REPORT OF THE DIRECTOR

The original charter of the Metropolitan Museum states the missions of the institution to be those “of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction.” This past year, as in every one of the ninety-eight in the Museum’s history, these fundamental goals have been pursued with vigor and imagination. Our purpose has been to direct people to see and to feel intently, to observe and to comprehend penetratingly the many aspects of mankind’s creative achievement over fifty centuries. Our wish has been to educate, our highest hope to enhance the quality of life of our millions of visitors.

The primary functions of the Museum are the collection of the finest works of art available, their preservation, and their exhibition. To these concerns must be added others that are assuming greater urgency than ever before: education, scholarly research and publication, examination of the Museum’s long-term physical needs, financial planning, reorganization of both the curatorial and administrative staff, strengthening our relations with the City government, greater involvement with the various communities of the metropolitan area, and better public service.

An art museum today can neither afford to be, nor will it be, tolerated simply as a silent repository of great treasures. It must energetically teach its growing public what manifold lessons can be learned from its works of art. It must touch the people who enter its galleries by perfecting its techniques of communication, and it must seek to reach the many thousands who have never paid it a single visit. Today an art museum such as the Metropolitan must find out how it can involve itself in the activities of the community. It must continually ask itself: How can the public good be served? What more can be done to light the lamps of beauty where they are dim? How to bring into being lamps where none now exist?

The past year has been a dynamic one for the Metropolitan. It has been a year of growth, change, and experimentation, a year in which every aspect of the institution was examined and reappraised, strengthened or altered as the circumstances demanded. In its ninety-eighth year the Metropolitan is a healthy and optimistic entity, aware of its shortcomings, eager to overcome them, dedicated to excellence in its works of art, its publications, its exhibitions, and its many services to the people.

Photograph: Michael Fredericks, Jr.
Accessions

The Metropolitan is not so much one museum as it is a series of eighteen museums, interrelated and interconnected, and each, at the same time, autonomous. The collecting policies and needs of all vary greatly, as do the kind and variety of art that they seek to acquire. The Metropolitan is so encyclopedic, its areas of interest so complex, that it would be misleading to say that there is a single philosophy or set of rules governing our acquisition policy. The only inflexible condition is that the works of art collected be of the highest quality available in the world. Whether the work is a famous masterpiece or a footnote to a minor chapter of art history, it should sum up the creative achievement of an artist, a school, or an epoch.

The acquisitions made by the eighteen departments in the past twelve months reflect the standards of excellence for which the Museum is well known. As in the past, more than three-quarters of the year’s acquisitions have come in whole or in part as gifts from individuals seriously concerned with the growth and stature of the institution. In a very real sense the head of each curatorial department has had a role in the acquisition of all objects, through a series of meetings or rehearsals in which all curators and chairmen took part in active discussion of the merits of all objects proposed. From these discussions a list of the best works was distilled and these were presented to the Board of Trustees for final vote.

The Purchasing Committee of the Board has been renamed the Acquisitions Committee and has been asked to shoulder even broader responsibilities, chiefly the examination of proposed gifts to the Museum, the evaluation of the strengths and weaknesses of the collections of each department and its long-term needs, and a study of new policies for the disposal of certain duplicate works of art or of those that do not satisfy our aesthetic or historical standards.

Exhibitions

Five major exhibitions were presented in the Harry Payne Bingham Special Exhibition Galleries. The highly popular In the Presence of Kings, presenting a wide variety of works of art that were commissioned or intimately related to great rulers, was extended through the summer of 1967. This was followed by Paintings in Private Collections, The Art of Fashion, Art Treasures of Turkey, and Painting in France, 1900-1967. Each exhibition received its share of critical acclaim and, in a case or two, disapproval. Each, we believe, made a telling contribution to our understanding of an aspect of art history.

A number of fascinating shows of less historical scope but of sharper focus were seen in various galleries: Visionary Architects, consisting of prints and drawings by the eighteenth-century architects Boulleé, Ledoux, and Lequeu, gathered in a stunning array by Mrs. John de Ménil; Three Centuries of Peruvian Silver, beautifully displayed in the Blumenthal Patio; Japanese Art: Some Selective Highlights in the Oriental galleries; and Fashions and Follies, drawings of Erté and his contemporaries in the American Wing.

