze, French, Princess Gagrine, and Portrait of a Woman in White, both oil on canvas, xvii century; Nicolas Lancret, French, Musicians, oil on wood, first half of the xvii century; Hubert Robert, French, The Fisherman, and The Cowherds, both oil on canvas, 1778; Jean Frédéric Schall, French, Mlle Duthé, oil on wood, second half of the xviii century.
Adele L. Lehman (bequest) (to be labeled gift of Mr. and Mrs. Arthur Lehman): Antonio Alberti, Italian (Ferrara), Madonna and Child with Pietro di Lardi as donor, presented by St. Nicholas, tempera on wood, between 1412 and 1431; Claude Lorrain, French, Pastoral Landscape – The Roman Campagna, oil on canvas, about 1639; attributed to Duccio di Buoninsega, Italian (Siena), Christ Blessing, tempera on wood, first quarter of the xiv century; Jan van Goyen, Dutch, River Scene with a Gothic Village Church, oil on canvas, 1637; Francesco Guardi, Italian (Venice), A View of Venice from the Sea, oil on canvas, about 1760; Thomas Lawrence, British, John Julius Angerstein, oil on canvas, about 1824; the Lippi-Pesellino Imitators, Italian (Florence), Madonna and Child with the Infant St. John the Baptist and an Angel, tempera on wood, second half of the xv century; Henry Raeburn, British, James Johnston of Straiton, oil on canvas, about 1800; Jacob Isaaksz. van Ruisdael, Dutch, Landscape with a Village in the Distance, oil on wood, 1646; Sano di Pietro, Italian (Siena), The Burial of St. Martha, tempera on wood, xv century; attributed to Lorenzo Veneziano, Italian (Venice), Madonna and Child with Adoring Angels, tempera on wood, about 1400; workshop of Antonio Vivarini, Italian (Venice), St. Jerome, tempera on wood, second half of the xv century.
Robert Lehman: Matteo di Giovanni, Italian (Siena), Madonna and Child with Saints Jerome and Magdalen, tempera on wood, second half of the xv century.
Julian Clarence Levi: Jan van der Heyden, Dutch, The Park of the Old Palace in Brussels, oil on canvas, transferred from wood, xvii century.
Sam Salz, Inc. (final undivided one-half interest): André Dunoyer de Segonzac, French, La Route de Saint-Nom, oil on canvas, xx century.
Mrs. Howard Caswell Smith, in memory of Howard Caswell Smith: Alexandre Cabanel, French, The Echo, oil on canvas, 1874; David Cox, British, Landscape with Gypsies, oil on wood, first half of the xix century; Georges Michel, French, The Windmill, oil on canvas, first half of the xix century.
Justin K. Thannhauser: Édouard Vuillard, French, Madame Fontaine, pastel on paper, xx century.
Mrs. Carl T. Tucker: John Hoppner, British, Mrs. Richard Brinsley Sheridan and Her Child, oil on canvas, 1797.
Katrin S. Vietor, in loving memory of Ernest G. Vietor: Camille Pissarro, French, The Garden of
the Tuileries, oil on canvas, 1899; (renunciation of a life estate in the donor): Camille Pissarro, French, Boulevard Montmartre, Winter Morning, oil on canvas, 1897.

PURCHASES

Giovanni Battista Tiepolo, Italian (Venice), The Triumph of Marius, The Capture of Carthage, The Battle of Vercellae, all oil on canvas, 1729 (Rogers Fund).

LOANS ACCEPTED
(exclusive of Special Exhibitions)

Adelaide Milton de Groot: François Boucher, French, Virgin and Child with the Infant St. John the Baptist, oil on canvas, 1765.

Fogg Art Museum: Rembrandt, Dutch, Head of Christ, oil on wood, xvii century.

J. Paul Getty: Raphael, Italian (Umbria), The Holy Family, xvi century; Paolo Veronese, Italian (Venice), Portrait of the Artist, oil on canvas, xvi century.

Dr. and Mrs. Warren Gorman: Camille Pissarro, French, Two Girls in a Meadow, oil on canvas, 1881.

George R. Hann: Francisco de Zurbarán, Spanish, St. Francis, oil on canvas, xvii century.

Dr. and Mrs. Franz H. Hirschland: Lucas Cranach the Elder, German, Portrait of a Bearded Man, oil on wood, xvi century.

Mr. and Mrs. Henry Ittleson, Jr.: Georges Braque, French, Still Life with Purple Plums, oil on canvas, 1935; Paul Cézanne, French, Springtime, Auvers, 1875, and Bathers, about 1890, both oil on canvas; Jean Baptiste Camille Corot, French, La Ferté-Milon, oil on canvas, xix century; Edgar Hilaire Germain Degas, French, Waiting for the Cure, pastel on paper, about 1878, and Dancer with Tambourin, oil on wood, 1883; Paul Gauguin, French, Still Life with a Head-Shaped Vase, oil on canvas, 1889; Édouard Manet, French, Méry Laurent, pastel on canvas, 1882; Henri Matisse, French, Fruits and Flowers of Nice, oil on canvas, 1925; Amedeo Modigliani, Italian, Mme Hébuterne, oil in the Park, 1917; Claude Monet, On a Bench in the Park, oil on canvas, 1872; Berthe Morisot, French, The Balcony, oil on canvas, xix century; Camille Pissarro, French, The Port of Rouen, oil on canvas, 1868; Pierre Auguste Renoir, French, Paul Cézanne, pastel on paper, 1886, and Summer, oil on canvas, 1884; Henri de Toulouse-Lautrec, French, Woman with Gloves, oil on cardboard, 1891, and Mlle Béatrix Tapié de Céleyran, oil on wood, 1896; Maurice Utrillo, French, A Street in Stains, oil on canvas, 1910; Édouard Vuillard, French, Entrance to the Villa, oil on canvas, 1903.

Edith S. Perutz: Philips Wouwerman, Dutch, A Peasant Saluting a Hunter, oil on wood, 1649.

Ann Payne Robertson: Attributed to Giovanni Boldini, Italian, Portrait of Mr. Blumenthal's Son, miniature on ivory, xx century; attributed to Jean Honoré Fragonard, French, Jupiter and Hebe, and Satyr with Nymphs, two overdoors, both oil on canvas, xviii century; unknown artist, French, Portrait of a Lady, miniature on ivory, xvii century; Peter Adolphe Hall, Swedish, Portrait of a Girl, and Portrait of a Boy, both oil on canvas, xviii century; Antoine Vestier, French, Portrait of a Lady, miniature on ivory, xviii century.

Castle Rohoncz Museum, from the collection of Baron H. Heinrich Thyssen: Frans Hals, Dutch, Portrait of a Family, oil on canvas, about 1645.

Mr. and Mrs. David E. Rust: Jean Baptiste Oudry, French, Blue Herons, oil on canvas, xviii century.

Mr. and Mrs. Charles B. Wrightman: Paris Bordone, Italian (Venice), A Venetian General Being Armed by Two Pages, oil on canvas, about 1555.

Anonymous: Hans Beckmann, German, 2 landscapes, oil on canvas, xix century; Carl Gustav Carus, German, Landscape with Rising Moon, oil on canvas, xix century; Paul Cézanne, French, House with a Red Roof, and Mont Sainte Victoire, both oil on canvas, xix century; Johan Christian Dahl, Norwegian, Landscape, oil on canvas, xix century; Honoré Daumier, French, La Blanchisseuse, oil on canvas, xix century; Caspar David Friedrich, German, 3 landscapes, all oil on canvas, xix century; Francesco Guardi, Italian, View of Venice, oil on canvas, xvii century; Max Liebermann, German, Tiergarten in Berlin, and Portrait of Mr. Panofsky, both oil on canvas, xx century; Édouard Manet, French, The Watering Can, oil on canvas, xix century; Hans von Marées, German, Fräulein Zur Westen, oil on canvas, xix century; Karl Rottmann, German, Landscape, oil on canvas, xix century.

Anonymous: André Masson, French, Abstraction, oil on canvas, xx century; Joan Miró, Spanish, Landscape by the Sea, 1926, the Potato, 1928, Nocturne, 1938, and People and Birds in the Night, first half of the xx century, all oil on canvas; Pablo Picasso, Spanish, Mother and Child, 1921, and The Drawing Lesson, 1925, both oil on canvas; Georges Rouault, French, The Clown, oil on canvas, 1933; Chaim Soutine, French, The Mountain Village, oil on canvas, xx century.

Theodore Rousseau, Curator

Francesco Francia (about 1450-1517), Italian. St. Roch. 1502. Oil on wood. 85½ x 59⅞ inches. Gift of George R. Hann, 65.220.1
Far Eastern Art

In February the department opened an exhibition of Chinese metalwork from the Shang through the Sung dynasties (about 1557 B.C. to A.D. 1279). The objects, which came from lenders as well as from the Museum’s own collection, exemplify on a small scale some of the best Chinese workmanship in gold, silver, and gilt bronze. On temporary exhibition also is a sampling from the Museum’s Korean collection: paintings, ceramics, sculpture, and some furniture are shown in the long gallery connecting the two recently installed sculpture halls. A lacquered wood day bed inlaid with mother-of-pearl, given by Mrs. Jean Mauzé, and six pairs of gold earrings of the Silla dynasty are displayed for the first time. On the opposite wall of the same gallery a group of Chinese art objects from the T’ang through the Ch’ing dynasties is shown. It is our intention to rotate temporary exhibitions in this long gallery until the north wing of the department is renovated.

A magnanimous gift of funds from Mary Griggs Burke enabled us to purchase the most outstanding acquisition of the year—a large Japanese Buddhist painting of Aizen Myo-o, dating from the late Kamakura period. Also with funds from Mrs. Burke we were able to acquire a very rare crackled chin ware bowl, Chinese, of the Sung dynasty. Another generous gift, from Mrs. Vincent Astor, made it possible to purchase two Chinese clay plaques of flying apsaras, of the T’ang dynasty.

