On May 7 a special showing will open of the five monumental marble sculptures that have been successively on view in the Great Hall during the past season. These are, to list them chronologically, Caccini’s Temperance, Monnot’s Andromeda and the Monster, Lemoyne’s La Crainte de l’Amour, Canova’s Perseus, and Carpeaux’s Ugolino and His Sons.

In an extraordinarily effective manner these five statues fill gaps in our sculpture collection. Together they may also be said to offer a capsule history of European sculpture since the Renaissance. Caccini’s Temperance is, for instance, a classic example of late Florentine mannerism (if we can’t have a great Giovanni Bologna we gladly settle for a great Caccini); Monnot’s Andromeda is in the full-blown Roman baroque style of about 1700; Lemoyne’s enchanting figure is as rococo a sculpture as any we have laid eyes upon; the Perseus by Canova is a monument of neoclassicism; and Carpeaux’s achievement is probably the ultim-
mate expression of Romanticism in marble.

Three other pieces are on display with the monumental sculptures. Two, the alabaster Charity traditionally attributed to Pilon and Puget’s marble bust of Jean de Deydé, have been previously shown as recent accessions. The third, never before exhibited here, is also a portrait – but what a portrait! It is Samuel Bernard, the great banker of Louis XIV, as seen by Guillaume Coustou. In looking at this glittering performance in marble, one feels that in any age Bernard would have been an illustrious financier.

It is owing to the continued aid and enthusiastic support of Colonel C. Michael Paul that our collection of European sculpture of the post-Renaissance periods, and particularly of France of the seventeenth and eighteenth centuries, has achieved an eminence that would have been undreamed of a decade ago. Colonel Paul is president of the two foundations – the Josephine Bay Paul and C. Michael Paul Foundation, Inc., and the Charles Ulrick and Josephine Bay Foundation, Inc. – that have enabled the Museum to buy six of the eight works in this new display. And these are not the first sculptures to come to us through funds from the two foundations: the other pieces that reached the Museum through Colonel Paul’s good offices are displayed in a gallery adjoining the exhibition. This handsome room has been dedicated by the Museum’s Trustees to the memory of Colonel Paul’s late wife, Josephine Bay Paul.

JOHN GOLDSMITH PHILLIPS

Honorary Trustees and Curators Emeriti

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nder the recent revision of the Museum’s Constitution and By-Laws, provision was made for the election of Honorary Trustees “from persons eminently qualified in one or more aspects of the Museum’s activities and interests.” At the meeting of the Board of Trustees held on March 12, 1968, Roy R. Neuberger and Professors Millard Meiss and Craig Hugh Smyth were unanimously elected Honorary Trustees. Mr. Neuberger is a prominent collector and has long been a friend of the Museum. He also served with distinction as the president of the American Federation of Arts from 1958 to 1967. Professor Meiss is presently at the Institute for Advanced Study in Princeton, having previously been professor of fine arts at Harvard University and curator of paintings at the Fogg Museum. Professor Smyth is director of the Institute of Fine Arts of New York University, with which the Museum has carried out cooperative educational programs for many years.

At the same meeting of the Board, it was determined to elect all living retired curators as Curators Emeriti for Life. The Curators Emeriti and their former departments are: Christine Alexander, Greek and Roman Art; Randolph Bullock, Arms and Armor; M. S. Dimand, Islamic Art; Margaret B. Freeman, The Cloisters; Stephen V. Grancsay, Arms and Armor; Robert Beverly Hale, American Paintings and Sculpture; A. Hyatt Mayor, Prints; Alan R. Priest, Far Eastern Art; Gisela M. A. Richter, Greek and Roman Art; Harry B. Wehle, European Paintings; and Charles K. Wilkinson, Near Eastern Art. Lydia Bond Powel was elected Keeper Emeritus of the American Wing.

DUDLEY T. EASBY, JR.