A series of out-of-the-ordinary, “spot” shows of objects from our collections either not seen in recent years or usually on view in obscure parts of the building drew enthusiastic response. Among these were a selection of string and wind instruments installed in the Medieval Hall, where a brass quintet played late Renaissance and baroque music;
a display of our sundials with an accompanying Bulletin article; and a selection of the finest treasures from the Department of Ancient Near Eastern Art.

Various shows of an experimental nature were held, the most noted being the exhibition of the monumental pop-historical painting F-111 by James Rosenquist, generously lent by Mr. and Mrs. Robert C. Scull. The impact of the picture and, one is candid to say, its intrinsic artistic significance can perhaps be gauged by the intensity of the controversy, both public and private, that it engendered. It was an interesting, fruitful, surprising experiment. In times of numbed sensibilities when even the most exotic of current styles often arouse little more than blasé acceptance, our juxtaposition of the F-111 with traditional examples of history painting provoked spirited discussion. There were warm praise and murmurs of heresy. To open eyes, stimulate minds, and even loosen tongues is one of our most important tasks.

This experiment led the Board to establish a continuing series of medium-sized exhibitions of painting and sculpture by contemporary artists. The F-111 was followed by recent paintings of Kenneth Noland and Morris Louis and the sculpture of Anthony Caro. Other shows planned for the future are the paintings of Ad Reinhardt and the drawings of Claes Oldenburg. These exhibitions of contemporary art are of vital importance to the Metropolitan, which, understandably, cannot collect contemporary works with an intensity equal to that of other institutions established for this purpose. What

Photographs: Jessie L. Morrow
we mean to demonstrate is that in our commitment to the full span of man's creative achievement we remain alive to the present and will never arbitrarily close the door to any style of expression.

A number of shows of recent accessions were also mounted, such as a group of over one hundred newly acquired prints and drawings, and the series of five splendid French and Italian sculptures given in part by Colonel C. Michael Paul, displayed one by one in the Great Hall and then together in the galleries of the Department of Western European arts. Each sculpture was accompanied by educational panels of text and photographs that placed the work in an intelligible context by explaining its symbolism and relating it to its times.

Implementing the Metropolitan's determination to support whenever possible the rest of the museum community in New York City, a special showing of part of our superb chess collection was undertaken at the Brooklyn Museum with an accompanying catalogue. Both received highest critical praise. The chess show was a result of the conviction that our treasures have been collected to be seen by as many interested citizens as possible, and that one of our duties is to reach out to the many communities of the city.

There are, as well, growing national claims on our resources. The Museum's exhibition policy is being sharply reviewed with an eye to future demands and developments. We are attempting to program our shows farther ahead in time and to coordinate them more closely with other museums in the nation, by both initiating and receiving major traveling exhibitions. Since this takes several years of advance work, the fruits of some of these labors will be harvested only after our Centennial has been concluded. In addition, we are attempting to strike a more effective balance among various categories of shows—popular, experimental, and scholarly. In this regard we are working closely with the faculties of art-history departments in a number of universities. Greater effort in the future will also be given to cooperating with local and community museums, with an emphasis on environmental shows relating to the overall culture of communities, such as the one on the sixty-eight-year history of Harlem scheduled to open early in 1969. In forthcoming years we hope to devise new kinds of exhibitions. One, for example, will explore the essential nature of the Museum, and try to reveal the processes by which it makes qualitative judgments, how it decides difficult questions of restoration, and how it copes with problems of authenticity and attribution.

Indeed, we shall also be looking deeply into new techniques for communicating the nature of our holdings to the general public, which has too long been put off by museum "propriety"—even dullness. In these critical times it would demean the intent of our founders were we merely to sit timorously behind our collections. It is time to be daring, innovative, highly imaginative, and to be so not at the expense of, but in the service of the highest levels of scholarship. Great art must be shown with great excitement. We shall be merely a musty vault if we do otherwise. New ideas and fresh thinking have been transforming the design of exhibitions, but we intend to proceed even faster to bring about a design revolution and make our exhibitions more attractive, more readable, and more communicative of the essence of the works of art they display.
In its role as educator the Metropolitan has differing responsibilities to multiple audiences: to the visiting public, to the community, to its members, to scholars, to university and graduate students, and to secondary schools, not only in the City, but throughout the State and country. Significant gains in all these areas have been made by the Department of Education over the past year.