During the year Edwin C. Vogel gave the Museum five of his exquisite peach-bloom porcelains, which have been on loan, and from the bequest of Bernard M. Baruch we received several pieces, including two white glazed porcelain statuettes: a spirited rooster and duck, both Chinese, of the eighteenth century. A rare Korean panel with birds and flowers embroidered in silks on a couched gold ground, of the early eighteenth century, was the gift of Beatrice Cluett Black. A gap in our collection was filled by the acquisition of two iron buckles inlaid with gold and silver, of the late Chou to Han dynasty.

Aschwin Lippe, Research Curator, was given a six-month leave of absence to do research in India. Most of his time was spent working on sculpture and architecture of South India, including little-known caves and temples.

A laboratory with trained personnel for the conservation of paintings and screens has been established and is very important for the increasing effectiveness of the department. This will enable us to exhibit many fragile objects otherwise relegated to storerooms because of their condition.

Gifts Received

Bernard M. Baruch (bequest): Jar, decorated with prunus, blue and white; incense burner, molded and reticulated, famille verte; 4 jars, green floral scrolls on yellow ground; 2 seated men, all K’ang-hsi period (1662-1722); 3 statuettes: a man, a rooster, and a duck; 2 coral red vases, all xviii century; incense burner, reticulated, white glaze; vase, crackled glaze, both xix century, all porcelains; pair of dogs, marble, xix century; box, green malachite, all Chinese.

Beatrice Cluett Black: Panel with birds and flowers, embroidered in silks on a couched gold ground, xvii century, Korean.

Alice Boney: No robe, satin damask with embroidered applied butterflies, and gold and silver painted grass, xix century, Chinese.

Dorothy Dean Boorman, in memory of Bashford Dean: Throne chair, lacquer on wood, xix century, Chinese.

Ruth Fahnestock Foote, in memory of her mother, Mabel Metcalf Fahnestock: Dragon roundel, silk and metal tapestry (k’o-ssu), xix century, Chinese.


Kitty Gellhorn: Length of tribute silk, apple green silk gauze, Kuang-hsü period (1875-1908), Chinese.

Mr. and Mrs. Arnold Hall: Shrine in the form of a lotus bud, with a bodhisattva carved in high relief inside, ivory, xvii century, Japanese.

Julian Clarence Levy: Wall hanging with embroidered satin panels and tassels, silk and metal, early xvii century, Chinese.

Ilie Lichtenstadler: Woman’s informal robe, with grisaille begonias on lemon ground, silk and metal tapestry (k’o-ssu), xix century, Chinese.

R. A. Lovell, Jr.: Standing deity, bronze, xix century, Sumatran (Srivijaya).

Jane N. Nichols: Parinirvana, gold, xvi century, Thai.

Knud Nielsen, in memory of Walter Freudenfels: Length of silk crepe with samples of printed...
diapers, with studio seal, first half of the 20th century, Japanese.

Gertrude Abbott Phillips (bequest): 2 prints, River Gorge in Snow, by Hiroshige (1797–1858), and Priest with a Dragon in a Mountain Landscape, ishibizuri print, by an unknown artist, both Japanese.

Edwin C. Vogel: Pair of rouge boxes, water jar, and pair of chrysanthemum bottles, all peach-bloom porcelains, K'ang-hsi mark and period, Chinese.

Mr. and Mrs. Harleigh G. Wathen: 2 plates and set of 5 cups, all Kakiemon ware; plate, decorated with a phoenix, ko-kutani ware, all xvi-xviii centuries, Japanese.

Purchases

Ceramics: Bowl, crackled gray-green glaze, chūn ware, Sung dynasty (960-1279), Chinese (Mary Griggs Burke Gift).

Metalwork: 2 buckles, iron inlaid with gold and silver, late Chou-Han dynasties (about 700 B.C. – A.D. 220), Chinese (Joseph Pulitzer Bequest).

Paintings: Chinese: Pair of hanging scrolls, showing Europeans, colors on silk, xviii century (Rogers Fund); Japanese: 2 Lotus Sutras, gold paint on dark blue paper, late Heian period (x-xii centuries) (Seymour Fund); hanging scroll, depicting Aizen Myō-o (Buddhist deity), colors and gold on silk, Kamakura period (1185-1333) (Mary Griggs Burke Gift).

Sculpture: 2 plaques of flying apsaras, clay, T'ang dynasty (618-906), Chinese (Mrs. Vincent Astor Gift).

Costumes and Textiles: Chinese: Piece of gold and purple silk compound twill, with kara-hana design, T'ang dynasty (618-906); woman’s overrobe made from a late Ming or early Ch'ing dragon robe, brocaded satin (both Seymour Fund); pair of chair strips, silk and metal tapestry (k'o-ssu) with gold ground, early xvi century (Rogers Fund); Japanese: Piece of silk tabby (asugimono) tribute, from a length inscribed in concordance with the year 756; kimono, decorated with yuzen objects around the hem, cotton, Meiji period (1868-1911) (both Seymour Fund); hanging, block-printed raw silk, reserved in white, early xix century (Rogers Fund); 30 country textiles with various woven and dyed decorations, cotton or ramie tabby, xix century (Seymour Fund).

Loans Accepted

Mr. and Mrs. Richard C. Bull: Frog, marble, Shang dynasty (1557–1050 B.C.); 3 buckles, gilt bronze, Chou dynasty (1049–256 B.C.); tortoise, bronze with white and yellow gold, Han dynasty (206 B.C. – A.D. 220); chimera, gilt bronze with inlaid turquoise eyes, Six Dynasties (221-589), all Chinese.

Arthur J. Campbell: Seated Buddha, gold, viii-x century, Thai; seated Buddha with parasol, bronze, ix-x century, Javanese; plate, celadon; vase with phoenix handles, glazed pottery; bulb bowl with three legs, celadon, all Sung dynasty (960-1279); model of a pavilion, gilt bronze and cloisonné, xviii century, all Chinese.

Paul E. Manheim: Standing figure of Buddha, stone, i-i11 century, Indian (Gandhara).

Mrs. Bliss Parkinson: Six-panel screen, landscape with birds, ink on gold paper, xviii century, Japanese.

Ann Payne Robertson: Twelve-fold screen, Chinese children at play, lacquer on wood, Ch'ing dynasty (1644-1912), Chinese.

Sackler Collections: Codex, ink and colors on silk, late Chou dynasty (iv-vi century B.C.); collection of 1,094 jades and 186 bronzes, primarily from the Shang, Chou, and Han dynasties, all Chinese.

Paul Singer: 167 objects consisting primarily of marble, jade, metalwork, and ceramics, ranging from the Shang through the Sung dynasties, all Chinese.

Anonymous: Horse, gilt bronze, Han dynasty (206 B.C. – A.D. 220); box in the shape of a clam-shell, silver with gilding; tiger-headed zodiac figure, gilt bronze; seated bodhisattva, gilt bronze; mirror, bronze with applied silver silhouettes, all T’ang dynasty (618-906); flute, iron inlaid with gold and silver, Sung dynasty (960-1279), all Chinese.

Anonymous: Standing Kuan Yin, gilt bronze with lacquer, probably Sung dynasty, Chinese.

Anonymous: Imperial armchair with footstool, carved lacquer, xvi century, Chinese.

Fong Chow, Associate Curator in Charge

Greek and Roman Art

The most notable addition to the collection is a Roman bronze portrait head of a boy that has been identified as the young Nero at the age of five. This head, known since the nineteenth century, was for half a century in the Cook collection in Richmond, and later in that of the noted New York collector Albert Gallatin. It was bought at auction in London with funds from various donors.

The most important gift is a large Attic red-figured bell krater given by Christos G. Bastis. Known since the late eighteenth cen-
restorations have recently been removed, and half of the resulting gap in the figure decoration can be filled by a fragment in the Louvre that was formerly in the famous collection of the Marchese Campana.

A monograph, *Inscribed Hadra Vases in The Metropolitan Museum of Art*, by Brian F. Cook, was published in April as Number 12 of the Museum “Papers.”

**Gifts Received**

*Christos G. Bastis*: Red-figured bell-krater, with Tydeus, Aktaion, Theseus, and Castor, attributed to the Dinos Painter, about 420 B.C., Attic.

*Dietrich von Bothmer*: Handle of a bronze hydria, late v–early iv century B.C., Greek.

*Kevorkian Foundation*: Sarcophagus, lead, iv century A.D., Roman.

*Alice Norris* (undivided one-fifth interest): Statue of Hermes, marble, Roman copy of a Greek original of the iv century B.C.

*Leo Mildenberg*: Black-figured neck-amphora, with sirens, water birds, and panthers, attributed to the Timiades Painter, about 570 B.C., Attic.

*Mrs. Max Schloessinger*: Handle of a bronze caldron or hydria, III-II century B.C., Hellenistic or Roman; 2 bronze fibulae, vii century B.C., Etruscan.

**Purchases**

*Skyphos*, late vi–early vii century B.C., East Greek; black-figured kantharos, with a bull between two lions, vi century B.C., Boeotian; black-figured lekythos, with Herakles and Apollo accompanied by Athena and Artemis in the struggle over the Delphic tripod, attributed to the Sappho Painter, about 500 B.C., Attic (all Rogers Fund); red-figured semicylindrical stand, with Iris and a sphinx, about 520 B.C., Attic (Louis V. Bell Fund); terracotta head of a youth, broken from a large statuette, second half of the vi century B.C., Sicilian or South Italian; lion spout of a bronze situla, iv century B.C., Greek; red-figured oinochoe, with head of Dionysos, early iv century B.C., Paestan; polychrome skyphos, with a theatrical mask of a woman, late iv century B.C., Apulian; pair of handles from a bronze bowl, with heads of panthers and palmettes in relief, v century B.C., Etruscan; polychrome askos in the form of a jackdaw, iv century B.C., Campano-Etruscan (all Rogers Fund); portrait bust of a child, perhaps the young Nero, bronze, 1 century A.D., Roman (Funds from various donors).

**Loans Accepted**

*Christos G. Bastis*: 3 black-figured neck-amphorae and a black-figured kalpis, about 530-490 B.C., Attic.

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*Portrait bust of a child, possibly the young Nero, Roman, 1 century A.D. Bronze. Height 11⅝ inches. Purchase, funds from various donors, 66.11.5*
Dean K. Boorman: Black-figured neck-amphora, about 570 B.C., Attic.