A number of new recorded tours, including several in foreign languages, have been added to our library of tapes. We have begun a general guidebook for the entire Museum. Gallery and auditorium lectures have been increased. Considerable effort was given to enlarging the scope and variety of courses we offer, from the special seminars on the problems of forgery to “graduate” courses on specialized subjects given to small classes, such as the highly successful seminar on porcelain conducted by Carl Christian Dauterman. In addition, a series of advanced gallery lectures for the serious student will treat subjects in a more detailed and demanding manner than an introductory course can hope to do.

It used to be said that a wide, practically unbridgeable, and even antagonistic gulf existed between art museums and universities, one camp devoting itself to connoisseurship, acquisitions, and a kind of “visceral aesthetic,” the other to theory, photographs, and libraries. As is the case with any stereotype this one is exaggerated, but whatever vestige lingers on of this “two cultures” myth is rapidly disappearing. Over the past year great effort has been made to bring the Metropolitan closer to university art departments and to the scholarly community. A far larger number of the staff conducted courses and gave lectures in universities. More books and articles were written by the staff last year than in practically any other year in the Metropolitan’s history. More catalogues, picture books, and scholarly publications will be forthcoming in the future. Several symposia were held here, including the conference on the use of the computer in the art museum.

A major contribution to scholarship will be the Metropolitan Museum Journal, a publication to appear at least once annually, devoted to scholarly articles on works of art and subjects related to the Museum’s collections. The Journal, administered by an editorial board consisting of four members of the staff, is intended to publish basic research in all fields in which the Metropolitan has an interest. The first issue will be ready this fall. This broadening of the Metropolitan’s publication program has enabled us to expand the editorial scope of the Bulletin to include articles on the variety of activities in which the Museum is engaged, from discussions of works of art to matters of architectural history and city aesthetics.

In the past year several significant excavations were undertaken, and preparations were begun for a most promising dig to be commenced this fall at Al-Hiba in Iraq, in conjunction with the Institute of Fine Arts of New York University. It is thanks to the generosity of the Lester and Kathlyn Wolfe Foundation that the dig at Al-Hiba could be begun. We hope other excavations can be initiated in future years. Few things are more important to our responsibilities to learning than our continuing activity in archaeology.
Another fundamental duty of the Museum, the sponsorship of research, was furthered by the award of J. Clawson Mills and Chester Dale fellowships to a number of scholars: Jay E. Cantor, to study the architecture of James Renwick, Jr.; James David Draper, for research on the Museum's Renaissance sculpture, especially bronzes; Ulrich Gehrig of the Staattliche Museen in Berlin, to work in the Department of Greek and Roman Art and to become acquainted with the organization of the Museum; Mark Lindley, for research on the history and development of musical instruments, especially their relationship to the visual arts; Vladimir G. Lukonin of the State Hermitage Museum in Leningrad, to study Sasanian material here and in other American collections; Ian H. McGee, to enable him to study medieval objects in the Main Building and The Cloisters; Louise W. Mackie, to work on a pilot project of compiling an index of Islamic miniature paintings and to study the application of computers to art fields; Merribell Maddux Parsons, for research on French nineteenth-century paintings; and Isabel Wellisz, to study our collections of Indian art, both pre-Islamic and Islamic. A Cloisters fellowship was awarded to Jeffrey M. Hoffeld, to help in preparing this fall's exhibition Medieval Art from Private Collections, as well as for basic research on objects in the Museum. We are happy to announce that extensions of their fellowships have been given to Mohamed Abdel-Wahab, Isabelle Bessard, Father Cornelius P. Chang, Tessa Greig, Jane Hayward, and Colin Streeter.

Armed with crucial grants from the Geigy Chemical Corporation and the New York State Council on the Arts, the Education Department was able to carry out a variety of programs on an unprecedented scale. Original works of art commissioned by the Museum were seen by literally hundreds of thousands of students. Courses were given to high school teachers. Film showings were organized and a full lecture series for high school and secondary students was conducted. More events are now being planned, and if the much-needed funds are forthcoming, greater contributions can be made in the future.

The education programs on all levels, from introductory to post-graduate, have high priority at the Metropolitan today, as they had at our founding in 1870. In this critical sphere we intend to press on faster and farther. In time it may be that the activities of the Education Department will take precedence over all others in the Museum.

One of the basic concerns of the Metropolitan has been the area of community relations. We are deeply committed by conscience to getting involved, to finding a fully contemporary and responsible role to play in the ferment of the times. By vigorous participation in many hitherto undreamed-of community activities, we intend to shake off the passivity that renders too many museums unresponsive and by default almost irresponsible. We have it in us to become the fully mature institution our charter enjoins us to be, truly cultured, truly humanistic in the only sense that ultimately matters. Impetus has been given this role by the establishment of a community relations department. Its members are in constant contact with a growing number of local cultural boards and committees through the offices of each borough president, the Cultural Showcase, and the Administration of Parks, Recreation, and Cultural Affairs.
Concerted attempts to involve the Museum in ghetto arts programs have also been made, for it is believed that this institution has the responsibility to bend every effort to change for the better the deteriorated areas of the city so as to enhance the overall quality of life. This past summer, as in 1967, the Museum hired fifteen young men from ghettos to participate in various activities, including guardianship. This has been a most rewarding program. Again, not a single individual dropped out. We feel that the Museum and the community gained a great deal from this cooperative venture, which will surely be continued in future years. Indeed, from this project we may find the resources for important jobs on all levels of the Metropolitan.

An important undertaking has been the Visitors’ Center. During the summer, for the second year in a row, a number of undergraduates in the arts were given an intensive series of introductory courses about almost every department. Then they were stationed at the desk in the Great Hall and throughout the galleries in order to greet visitors and make their visit more pleasant. They spoke several languages and distributed groundplans of the Museum in French, Spanish, German, Italian, and Japanese. During the fall, winter, and spring the Visitors’ Center was manned every day, Tuesday evenings, and weekends by thirty dedicated volunteers organized and stimulated by the very able leadership of Mrs. Daniel P. Davison and Mrs. John A. Millington. The success of both ventures has been more than adequately proven by dozens of appreciative letters from visitors all over the world.

The experimental Tuesday evening opening was carried out successfully throughout the year. There was an average attendance of over twenty-five hundred each evening. Owing to its financial difficulties the City was unable to provide the funds for this valuable service that makes it possible for thousands to visit the Museum when otherwise they would not be able to do so. Happily the Billy Rose Foundation, dedicated in part to making the arts available to all people, has provided the funding to keep the Museum open every Tuesday until 10:00 P.M. for the next two years. We now seek the funds needed to remain open still another evening each week and all day Sunday. To achieve these excellent goals, however, the continuing support of all our members and friends must be forthcoming.

The cooperation and assistance of the business community was particularly gratifying this past year. Twenty-six corporations contributed a total of $181,605 to the Metropolitan. A $50,000 grant for the high school education program was renewed by the Geigy Chemical Corporation, and a $25,000 fellowship was established by the C. I. T. Corporation in the name of Henry J. Ittleson, Jr. The first meeting of the Business Committee for the Arts was held in the Blumenthal Patio and was an auspicious event. We shall endeavor to encourage increasing support by the business community of a variety of Museum activities, particularly the funding of major special exhibitions. At the meeting in June the Board voted to establish two categories of corporate membership, Benefactor and Patron. These classifications will receive the same privileges as those of individual members.

Photographs: Katrina Thomas
The progress of the building program has been excellent. All projects are on schedule; some are significantly ahead of schedule. Work has been going well on the period rooms to be opened this fall—the complex devoted to northern Renaissance arts and the three superb French eighteenth-century rooms that have come to us through the enthusiasm and generosity of Mr. and Mrs. Charles B. Wrightsman. The labors surrounding the massive alterations at the northern end of the Museum, including the Costume Institute, are many months ahead of the projected timetable.

The installation of the temple of Dendur is being planned by the firm of Kevin Roche, John Dinkeloo, and Associates, whose many distinguished buildings have received highest awards for excellence in recent years. At the time of this writing it had been learned that the 660 stones of the temple, a gift from the United Arab Republic to the United States that has been awarded to the Metropolitan, were on route to Alexandria and thence to these shores. The Museum is requesting $1,200,000 in the City Capital Budget for the construction of an enclosure for the temple over the north parking lot. The sum of $95,000 has already been granted for the preparation of design and working drawings.