H. Dunscombe Colt: Head of a goddess, marble, II century A.D., Roman; 10 vases, IV-II centuries B.C., Attic, South Italian, and Hellenistic.

Mrs. John de Cuevas: Black kantharos, VI century B.C., Boeotian.

Jonathan S. Friedlaender: Black-figured hydria, about 530 B.C., Attic.

Mr. and Mrs. Jan Mitchell: Black-figured amphora, about 550 B.C., Attic; bust of Serapis, silver, I-II century A.D., Roman.

Norbert Schimmel: Red-figured semicylindrical stand, about 520 B.C., Attic.

University Museum, University of Pennsylvania: Fragment of a semicylindrical stand, late VI century B.C., Etruscan.

Anonymous: Pair of bracelets and a necklace, gold, IV century B.C., Greek; wreath, gold, IV century B.C., Greek; pair of earrings, gold, IV century B.C., Etruscan; bracelet, gold, III-IV century A.D., Roman.

Anonymous: Kylix, late VI century B.C., Attic.

Dietrich von Bothmer, Curator

Islamic Art

The major acquisition of the year, a group of eighteen pieces of early sixteenth-century Turkish ceramics that were purchased in Paris in December 1965, brings our already strong collection of this type of Islamic pottery to a new level of excellence and completeness. Particularly notable among these pieces are two painted in the blue-and-white fashion that was first developed in the mid-fifteenth century and continued into the early sixteenth, in the royal workshops in Iznik.

Our limited collection of later Persian pottery was greatly enriched by the acquisition of a group of nine seventeenth-century blue-and-white pieces. Ceramics of recent centuries are often rarer than those of earlier periods, because many of them have been destroyed or discarded in use, whereas earlier ones were frequently buried in destroyed cities, later to be recovered by archaeologists.

Another major purchase in the field of ceramics is a figurine of a horse and rider from twelfth- or thirteenth-century Iran. Intact, and of unusually fine quality both in design and workmanship, the piece has few equals. J. Lionberger Davis has also enhanced our collection of thirteenth-century pottery figurines, through the generous gift of two very fine objects: a camel and a woman nursing a child.

In an attempt to build up our still small group of early Islamic glass pieces, a few very handsome tenth-century examples with cut designs were acquired, which will form, it is hoped, the basis of a growing collection in this field.

Among the gifts of the year, those of Mr. and Mrs. Lester Wolfe deserve special mention. The Wolfes gave the Museum a collection of six very fine pieces of Persian ceramics, among them one of the few pieces of Nishapur pottery with a figure design of high quality, and seven miniatures. Five of the miniatures belong to a seventeenth-century herbal and bestiary, and are of the greatest importance, as the Museum did not own any paintings of this particularly attractive and interesting

Basin, Turkish (Iznik), late XV – early XVI century. Painted and glazed earthenware. Diameter 14¾ inches. Harris Brisbane Dick Fund, 66.4.2
type. Mr. and Mrs. Wolfe also placed on loan an extraordinarily beautiful and unusual Persian lacquer painting of about 1600.

GIFTS RECEIVED

H. Dunscombe Colt: Slab, limestone, inscribed, first half of the VIII century, Jordanian.

J. Lionberger Davis: Figurine of a woman, and figurine of a camel, both pottery, xii-xiii century, Persian.

Samuel H. Kress Foundation: Carpet, wool, vase type, xix century, Persian.

Charles A. Poindexter: 2 bracelets, gold, rubies, green beryl; bracelet, gold, glass beads; bracelet, gold, glass beads, pearls; pin, gold, green beryl, glass; 2 pins, gold, green beryl, glass, topaz; pendant, gold, rubies, green beryl, all xvi century, Moroccan.

Mr. and Mrs. Alfred E. Poor: Belt, leather with brass and carnelians, xviii century, Turkish.

Mr. and Mrs. E. Safani: Bowl, pottery, luster-painted, xii century, Syrian.

Mr. and Mrs. Charles K. Wilkinson: Textile, linen with silk embroidery, xviii century, Moroccan.

Mr. and Mrs. Lester Wolfe: Bowl with four seated figures, and jug with standing knights, both pottery, buff ware; bowl with leopard, pottery; bowl, pottery, green and white sgraffito, all xiv-xv century, Persian (Nishapur); bowl with bird, pottery, x century, Persian (Nishapur or possibly Merv); bowl with bird, pottery, x century, Persian (Sari); 2 illustrated leaves from the Materia Medica of Dioscurides, xiii century, Iraqi; 5 illustrated leaves from a bestiary and herbal, about 1600, Persian (Isfahan).

PURCHASES

Metalwork: Bowl, brass with silver inlay, xv or early xvi century, Persian (Joseph Pulitzer Bequest).

Glass: Cup and bottle, both xiv-x century; goblet with incised design, and bowl, both x century, all Persian (all Joseph Pulitzer Bequest).

Ceramics: Bowl, fragment, glazed, ix century, Iraqi (Samarra); plate, fragment, luster-painted, ix-x century; wall tile, fragment, glazed, x-xi century, both Persian; bottle, fragment, luster-painted, xi-xii century, Egyptian (all Rogers Fund); figurine of a horse and rider, xi-xii century, Persian (Harris Brisbane Dick Fund); bowl, fragments, minai ware, polychrome, xi-xii century; wall tile, fragment, glazed, xi century, both Persian; wall tile, fragment, glazed, xi century, Persian (Kashan); wall tile, fragment, luster-painted, xi century, Persian; jar cover, fragment, luster-painted, late xii century; wall tile, fragment, luster-painted, xiii-xiv century; both Persian (Kashan); plate, fragment, glazed, xiv-xv century, Egyptian (all Rogers Fund); bowl, painted and glazed, late xv - early xvi century; candlestick, painted and glazed, mid-xvi century, both Turkish (Iznik); ewer, vase, bottle, and 11 dishes, all painted and glazed, xvi century, Turkish (Iznik) (all Harris Brisbane Dick Fund); wall tile, fragment, glazed, xvi-xvii century, Persian (Rogers Fund); 2 dishes, painted and glazed, xvii century, Turkish (Iznik); vase with three nozzles, plate, dish, 3 bowls, and 3 vases, all blue and white, xvii century, Persian (all Harris Brisbane Dick Fund).

LOANS ACCEPTED

J. Lionberger Davis: Bottle, glass, mold-blown, xi-xii century, Persian.

Ira Sonn: 2 prayer rugs, xix century, Turkish (Anatolia).

Mr. and Mrs. Lester Wolfe: Bowl, pottery, xii-xiii century, Persian (Amol); painting, lacquered, early xv century, Persian.

ERNST J. GRUBE, Curator

The Junior Museum

A free vacation course for junior and senior high school students, How to Look at Works of Art, was offered for the first time in the summer of 1965. Attendance was excellent for the eight sessions, for which advance registration was required and enrollment limited to thirty-five. Slides, films, visits to the galleries, library assignments, and discussions were employed by Lois Engelson in presenting the subject.

Other events in the summer program included, daily, a story hour by Catherine Crask for children seven to ten years of age, a gallery talk by Martha Fuller for children eight to eleven, and an art film showing for those seven and over.

The most ambitious innovation of the year was the series Art Entertainments for Children, offered by subscription in the Grace Rainey Rogers Auditorium. Four of the five programs were written by Carella Alden, who directed the earlier members' children's pageants that inspired the present series. Each original script was illustrated and enriched by...
professional performers, slides, films, music, and sound effects. Roberta Paine narrated two of the programs, and other members of the Museum staff contributed their talents from time to time.

Attendance by visiting school classes increased sharply again this year, continuing a trend apparent since 1958. Amid the pressures created by this situation, we appreciate the continued support of the Board of Education of the City of New York in assigning an art supervisor, Mary Lewis, and an art teacher, Arra Ann Tolbert, to assist with our program.

Redesigned versions of the small picture book How to Look at Sculpture, by Katherine F. Brush, and of two school picture sets, A History of Musical Instruments and The Ancient Near East, by Edith Whitney Watts, were published during the year as well as a new teachers' guide on China's Ancient Arts. Requests have been received from forty-one states and from foreign countries for the 1965 edition of Art Books for Children, an annotated list prepared by Catherine Crask.

LOUISE CONDIT,
Assistant Dean in Charge

The Library

ART REFERENCE LIBRARY

During the first months that the new Thomas J. Watson Library was open, the library staff was host to many professional library groups, library school classes, and others. Now that we have settled down to the more routine business of assisting the staff and outside researchers, we find that, as predicted, use of the library has increased steadily. Compared to the previous year, two thousand more students used our facilities; readers totaled 19,192, compared to 15,521, and 51,603 books were used, an increase of over 14,000; 5,573 volumes were catalogued, and 24,102 cards were typed and filed.


Among the 3,294 acquisitions was a gift from Rolf Jacoby, the Yüé-hüé kueifan (Guide to the Study of Music), compiled by Ying-nan Huang. This nine-volume work on Chinese music, musical instruments, and musical activities of the sixteenth and seventeenth centuries was published by the Chinese imperial government in 1600-1610.

Important purchases include The Repository of Arts, Literature, Commerce, Manufactures, Fashions, and Politics, furniture plates published in two volumes by Rudolph Ackermann in London, 1809-1828, and the most important single guide to trends of taste during the Regency; the Encyclopédie des arts décoratifs et industriels modernes aux 20e siècle, published in Paris in 1927, a pictorial record based on the 1925 Paris Exhibition and taking in decorative projects from a poster to a town plan; Klingen, a rare art periodical published in Copenhagen, 1916-1920, and edited by a group called De Fire (The Four), which includes articles on Cézanne, Chagall, Derain, Matisse, and other modern artists, and on cubism, primitive art, and modern art and architecture; and Naples - R. Accademia Ercolanese de Archeologia, a nine-volume work with engraved plates, published in Naples, 1822-1862, on the archaeology of Pompeii and Herculanum and on Italian archaeological societies.

A complete list of donors appears on pages 101 to 103.