The Museum also requested and received as part of matching funds $150,000 for the preparation of a comprehensive plan for the physical reorganization and expansion of the building during the next decades. The architects, Roche and Dinkeloo, have proceeded with consummate care on the preliminaries of the plan, which will coordinate the building's multiple architectural entities into a functional whole. Every department head and many members of the staff have been interviewed at length in order to assess the needs of this growing institution. It is hoped that the comprehensive plan will be completed and ready for exhibition by the Centennial in 1970.

For many years the Trustees and the administration have been seeking to improve the main entrance at Eighty-second Street and to redesign the plaza along the entire façade. James J. Rorimer, indeed,
was the one who most energetically urged the changes, but his untimely death prevented him from carrying out the job. The firm of Roche and Dinkeloo has spent months studying the complex problems relating to the façade. Their designs, approved by the Board at its June meeting, are here published for the first time. Part of the solution calls for the removal of the "temporary" wood structure at the main entrance (known as the doghouse), and the redesign of the main steps from an abrupt and rather precipitous incline to a broad, handsome stairway adjusted to human scale and in proportion to the full sweep of the façade. The entrance will be equipped with an air curtain to ease traffic flow during peak visiting hours. Other alterations include the elimination of the existing automobile drive, and its replacement by auto entrances at the north near the Costume Institute and at the south at a relocated Eighty-first Street entrance. The plans also call for two great fountains flanking the front steps. The solution is one of pleasing elegance, of a simplicity that makes for excellence in architecture. Care was taken to restore a balanced and integral relationship between the plaza and the interior spaces of the Museum. The design, we believe, is a triumph, enhancing a landmark and contributing to the overall beautification of New York City.

Centennial Year, 1970

One of the bright spots of the past year's activities has been the work of the Centennial Committee. The Secretary to the Committee is George Trescher. In close consultation with the curatorial staff, Mr. Trescher and his staff have established the framework of the Centennial celebration. A series of five stunning major exhibitions and events related to them are scheduled for October 1969 through February 1971.

There will be a spectacular show to open the celebration—Before Cortés: Sculpture of Middle America; this will run from October 1969 to January 1970. Then comes The Year 1200 at The Cloisters, a scholarly and beautiful show that will attempt to isolate the style that flourished throughout the medieval world between 1180 and 1210, one of the most important but least-known periods of the art of the Middle Ages. The third major exhibition will open on the Museum's official birthday, April 13, 1970, and continue through the summer. Called Nineteenth-Century America, this will be a comprehensive show of the paintings, sculpture, architecture, and decorative arts of the century in which the Metropolitan was born.

The fourth exhibition will pay tribute to the artists and artistic movements in New York City between 1940 and 1970 that have revolutionized contemporary art. This exhibition, to be entitled New York, New York, will run from October 1970 to January 1971. And the final show will be the most ambitious of all—The Centennial Exhibition. In an exhibition that starts in November 1970 and ends in February 1971, the Metropolitan will try to capture the artistic spirit of civilized man over a period of five thousand years. The works will come from more than one hundred different museums, private collections, and national treasuries in twenty-eight countries.

Along with these shows will be symposia, publications of all kinds, special activities
for Centennial Sponsors, Museum members, schools, colleges, and the public. For months the Museum staff has been involved in the painstaking work necessary to gather together the material for these distinguished shows and to plan the events that will accompany them.

All of the Centennial activities are to be funded outside the Museum's operating budget by contributions from Centennial Sponsors and from corporations that have contributed most generously toward the exhibitions. It is certain to be a landmark year not only on the Museum's calendar but in its intimations of the future.

It is axiomatic that an institution is only as good as its staff. This belief must be buttressed by appropriate recognition, and this year we did just that. More staff promotions were made than at any time in the Museum's history, greater salary advances were granted, more of the best-qualified individuals were hired to meet the expanding responsibilities and activities of the Metropolitan Museum. At its meeting in March, the Board elected the following former members of the staff to the title of Curator Emeritus: 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.