ELIZABETH R. USHER,
Chief, Art Reference Library

PHOTOGRAPH AND SLIDE LIBRARY

During March of this year the Photograph and Slide Library was relocated on the ground floor near the 81st Street entrance. The services of the department were suspended for only one week while the moving of 500,000 photographs and slides was accomplished, this minimum period of closing made possible by the excellent cooperation of the staff. The present arrangement of the Photograph and Slide Library is temporary, since an entirely
renovated area in a section nearby will soon provide added space.

In its new location, the Photograph Reference Collection has been completely rehoused in five-drawer vertical files, and the oversize matted color reproductions have been arranged in specially designed cabinets. These steel units replace overcrowded and outdated wooden cabinets, and allow scholars direct access to the collections. In this way, a larger number of photographs may be consulted in less time and without staff assistance.

The Photograph and Slide Library is the center of information for thousands of inquiries that the Museum receives about photographic reproductions of art in its own collections and elsewhere. A total number of 720 color transparencies of the Museum's collections were rented for reproduction in publications ranging from art books, textbooks, and scholarly journals to calendars, annual reports, and record jackets. The sale of black-and-white photographs of objects in the Museum rose to 12,338, representing an increase of fourteen per cent from last year. These photographs were ordered by authors and publishers as well as by scholars for study. Photographic prints were also sent to other institutions: for example, Cornell University and the Winterthur Museum purchased several hundred for their research work.

The circulation of slides reached a total of 3,700 loans of 169,700 slides, as compared to 3,200 loans of 148,500 slides during the preceding year. These figures showed a marked increase in use by schools and colleges in the metropolitan area. Color 2 x 2 slides comprised about eighty per cent of the total circulation. To answer the growing demand for these visual aids, 7,100 color slides were catalogued and filed during the year, and 2,300 color slides were provided by the Museum's Photograph Studio for addition to the Slide Library. Many of these reproduce Greek vases, both ones from the Museum's collection and three outstanding loans; they include a series of details of each object. Among other groups of slides from our collections are Italian drawings, well over one hundred American paintings, recent acquisitions of Islamic art, French sixteenth-century enamel plaques, and French costume plates from the Print Department.

Some of the most important additions, by gift and purchase, are listed below; a complete list of donors appears on pages 103 and 104.

**Gifts Received**


*Eleanor Lambert*: 275 color slides of recent fashions.

*Joseph Turner*: 89 color slides of the Mr. and Mrs. Paul Mellon Collection exhibition at Yale University.

**Purchases**

Photographs: Italian architecture and decorative arts; objects in Ancient Sculpture from India, an exhibition shown at this museum; Byzantine and other medieval works of art; paintings and drawings in well-known English private collections (Special Library Appropriation).

Color slides: Comprehensive coverage of the objects exhibited in 7000 Years of Iranian Art; objects in the exhibition Art Treasures from Japan; ancient sites in Asia Minor; European paintings in European museums; American paintings, including several works by John Singleton Copley from an exhibition shown at this museum; Egyptian sculpture and other arts (Special Library Appropriation); xix- and xx-century American and European architecture; views of European cities (Lecture Series Fund).

Black-and-white slides: Sasanian bronze and silver; Indian architecture; European prints; Etruscan tomb paintings in Tarquinia (Special Library Appropriation); baroque sculpture, paintings, and drawings; xix- and xx-century American and European architecture; Greek and Roman architecture (Lecture Series Fund).

_Margaret P. Nolan,
Chief, Photograph and Slide Library_

_James Humphry III, Chief Librarian_

**Medieval Art and The Cloisters**

**The Main Building**

The bequest of Adele L. Lehman adds a group of lovely late Gothic tapestries to our col-
lections. Two of them are of the millefleurs variety, and may have been woven in the valley of the lower Loire for the châteaux of that region. The most striking shows five youths playing a version of blind man’s buff. One of them, holding a whip, stands beneath a tree labeled le temps scion (time whips). Another, now in five panels but once a single piece, is an even sharper allegory of human life, portraying man as a stag (le cerf fragile) pursued and finally overcome by hounds and hunters representing his passions and weaknesses. A finely woven and beautifully preserved panel of the Virgin and Child between St. Anne and St. Joseph belongs to a small group of Brussels tapestries imitating Flemish painting. Finally, in a tapestry telling the story of Perseus and Andromeda, the figures are represented in medieval court dress as they would have been in a romance of the period. The hanging has a floral border typical of Brussels weaves.

A welcome gift from Raymond Pitcairn is a seated figure of Moses bearing the tablets of the law, which, though somewhat weather-worn, still retains the massive monumentality and the noble lines of the Romanesque period as it began to merge into the Gothic. Another acquisition, an ampulla in the shape of a lively bronze bear of the Early Christian or possibly early Byzantine period, was intended to contain oil, perhaps for sacred use, which could be poured in through the top of the head and out through the spout in the animal’s mouth.

A splendid set of late Gothic tapestries probably made in Tournai, representing in detail the story of Helen of Troy, has come to the Museum as a loan from the Norton Simon Foundation. These tapestries are woven in unusual tones of golden yellow, and the personages are clothed in the richly brocaded garments of a medieval court.

Gifts Received

Mr. and Mrs. J. J. Klejman: 3 fragments of a plaque, The Presentation in the Temple, steatite, xii-xiii century, Byzantine.

Adele L. Lehman (bequest) (to be labeled gift of Mr. and Mrs. Arthur Lehman): Tapestries, Five Youths Playing Blind Man’s Buff, millefleurs, wool and silk, about 1500; millefleurs with rose bushes, wool and silk, early xvi century, both French (Loire); Virgin and Child, St. Anne and St. Joseph, wool, silk, and silver-gilt thread, about 1500; Perseus and Andromeda, wool and silk, early xvi century, both Flemish (Brussels); 5 panels, Le Cerf Fragile, wool and silk, early xvi century, Franco-Flemish.

Raymond Pitcairn: Sculpture, Moses with the Tablets of the Law, limestone, xii century, French.

Purchases

Bear, bronze, ampulla with suspension chain, iv-vi century, Early Christian or Byzantine (Edith Perry Chapman Fund); disk fibula, millefleurs, enamel, ii-iii century A.D., provincial Roman (Rogers Fund).

Loans Accepted

Norton Simon Foundation: Tapestries telling the story of Helen of Troy: The Presentation of Helen to Priam and His Family, The Marriage of Helen and Paris, The Embassy of Ulysses and Diomedes to Priam, Helen Begging the Pardon of Menelaus, all wool and silk, late xv century, Flemish (Tournai).

William H. Forsyth,
Research Curator in Charge of Medieval Art and The Cloisters

Detail of a millefleurs tapestry depicting Five Youths Playing Blind Man’s Buff. French (Loire), early xvi century. Wool and silk, 8 feet 9 inches x 10 feet 2 inches (overall). Gift of Mr. and Mrs. Arthur Lehman, 65.181.17
Several outstanding late Gothic German and Austrian sculptures have been added to the Cloisters collection. A superb mid-fourteenth-century Virgin and Child, of the Schöne-Madonna type popular in both Bohemia and Austria, is perhaps the finest of its kind ever to become available. A sculpture from Austria, dating about 1420 from the high altar of the church of Tropheia in Styria, is especially interesting iconographically, for it is a type of Coronation of the Virgin, with God the Father presiding over the enthroned Virgin and Christ, that was apparently used for only a short time. Also from Styria is a standing figure of St. Jerome of about 1440; the sensitive characterization of the saint’s face gives one the impression that it actually might have been a portrait of some contemporary figure. Another Austrian sculpture, a standing Virgin and Child that was carved about 1420, is in a fine state of preservation and reflects the later influence of the courtly International Style. Though small in size, one of the most impressive and moving of our new sculptures is a kneeling angel carved in alabaster by a German artist known as the Master of the Rimini Altarpiece, who was active in the first half of the fifteenth century. Even smaller in scale but with the same intense emotional power is a standing figure of St. John the Evangelist. From the Rhineland and dating about 1410, it in all likelihood stood under a crucifix facing a corresponding figure of the mourning Virgin.

In a portrait bust of a woman of high rank, the Museum has acquired its finest early Byzantine sculpture. In its deceptive simplicity and subtle modeling it stands as a landmark in our collection between the detailed realism of Roman portrait heads and the greater stylization of later centuries.

In December the New York Pro Musica performed a concert of Florentine medieval music in the Fuentidueña Chapel, the last program directed at The Cloisters by Noah Greenberg before his untimely death in January 1966. The loss of his energy, imagination, and understanding of medieval music will be felt for many years to come. The Christmas crèche in the Fuentidueña Chapel incorporated the recently acquired beautiful Madonna attributed to Jacob Kaschauer, in the place of the kneeling fifteenth-century Italian Virgin that had been used in past years.

One regional crisis especially affected The Cloisters last year. The water shortage forced us to stop our fountains, and we could not use city water to cultivate the rare plants in the gardens. While we were unable to do anything about the fountains, we brought tank trucks of water from upstate to be pumped into the herb and other gardens through the worst part of the drought, saving many of the difficult-to-obtain species that contribute so much to our visitors’ enjoyment.

GIFTS RECEIVED

Mrs. William Bigelow Neergaard, in memory of her mother and grandmother: A gift of money for the Easter garden in the Saint-Guilhem Cloister.

PURCHASES

Sculpture: Bust of a woman of high rank, Pentelic marble, v century A.D., Byzantine (possibly court workshop at Constantinople); seated Madonna and Child, polychromed lindenwood, about 1360, Bohemian; Virgin and Child, carved lindenwood, painted and gilded, about 1420; St. Jerome, polychromed lindenwood, about 1440; Coronation of the Virgin, with God the Father presiding over the enthroned Virgin and Christ, polychromed lindenwood, from the high altar of the church in Tropheia, about 1420, all Austrian (Styria); kneeling angel, alabaster, about 1420, by the Master of the Rimini Altar, German; seated Christ, walrus ivory, about 1300, German (Cologne); St. John the Evangelist, polychromed lindenwood, about 1410, Upper Rhenish (all The Cloisters Fund).

LOANS ACCEPTED

Mrs. W. Murray Crane: Embroidered hanging, Scenes from the Life of Christ paralleled by episodes from the Old Testament, xiv century, German (Weinhausen).

Thomas Pelham Miller,
Executive Assistant in Charge at The Cloisters
Membership

The new galleries of French eighteenth-century sculpture and Chinese metalwork were among those open for the annual members’ evening on March 10. A total of 6,457 members and their guests came to visit the galleries, dine at the restaurant, and attend five lectures, by members of the staff, related to the objects on view: Treasures of the Islamic Collection, by Ernst J. Grube; Greek and Roman Gold and Silver, by Andrew Oliver, Jr.; Conservation at the Museum, by Kate C. Lefferts; Egyptian Jewelry and Its Owners, by Nora Scott; and Four Gilded Holbein Daggers, by Helmut Nickel.

Another event of note, the première benefit showing of the motion picture The Agony and the Ecstasy, under the chairmanship of Mrs. Sheldon Whitehouse, was a sell-out on October 7. More than two thousand members and other guests attended the film and returned to the Museum for a champagne reception. Proceeds amounted to approximately $81,000.

In October and November John W. Pope-Hennessy, Keeper of Architecture and Sculpture at the Victoria and Albert Museum, gave the third Wrightsman Lecture Series, Raphael and the Classical Tradition. Members of the corporation joined students and alumni of the Institute of Fine Arts of New York University at these lectures. Fellowship and corporate members, along with guests of The Pierpont Morgan Library, attended an evening preview of the exhibition Italian Renaissance Drawings from New York Collections on November 8. The preview of John Singleton Copley: A Retrospective Exhibition was visited by more than two thousand members and their guests on November 18.

This season found members arriving on ten occasions to attend 5:30 lectures arranged especially for them. The Archaeological Institute of America helped us to present lectures on excavations in Egypt and the Near East by George R. Hughes of the University of Chicago and John Ward-Perkins of the British School at Rome; George F. Bass of the University Museum, University of Pennsylvania, discussed new devices for underwater archaeology. E. P. Richardson of the Winterthur Museum spoke on Copley’s Visit to New York, in conjunction with the exhibition of that artist’s paintings, and other talks on the work of a single artist were Holbein and Henry VIII, by Roy Strong of the National Portrait Gallery in London, and Dürer, by Julius S. Held of Barnard. Helen Lowenthal of the Victoria and Albert Museum discussed table services from the Middle Ages to the eighteenth century, while Victor H. Elbern of the Berlin-Dahlem Museum devoted a lecture to one type of object, eucharistic chalices. Of particular interest to the traveler were Ruth Kennedy’s The Artist and the Roman Journey and The Palaces of Genoa, by A. A. Tait of Cambridge University.

An additional concert was given this year at the Garden Party at The Cloisters, traditionally the last membership event of the year. Four performances of Netherlands chansons were presented by the New York Pro Musica, and members were able to enjoy, as well as the works of art, flowers in bloom in the Bonnefont, St. Guilhem, Cuxa, and Trie cloisters.

Dorothy Weinberger, Manager

Musical Instruments

Two outstanding gifts demonstrate, by their diversity, the wide range of the musical instruments collection. The first of these, given by Thongphet Phetsiriseng, is a Chinese bronze drum, probably of the Han dynasty (about the third century B.C. to the third century A.D.), and of a type found most frequently in southwest China and northern Indo-China. It is decorated on the top in low relief with geometrical and stylized animal designs set in concentric circles, and as is usual on such drums there are four frogs mounted around the circumference. The other object, an eighteenth-century spinet given by Mrs. William Haupt, displays an elegant combination of two quite
different decorative traditions. One is the French style of Louis XIV, with its emphasis upon the outer surface, which is richly painted with strapwork on a gold ground, together with acanthus scrolls, shells, cornucopias, and foliage. The other is the Flemish tradition, with most of the decoration inside: here the sounding board is painted with flowers, and the lid with landscapes and mythological scenes, while the inner walls of the case are decorated with wallpaper patterns. The Museum also received an excellently preserved square pianoforte made by the American firm of A. Babcock about 1820, which was the gift of Mrs. Kenneth H. Volk and Mrs. Roy A. Duffus, Jr.

During the meeting of the International Council of Museums held here in September, the department was host to the members of the International Committee of ICOM for Museums and Collections of Musical Instruments, and the Curator was elected president of the committee. A special exhibition was set up in one of our storerooms, consisting of unique keyboard instruments, outstanding specimens

of American Indian musical culture, and select instruments from the Far East.

The Curator completed a book, Die Schoensten Musikinstrumente des Abendlandes (Musical Instruments of the Western World), published this spring in Germany, to be followed by English and American editions. The book contains a hundred descriptions and illustrations of choice instruments, almost half of which are in the Museum’s collection.

GIFTS RECEIVED

Mrs. William M. Haupt, from the collection of Mrs. James B. Haggin: Spinet, nearly 5 octaves, case painted with chinoiserie, soundboard with flowers, 5 legs, gilded, xviii century, French or Flemish.

Rolf Jacoby: Transverse flute, green jade, mouth hole and 9 finger holes on front, 2 finger holes on back, xviii century (?), Korean or Chinese.

Thongphet Phetsiriseng, presented on his behalf by Manly B. Donaldson: Drum, bronze, with geometric and zoomorphic relief decoration, four sculpted frogs on lid, Han dynasty (206 B.C. – A.D. 220), Chinese.

Mrs. Kenneth H. Volk and Mrs. Roy A. Duffus, Jr.: Square pianoforte, 5 2/3 octaves, veneered, 4 carved corner legs, middle leg for the pedal, by A. Babcock, about 1820, American (Boston).

EMANUEL WINTERNITZ, Curator

Pre-Columbian Art

GIFTS RECEIVED

Nathan Cummings: 111 vessels, pottery, representing Vicús, Mochica, Nazca, and Chimú wares, 300 B.C. – A.D. 1450, Peruvian; mantle border, wool embroidery on cotton, about 200 B.C., Peruvian (Paracas).

LOANS ACCEPTED


Alan R. Sawyer: Melon-shaped bottle, pottery, 600-400 B.C., Peruvian (Juan Pablo).

Textile Museum: 9 vessels, pottery, representing Cupisnique, Coastal Tiahuanaco, and High-
Prints

The new central location and improved facilities of the collection are opening it to an ever increasing public. The print study room, four times larger than the old one on the ground floor, seats many more visitors in a better light, and the new exhibition galleries enable us to change shows more often than formerly.

Seven exhibitions last year gave a sampling of the variety and extent of our collection. Some of our masterpieces were selected for the International Council of Museums Conference. Other exhibitions were made possible by borrowing prints to combine with our collection for unusual themes. Loans of prints by Munch were shown with those by Lautrec in the exhibition called Femme Fatale, which contrasted these two artists' fears and fascinations. The exhibition of Two Fantastic Draughtsmen brought together Mrs. Herbert Crowley's gift of her husband's drawings and borrowed drawings and cartoon strips by Winsor McCay. Harry W. Havemeyer lent us more than twenty prints from his outstanding collection for Early American Cities; and the restless energy of our sailors and railroad men and their passengers was shown in Americans on the Go, through Currier & Ives lithographs from Adele S. Colgate's magnificent bequest. Some of our many ornament prints and drawings could be seen in Indoors and Outdoors, which gave a glimpse into rooms and gardens of the last four hundred years.

The Museum lent 362 prints to thirty-three exhibitions held throughout the country. Several shows were circulated by the American Federation of Arts entirely from our collection, among them Aesop: Five Centuries of Illustrated Fables and Ornamental Decoration.

Last year brought in many acquisitions, the following being some of the most important. A complete list of donors appears on page 104.

Several new accessions were shown from February through June along with recent acquisitions of the Drawings Department.

Gifts Received


Richard Cole: Winslow Homer, American, Voices from the Cliffs, undescribed etching, 1888.

Leon Dalva: A group of xviii-century Piedmontese architectural drawings, including several by Jacopo Antonio Pozzo.

Samuel C. Dretzin: A group of xx-century European prints including Ernst Barlach, Beggars; Gerhard Marcks, Portrait of a Girl; and Georges Rouault, three aquatints from Petite Banlieu.

Robert Dunnigan: Designs for Haviland porcelain, about 1850, French.


Harry G. Friedman (bequest): A large group of European prints from 1500 to 1900 including Lucas Cranach the Elder, Christ Crowned with Thorns; Titian, Adam, Eve, and Abel; and several woodcuts by Albrecht Dürer.


Estate of Rosina H. Hoppin, through Rosina O. Bateson: Albrecht Dürer, German, Knight, Death and the Devil, engraving, 1513; Rembrandt van Rijn, Dutch, Landscape With Flock of Sheep, etching, 1650.

Olivier B. Jennings: Jean Mariette, L'Architecture Française, Paris, 1727.

Lincoln Kirstein: A group of xix- and xx-century prints including J. J. Grandville, Types Modernes, 1853.

Nikita D. Lobanov: Nathalia Gontcharova, Russian, 2 drawings for ballet costumes, xx century.

Herbert Mitchell: Bernardo Buontalenti, Italian, Project for the redecoration of the façade of Florence Cathedral, 1589.


Peter Neumann: A group of European xx-century prints by Benjamin Kopman and René Bech.

Emilio Sanchez, Jr.: Emilio Sanchez, Jr., American, a group of prints and drawings, xx century.

Janos Scholz: Georg Pencz, German, Joseph Sold to the Ismaelites; drawing of an engraver at work, xvii century, French; drawing for a town coach, about 1750-1770, French.

Mr. and Mrs. Georges Seligmann: A group of xvii-century French prints including 4 color engravings by Louis Marin Bonnet.

Dr. and Mrs. Joseph I. Singer: A group of contemporary American lithographs including Lee Bontecou, Fifth Stone; Fritz Glarner, Drawing for Tondo; Jasper Johns, Beer Cans, and Hand; Robert Rauschenberg, Kip-Up.

Dr. and Mrs. Morton Singer: Robert Rauschenberg, American, Spot, lithograph, 1963.

William S. Wasserman: Serge Soudeikine, Russian, group of costume and stage designs, xx century.

Emma Avery Welcher and Amy Ogden Welcher: A group of xix-century European drawings and photographs from the collection of Samuel Putnam Avery including Charles Meryon, Study of a Bird; Rodolphe Bresdin, Landscape.

D. Lorraine Yerkes: xvii- and xix-century wallpaper; hat boxes; and a group of xix-century greeting cards.

PURCHASES

xv century: St. Margaret of Cortona in Glory, woodcut, unique impression, about 1470, Italian; 17 nielli engravings including undescribed set of the Labors of Hercules, about 1470-1490, Italian (Florence); Talia, Clio, Euterpe, and Cosmico, from set of so-called Tarocchi engravings, about 1485, Italian; Christ on the Cross, engraving, about 1490, Italian (Milan); Nativity, woodcut, about 1490, French (probably Lyon); Man of Sorrows, woodcut, unique impression, about 1475, German (all The Elisha Whittelsey Fund).

xvi century: A group of German Kleinmeister engravings including ones by Hans Sebald Beham, Heinrich Aldegger, Georg Pencz; Lucas van Leyden, Dutch, Old Women with Grapes, engraving; Cherubino Alberti, Italian, Portrait of Henry IV of France, etching (all The Elisha Whittelsey Fund); Luca Cambiaso, Italian, Entombment, undescribed, Virgin and Child with St. Anne and St. John, Virgin and Child with St. John the Baptist, woodcuts (Henry Walters Gift).

xvii century: John Milton, Paradise Lost, London, 1668, first illustrated edition; Robert Nanteuil, French, Portrait of Nicolas Fouquet, etching; Israel Silvestre, French, 4 views of the château and gardens of Vaux le Vicomte, etching (all The Elisha Whittelsey Fund); Abraham Bloemart, Dutch, drawing of St. Paul for engraving by Willem Swansenburgh (Rogers Fund).

xviii century: Drawing for an elaborate silver service, German; Giovanni Battista Piazzetta, Italian, Bust of a Young Man, etching; Giovanni Battista Piranesi, Italian, St. Maria Maggiore, etching, first state; François Boucher, French, 5 etchings from the series Cris de Paris; Claude Louis Desrais (?), French, drawing for fireworks celebrating the birth of the Dauphin, dated 1781; Augustin de Saint-Aubin, French, Mes Gens, etching, 1768 (all The Elisha Whittelsey Fund); catalogue of designs for silver and bronze fixtures and ornaments, British (Anne and Carl Stern Gift).

xix century: 50 posters depicting costumes, E. Butterick and Co. and others, American (Joseph Pulitzer Bequest); album of silhouettes of English church organs, drawings, about 1830, British (Mary Martin Fund); Francis Frith, Egypt and Palestine Photographed, London, 1857 (David Hunter McAlpin Gift); John Tenniel, British, 5 drawings for Punch, 1866-1887; Paul Helleu, French, Girl Threading a Needle, etching (both The Elisha Whittelsey Fund); Isidore Leroy, wallpaper samples, 1867, Paris; Victor Quentin, Magasin des Meubles, about 1840 (both Mrs. Henry L. Moses Gift, in memory of Harry G. Friedman); Édouard Vuillard, French, program for L'Oeuvre, lithograph, 1891 (The Elisha Whittelsey Fund); 60 views of Russia, mainly of Moscow and St. Petersburg (Louis V. Bell Fund).

Palette in a Landscape, lithograph (both John B. Turner Fund); Peter Fink, American, 20 photographs of New York City (Cournand Foundation, Inc., Gift) and New York Camera Nocturne (Vincent A. Garibaldi Gift); Marisol, American, Pappagallo, lithograph (John B. Turner Fund); László Moholy-Nagy, American, Composition, linoleum cut, about 1920 (The Elisha Whittelsey Fund); Robert Rauschenberg, American, Visitation II, lithograph; James Rosenquist, American, Spaghetti and Grass, lithograph; Charles Sheeler, American, Industrial Series, lithograph; Wayne Thiebaud, American, Case of Pies, etching, 1965; Omar Rayo, Colombian, Little Machine, relief etching (all John B. Turner Fund); Roberto Cabrera, Guatemalan, Díptico Transfigurado, etching; Daniel Serra Badue, Cuban, Cuban Town, lithograph; Francisco Dosamantes, Mexican, Sueño Infantil, lithograph; Ivan Vial, Chilean, Virgo, etching (all Emilio Sanchez, Jr., Gift); George Grosz, German, Emigrantenlokal, lithograph (John B. Turner Fund); Franz Marc, Web Muster, Munich, 1909; Herman Max Pechstein, German, People in a Park, lithograph; Wadim Dmitrijewitsch Fäliljef, Russian, a group of linoleum cuts and etchings (all The Elisha Whittelsey Fund).

A. HYATT MAYOR, CURATOR

Publications

Although the Museum occasionally publishes catalogues of private collections, it is unusual for them to dominate our program as they have in recent months. Three have been published, each quite different from the others. Claus Virch’s catalogue of the Adele and Arthur Lehman collection, for example, is executed with classic simplicity: containing a concise analysis and clear illustration of each piece, it is handsomely printed in a limited edition, and is being presented to art libraries. On the other hand, Ancient Peruvian Ceramics: The Nathan Cummings Collection, by Alan R. Sawyer, director of The Textile Museum in Washington, is hardly a catalogue at all. The collection is extensive and representative enough to introduce a whole field of art, and the book is designed to be useful both to hardcore Peruvianists and to those who don’t know Mochica from Nazca-Wari. The last of the three publications is the most ambitious: a monumental catalogue of the collection of Mr. and Mrs. Charles B. Wrightsman. The two current volumes, by F. J. B. Watson, director of the Wallace Collection in London, deal with eighteenth-century French furniture, gilt bronze, and carpets – more than 500 objects in all. This is only a first installment, with at least three more volumes to come.

The Metropolitan and the Pierpont Morgan Library between them have probably the finest European drawings in the country. Beginning this year they have pooled their resources for a series of exhibitions, and have supplemented their own riches by borrowing from private collections in the area. The first exhibition, devoted to the Italian Renaissance, was called by John Canaday of the Times, “A resounding tribute to the acumen and persistence of American scholars and collectors.” The catalogue, by Jacob Bean of the Metropolitan and Felice Stampfle of the Morgan Library, is the first of what we hope will also be a memorable series. The book is ample in format, illustrating all of the 151 drawings exhibited, almost all of them full page. Together with Henry Geldzahler’s American Painting in the Twentieth Century, it was one of the twenty-five books selected by the Association of American University Presses for its annual exhibition of outstanding design and production. The drawings enthusiast who sticks with this series to the end should have a splendid treasury containing hundreds of examples from the Renaissance through the nineteenth century, “reproduced,” as Mr. Canaday put it, “with a degree of accuracy higher than anyone has a right to expect.”

Continuity is no less important than innovation. Brian Cook’s catalogue of Hadra vases was issued as Number 12 of the Museum “Papers”; Number 1 appeared in 1921. Finally, we moved a step closer to completion of the “Guide to the Collections,” with the issue of the tenth section, Ancient Near Eastern Art. It was among the most difficult to prepare: as one of the authors said, it isn’t easy to cover 5000 years in forty pages.

GRAY WILLIAMS, JR., EDITOR
Registrar and Catalogue

The Museum accessioned 1,210 objects during the last year, not counting those acquired by the Print Department, the Library, and the Costume Institute. One thousand one hundred and twenty-eight objects were newly catalogued, and 3,746 changes and additions were made to records of previously catalogued objects. Two thousand and sixty-four additional entries were made to the Subject Index of Western Art. Five hundred and sixteen owners deposited a total of 1,785 objects for examination as possible gifts, loans, or purchases. One thousand and seventeen such objects were returned to 258 depositors. Thirteen objects were de-accessioned.

Two thousand three hundred and forty-seven works of art were borrowed by the Museum during the year from 198 lenders for special exhibitions or to be shown with the Museum's collections. The Museum lent 1,118 objects to 158 institutions.

To process the movement of objects as described above 136 import and export customs entries were made and 211 transportation orders completed.

William D. Wilkinson, Registrar, and Rebecca Siekevitz, Supervisor of the Catalogue

Western European Arts

It has been a memorable year for the department, a number of really exceptional pieces having been acquired. Among them are several sculptures. Mary Ann Robertson relinquished her life interest in a bronze statuette of Apollo bequeathed to the Museum in 1941 by her late husband, George Blumenthal. In the Blumenthal catalogue it was attributed to Giovanni Bologna, but this may do less than justice to the piece, for we feel that it could be that rarity of rarities—a work from the hand of Benvenuto Cellini. Whether or not the attribution to Benvenuto may prove acceptable in the long run, it seems to us that the Apollo is now the most exciting Renaissance bronze in our collections. Equally remarkable, on a more monumental scale, is a sculpture given to us by Edward Fowles. It is a life-size, partly gilded bronze bust of Emperor Antoninus Pius by the north Italian Renaissance sculptor known as Antico, and fully documents that artist's unrivaled skill in his handling of this very tricky medium. With funds made available by Colonel Paul through the Charles Ulrick and Josephine Bay Foundation, Inc., and the Josephine Bay Paul and C. Michael Paul Foundation, Inc., the Museum purchased an over life-size bacchante with a young satyr, a lead group made early in the eighteenth century, very likely for Versailles, by Robert Le Lorrain; and a pair of marble vases of heroic size, carved in 1745 by Jean Baptiste Pigalle and Nicolas Sébastien Adam le jeune and given by Louis XV to the Marquis de Marigny for his gardens at Ménars. These splendid pieces are on view in the newly created gallery of French eighteenth-century sculpture dedicated as a memorial to Josephine Bay Paul, and shown on page 59. The same two foundations made possible the purchase of yet another superb French sculpture, a marble bust of the Marquis Jean Deyde, Conseiller à la Cour des Comptes in Montpellier. Although dated 1684, it is not signed; but it may be attributed to Pierre Puget, one of the chief masters of the age of Louis XIV. This infinitely evocative portrait is dedicated by Colonel Paul as a memorial to James J. Rorimer. Another memorial to our late Director is the gift by R. Thornton Wilson of a notable relief portrait in white porcelain of the Italian comedian Carlo Bertinazzi, which comes from Venice and dates from about 1770. Mr. Wilson also presented another porcelain as a memorial to his brother, Orme Wilson: a brilliantly designed and executed goblet with cover and stand, made at Meissen about 1728 to the order of Augustus II for presentation to Queen Sophie Dorothee of Prussia. It may be noted that both porcelains had been shown in our galleries for a number of years as loans from Mr. Wilson.

Various acquisitions of furniture and other
works of decorative art should also be recorded. There is the so-called Davanzati bed, the gift of George R. Hann, and surely the most remarkable bed of the early Italian Renaissance to have survived. Mrs. Robertson relinquished a life interest in her gift of a spectacular series of eight Beauvais tapestries woven in 1762 after designs by Boucher and known as the Fêtes Italiennes; she also placed on loan many other works of art, including outstanding examples of furniture of the Louis XV and XVI periods. The bequests of Bernard M. Baruch and of Marion E. Cohn added a number of most desirable pieces of eighteenth-century English furniture to the Museum’s holdings; a selection of these occupied the Room of Recent Accessions during the past spring and summer. C. Ruxton Love, Jr., in another of his distinguished donations, has enriched our collections with a set of twelve silver plates, rare examples of Elizabethan English silverwork engraved by the master known to us by his initials, P.M.

Mention is also to be made of the purchases of two striking architectural elements. One is the ironwork for a staircase designed in the high baroque style in the early eighteenth century for Cannons, the seat of the Duke of Chandos; the staircase was removed in the middle of the century to the Earl of Chesterfield’s town house in London, and the ironwork preserved by the Earl of Harewood after the demolition of Chesterfield House in 1935. It will eventually be used for a staircase to connect the galleries of English decorative art with the paintings galleries above. At the auction sale of the collection of Mrs. A. Hamilton Rice the Museum was the successful bidder for the so-called Nelson Room, a carved oak interior from the Star Hotel in Great Yarmouth, Norfolk. It is perhaps the finest late Elizabethan room outside England, and is at present being erected next to a new gallery of Elizabethan art. Lightning seems to have struck twice at the Rice sale, for the Museum also emerged from it the possessor of a painted bust of the Lady with the Primroses. This highly publicized sculpture is being most carefully studied, and if it proves to be a Florentine work of the fifteenth century it will have to be listed among the Museum’s more spectacular acquisitions.

Two Louis XV boiseries recently purchased with funds given by Charles B. Wrightsman—rooms from the Hôtel Pillet-Will in Paris and the Palais Paar in Vienna—are now being set up adjoining the galleries devoted to French furniture. Construction continues apace on the galleries of northern Renaissance art: the French Renaissance gallery and the Elizabethan gallery will soon be opened; the sixteenth-century Bâtie d’Urfé chapel is also nearing completion.

Gifts Received

Mrs. Charles Askonas: Purse, beadwork, type called sable, xvii century, French; embroidered scarf, linen, with an inscription referring to the Archduke Charles, early xix century, Austrian; scarf, printed silk, Wiener Werkstätte, 1919, Austrian.

Consuelo Vanderbilt Balsan (bequest): Mantel clock, dial inscribed Étienne LeNoir; pair of candleabra, both gilt bronze and Chinese porcelain, xviii century, French.

Bernard M. Baruch (bequest): Settee, mahogany, about 1735-1740; chest of drawers with cabinet, mahogany, about 1745-1750; side table, mahogany, about 1745-1750; pair of tables, pine with rosewood veneer, about 1750; tilt-top tripod table, mahogany, about 1750; tall-case clock, mahogany, about 1755-1760; pair of card tables, mahogany, about 1760; pair of armchairs, mahogany, about 1760; wine cooler, mahogany and brass, about 1760; pole screen, mahogany, about 1760-1765; two card tables, mahogany, about 1765; mirror, mahogany, about 1765; pair of armchairs, mahogany, about 1780; small writing desk, mahogany, about 1780; pair of tambour-front demi-lune cabinets, marquetry of various woods, about 1780; armchair, painted and gilded walnut, about 1790; mantel clock, mahogany and brass, early xix century, all English; chimneypiece, deal and composition, about 1800, probably Scottish.

Martin Birnbaum: 3 plaques, Leda and the Swan (two versions), both 1918, and Les Heures Claires, 1921, pewter, xx century, by Charles Despiau, French.

Edith C. Blum (et al.), executors, in memory of Mr. and Mrs. Albert Blum: Mantel clock, gilt bronze and marble, xix century, French (Louis XVI style).

Ceramics: Mounted soldier, St. George and the Dragon, Minerva, stag, hind, groups entitled The Bird Cage and The Flute Player, lead-glazed earthenware, xvii century, English (Staffordshire).

Furniture: Cabinet on stand, marquetry, about 1700, English; pair of mirrors, fruitwood, about 1700, English or Dutch; armchair, walnut, early xviii century; sofa with matching armchair, mahogany, mid-xviii century; pair of candlestands, mahogany, about 1755; mantel clock, mahogany, about 1760; display case for china, mahogany, 1760-1765; china table, mahogany, about 1760; octagonal-top tripod table, mahogany, about 1760; tripod table, mahogany, about 1760; commode with two smaller matching commodes, marquetry of various woods, about 1770; desk, marquetry, about 1790, all English; pair of circular tables, marquetry, about 1770, French.

Ruth Friedman, in memory of Harry G. Friedman: Two-tined fork, silver, about 1660, probably German; pax, gilt bronze, 1630, Spanish; tumbler painted with chinoiseries in black and gold, glass, second quarter of the xviii century, Bohemian.

Edward Fowles: Bust of Emperor Antoninus Pius, bronze, partly gilded, early xvi century, by Antico (Pier Jacopo Alari-Bonacolsi), north Italian.

Mr. and Mrs. Byron C. Foy (renunciation of a life estate in the donors): Desk, boule-work with gilt-bronze mounts, early xviii century, French (Louis XIV period).

Charles R. Gracie and Sons, Inc. (undivided one-seventh interest): 125 running feet of painted wallpaper, from 2 rooms of the Indian Suite at Boswood, Wiltshire, depicting flowering plants and birds above a balustrade, alternating with panels of bamboo trelliswork, on a green ground, mid-xviii century, Chinese (made for the English market).

Carola Green: Piece with floral design, roller-printed cotton, glazed, about 1830, English.

Kay Hafner: Piece, printed velvet, about 1925, Fortuny, Italian (Venice).

George R. Hann: The “Davanzati” bed, walnut inlaid with various woods, second half of the xv century; brazier, wrought iron, with brass pan, xv century, both Italian (Florence).


Steven J. Hirsch: Covered chocolate pot, pair of two-handled stem cups, pair of posset cups, creamware, about 1780, Wedgwood, English (Staffordshire).

Mrs. Leroy Kent Howe, in memory of her hus-

band: Wine jug, 1633, by Christopher Lehrl, Austrian (Salzburg); footed tankard, about 1730, by Christoph Pfennestill, Austrian; punch bowl, 1702, and square salver, about 1735, both probably Dutch; rosewater dish, early xvii century, Dutch or German; tobacco box, late xvii — early xviii century, by the master C. Vos, German; baluster measure, xvi century; flagon, about 1663-1669, by the master r.s.; flagon, about 1700-1730, by the master w.w.; tobacco box, late xvii — early xix century; food bottle, about 1800, all English; chalice, xvii century; chalice, 1762; chalice, about 1770, all Scottish; flagon, 1788, by Stephen Maxwell, Scottish (Glasgow); thistle measure, about 1800, Scottish, all pewter.

Helen E. Ionides: 12 pieces of Babilla lace, xix century, Greek.

Louise Knobloch: 4 boxes, locket, and a nécessaire, enamel on copper, second half of the xviii century, English (probably south Staffordshire).

Adele L. Lehman (bequest) (to be labeled gift of Mr. and Mrs. Arthur Lehman): 2 reliefs, Adoration of the Child, and Adoration of the Child with God the Father, glazed terracotta, late xv century, workshop of Andrea della Robbia, Italian (Florence).


Kunsthau Lemperetz: Plaquette, Adoration of the Magi, enamel on bronze, mid-xx century, by Egin Weinert, German (Cologne).

Julian Clarence Levi: Statuette of a bacchic infant, terracotta, late xvii century, French; goblet, silver, 1813-1814, possibly by Samuel Hennell, English (London).

Charles J. Liebman, Jr.: 2 jars and vase, stoneware, by Émile Lenoble; 2 vases, stoneware, by Émile Decoeur; vase, pottery, by René Gironde, all xx century, French.


Mr. and Mrs. Harry M. Miller, Jr.: Shawl, knitted wool, xix century, Russian.

Stephen C. Millett: Bust of Irene Millett, original plaster-like material, tinted and polychromed, about 1921-1925, by Émile Antoine Bourdelle, French.

C. J. Oppenheim, Jr.: Cover with Spanish royal arms and 2 heralds, machine-made lace, late xix century, Spanish.


Ann Payne Robertson: 2 medallions, Madonna of the Lilies Suckling the Child, and Madonna and Child, glazed terracotta, about 1500, in the Della Robbia manner, Italian (Florence); for installation purposes: a lot of green velvet, xviii
century, Italian or French; 2 panels, brocaded silk, 3 panels, velvet, xvi-xvii century, European; (renunciation of a life estate in the donor): 8 tapestries from a set known as Les Fêtes Italiennes: L’Opérateur ou la Curiosité, La Bohémiennne, La Collation, Le Jardiner, Les Chasseurs, Les Filles aux raisins, Le Parroquet, Le Marchand d’oeufs, silk and wool, 1762, designed by François Boucher, French (Beauvais); 2 armchairs from a set of 4, walnut, covered in French tapestry of the Louis XV period, xviii century, French.

Martha Baird Rockefeller (subject to a life estate in the donor): Frames for 4 chairs and settee, made for the Bernstorff Palace, Copenhagen, carved and gilded beechwood, about 1754, by Nicolas Quinibert Foliot, French.

Royal Swedish Academy of Letters, History and Antiques: Medal of Gustavus III and Louisa Ulrika as founders of the Swedish Academy, silver restrike, 1959, of the medal of 1786 by Carl Gustaf Fehrman, Swedish.

Ismar Scholl: Openwork basket, hard-paste porcelain, 1774-1814, German (Meissen).

Antoinette E. Schulte: 2 panels, velvet, xvii century, Spanish (for installation purposes).

Lettice L. Phelps Stokes (née Lettice L. Sands): Lorgnette and chain, gold and enamel, with diamonds and jade, the lorgnette inlaid with a panel of glass cut with the arms of Sands in relief, about 1900, by René Lalique, French.


Mary Hayward Weir: Carpet, embroidered in tent-stitch in silk, second half of the xviii century, French; pair of commodes, black japanning on wood, about 1767-1770, by François Rübestuck, French.

R. Thornton Wilson, in memory of his brother, Orme Wilson: Goblet with cover and stand, hard-paste porcelain, about 1728, decorated by J. G. Herold, with finial figure of Minerva modeled by J. G. Kirchner, German (Meissen); in memory of James J. Rorimer: Framed relief portrait of Carlo Bertinazzi, hard-paste porcelain, about 1770, Italian (Venice, Cozzi).


Olof H. Zander, through his widow, in memory of Dr. Alonzo Eugene Austin: Physician’s watch with ribbon fob chain having matching slide and seal, gold and enamel, 1928, Swiss (Geneva).

Anonymous: Brooch, diamonds, pearls and gold; ring, diamonds and gold; brooch, cat’s-eye cabochon, diamonds and gold; ring, cat’s-eye cabochon, diamonds and gold, stamped “Tiffany & Co.”; brooch, black pearl, diamonds and gold, stamped “Tiffany & Co.”; brooch, table-cut sapphire, diamonds and gold; lorgnette, diamonds and gold; tassel, diamonds, pearls and gold; scarf pin, diamonds, pearls and gold; hatpin, diamonds, pearl and silver, all early xx century, French, or possibly American; pair of small dishes, engraved with a coat-of-arms, silver, 1729-1730, by the maker D. French (Paris).

Purchases

Ceramics: Octagonal vase with heraldic and chinoiserie decoration, faience, about 1700, German (Frankfurt am Main); set of 6 monkey musicians, soft-paste porcelain, about 1760, English (Derby); tray, made for presentation to General Richard Joachim Heinrich von Möllendorf, hard-paste porcelain, 1761, German (Meissen); plaque, Adoration of the Shepherds, creamware, after 1780, Italian (Bassano); hydria, black basalt with encrust decoration in red and white, about 1780; dinner plate with Spanish armorial decoration, creamware, about 1785; pair of dinner plates with Liverpool transfer-printed design of a Russian ship, creamware, about 1790, all Wedgwood, English (Staffordshire) (all Charles E. Sampson Memorial Fund); stemmed cup, about 1700, probably made for the Dutch market; plate decorated with a scene of pillage of Jacob van Zuylen de Nyvelt’s house at Rotterdam in 1690, about 1700, made for the Dutch market; plate, decorated with the arms in polychrome and gold of Gerrit Engelsche Bockhoorn, about 1718, made for the Dutch market; plate, decorated with the arms in black and gold of William Pulteney, created Earl of Bath in 1742, about 1730, made for the English market; plate, decorated with a representation of Neptune, about 1730, probably made for the Dutch market; plate, decorated in grisaille with a view of the Gateway of the Botanical Gardens at Oxford, about 1760, made for the English market, all hard-paste porcelain, Chinese (all Winfield Foundation Gift); chess board, hard-paste porcelain, mid-xvii century, German (Meissen) (Gustavus A. Pfeiffer Fund).

Furniture: Frames for 4 armchairs, made for the Bernstorff Palace, Copenhagen, carved and gilded beechwood, about 1754, by Nicolas Quinibert Foliot, French (Mrs. John D. Rockefeller, Jr., Fund); side table, wood and marble, from Croome Court, Worcestershire, after a design by Robert Adam, 1765, by Seffler Alken, English (Fletcher Fund).

Metalwork: Wrought ironwork for a staircase from Chesterfield House, Mayfair, made for Canons, the seat of the Duke of Chandos at Edgware, about 1713-1725, English (Edward Pearce Casey Fund and funds from various donors); padlock and key, steel, xvi century, Spanish or German (Rogers Fund).

Sculpture: Bust of a lady, painted stucco, probably late xv century, Italian (Florence) (Rogers Fund); Venus and Cupid, bronze, second half of the xvi century, by Tiziano Aspetti, Italian (Ven-

Textiles: 3 Italian silk pieces: damask brocaded in gold and silver thread, type known as “bizarre”; brocades in silver thread with “bizarre” decoration, both early xvii century; brocaded satin, xviii century; 4 French silk pieces: brocade in the form of a cape with design of clouds, flowers and small vases; brocades with design of flowers, both xviii century (Louis XV period); brocade with design of vases, flowers, and fruit, about 1735; brocaded panel for a skirt, about 1745; 3 English copper-plate printed cottons: Mars, in sepias, about 1770 (Bromley Hall, Middlesex); classical ruins with trees and birds, about 1770, by John Munns (Crayford); Gardening Scene, about 1775 (Bromley Hall) (all Rogers Fund).

Woodwork: Paneling of the “Lord Nelson” Room, from the Star Hotel, Great Yarmouth, Norfolk, carved oak, about 1600, English (Edward Pearce Casey Fund).

Textiles: 3 Italian silk pieces: damask brocaded in gold and silver thread, type known as “bizarre”; brocades in silver thread with “bizarre” decoration, both early xvii century; brocaded satin, xviii century; 4 French silk pieces: brocade in the form of a cape with design of clouds, flowers and small vases; brocades with design of flowers, both xviii century (Louis XV period); brocade with design of vases, flowers, and fruit, about 1735; brocaded panel for a skirt, about 1745; 3 English copper-plate printed cottons: Mars, in sepias, about 1770 (Bromley Hall, Middlesex); classical ruins with trees and birds, about 1770, by John Munns (Crayford); Gardening Scene, about 1775 (Bromley Hall) (all Rogers Fund).

Woodwork: Paneling of the “Lord Nelson” Room, from the Star Hotel, Great Yarmouth, Norfolk, carved oak, about 1600, English (Edward Pearce Casey Fund).

LOANS ACCEPTED

Ann Payne Robertson:

Ceramics: Pair of cachepots, soft-paste porcelain, 1761, decorated by François Aloncle, French (Sèvres); 7 pieces from a service, soft-paste porcelain, 1771, 1772, 1788, French (Sèvres); crocus pot, hard-paste porcelain, about 1785-1790, French (Paris, rue Thiroux).

Furniture: Armchair, walnut, xvii century; armchair, from a set of 4, covered in Beauvais tapestry, walnut, about 1725; armchair covered in tapestry, gilded beechwood, about 1750, by Jean Baptiste Tilliard I or II; pair of armchairs covered in needlework, beechwood, about 1750, by Jean Baptiste Tilliard I or II; armchair and a pair of matching side chairs, polychromed beechwood, about 1760, by Jean Baptiste Gourdin; bureau plat and cartonnier, satinwood marquetry, about 1770, by Mathieu Guillaume Cramer; lady’s desk (bonheur-du-jour), satinwood marquetry, about 1770; small writing table, marquetry, about 1770; small writing table, green-stained wood ground and gilt-bronze swags, xvi century (Louis XVI period); sofa and 3 armchairs covered in Boucher-Beauvais tapestry, gilded beechwood, about 1775, by Pierre Othon; set of 5 armchairs, 2 marquises, and 2 voices, painted and gilded beechwood, about 1775-1780, by Sulpice Brizard; pair of stools, painted beechwood, about 1780, by Georges Jacob; console table with a fleur-de-pêcher marble top, oak, about 1785; small table, marquetry and harewood veneer, about 1785, by David Roentgen; bergère, painted beechwood, about 1790; upright secretary, mahogany veneer, about 1790, by Jean Henri Riesener, all French.

Goldsmiths’ work: Statuette of a Chinaman, gold, rock crystal, turquoise, and a diamond, third quarter of the xviii century, probably German; snuffbox, gold and enamel, 1778-1779, French (Paris).

Sculpture: Statuette of a woman holding clusters of grapes, boxwood, xvii century, German; head of a Faun, terracotta, about 1740, attributed to Jean Jacques Caffieri; statuette of a seated child, terracotta, about 1750, by Jean Baptiste Pigalle; vase carved with a frieze of vestals, marble, 1766, by Clodion (Claude Michel); bust of a young girl, marble, 1770, by Louis Claude Vassé; bust of the Marquis de Miromesnil, marble, about 1780, by Jean Antoine Houdon; busts of a pair of nymphs, terracotta, one 1791, by Joseph Charles Marin; statuette of a running nymph, terracotta, 1798, by Clodion (Claude Michel); statuette of a nymph leaning on a tree trunk, marble, 1873, by Jean Baptiste Carpeaux, all French.

Textiles: Carpet, wool, third quarter of the xviii century, French (Savonnerie); carpet, wool, about 1786, French (Beauvais or Aubusson).

Louis E. Seley: Abduction of Helen, embroidered hanging, first half of the xvii century, Portuguese (made in Macao, on the China coast).

R. Thornton Wilson: Callot Dwarf with Pipe and Jug, hard-paste porcelain, about 1716-1719, German (Meissen, Böttger period); cup and saucer, soft-paste porcelain, about 1730-1735, French (Chantilly); snuffbox, hard-paste porcelain with gold mounts, about 1735, decorated outside the factory, Austrian (Vienna); plate, faience, about 1750, French (Sinceny).

Mr. and Mrs. Charles B. Wrightman: The Rape of Helen, bronze group after Pierre Puget, early xvii century, French.

Anonymous: Tapestry, Fanfaros, xx century, designed by Jean Lurçat, French (Aubusson, Tabar Frères et Soeurs); embroidered panel, wool, landscape with animals, xx century, designed by Jean Lurçat, French.

John Goldsmith Phillips, Curator