I am happy to note the election of Florens Deuchler of Rome as Chairman of the Medieval Department and The Cloisters. A pre-eminent scholar and art historian, Dr. Deuchler was formerly associated with the Biblioteca Hertziana (Max Planck Institute) in Rome, and was also Privatdozent at the University of Zurich.

Seven members of the staff were elected full curators: Berry B. Tracy became Curator of the American Wing; Claus Virch, Curator of European Paintings; William H. Forsyth, Curator of Medieval Art; and John J. McKendry, Curator of the Print Department. Carl Christian Dauterman, James Parker, and Olga Raggio were elected Curators of Western European Arts. In addition there were the following promotions: Mary C. Glaze to Associate Curator of the American Wing; John K. Howat to Associate Curator in Charge of American Paintings and Sculpture; Guy-Philippe de Montebello to Associate Curator of European Paintings, and Mary L. Myers to Assistant Curator of Prints.

The Museum's right arm, its vital service departments, was strengthened with the election of Kate C. Lefferts as Conservator of the Conservation Department, Leon Wilson as Editor of Publications, Elizabeth R. Usher as Chief Librarian – The Library, Margaret P. Nolan as Chief Librarian – Photograph and Slide Library, and Hilde Limestone as Manager of Auditorium Events. Louise Condit was appointed Associate in Charge of the Junior Museum, Anne Preuss and Katharine H. B. Stoddert became Associate Editors, and John Walsh was named Associate for Higher Education.

The Staff
Today the staff of the Metropolitan is being remunerated on a scale that is almost fully competitive with universities. It is a significant step forward for the Museum and for the entire profession. But much more is needed, in particular the long-range funding of curatorships and fellowships, a permanent foundation insuring a continuing tradition of first-rate scholarship and research.

The President's report announces several elections that greatly strengthen the Museum's administrative staff, and to those I would like to add the appointment of Arthur Rosenblatt as Administrator for Architecture and Planning. Mr. Rosenblatt, an imaginative architect, was formerly First Deputy Administrator of Recreation and Cultural Affairs of New York City.

We note with sorrow the death last May of Gerhard G. Wedekind, Associate Conservator of Paintings, one of the finest and most devoted men on the staff. Absolutely dedicated to his calling, Mr. Wedekind was highly regarded in a profession noted for its exacting standards that require in an individual a rare combination of both aesthetic and tactile sensitivity.

Two very able members of the staff resigned this year. James Humphry III, for the past ten years Chief Librarian, left to become a vice-president of the H. W. Wilson Company. James Biddle, Curator of the American Wing, accepted an appointment as President of the National Trust for Historic Preservation. Our heartfelt good wishes go with them.

The retirement of staff members who have given long and loyal service is always a bittersweet moment for the Museum as a whole, and a series of small disasters for their departments. Randolph Bullock, Curator of Arms and Armor, retired in December. Among his varied contributions to the institution over forty years must be singled out a body of meticulous research on Japanese sword fittings. We wish him and the following every fulfillment in their life ahead: Norma Wolf, Assistant Curator of Arms and
Armor; Walter Vanderbeck of the Department of Far Eastern Art; John Cusack, James Kenny, William Maher, and Thomas B. Ruddy of Guardianship and Protection; Hugh Caffrey of the Library; Ruth Doyle of the Photograph Studio; and Henry Rechten and Louise Souweine of the Treasurer’s Office.

Although the past year has been an exceedingly productive one for the Museum, it has not been without its problems, deficiencies, and failings. We have done hardly a thing that in retrospect we feel that we could not in some manner have done better. For the first time in many years the Metropolitan Museum experienced a deficit. The deficit was projected at $425,000 and came in at $407,013. The causes are numerous. Principal among them, however, are mandatory increases, sharply rising costs of labor and equipment, much-needed upgrading of staff salaries, and the pressure of current inflationary trends. In coming years, the financial problems will not diminish.

The Metropolitan does not stand alone in today’s financial bind. Practically every other cultural institution in the city has suddenly found itself in economic difficulties. It will take hard work, all the resources at our disposal, a determination on the part of the City of New York to give the full support outlined in our charter agreement, and continued and even stronger help from our large number of friends to remain the active and excellent institution that the Metropolitan has become over the past ninety-eight years. But dynamic and responsible growth is never without its challenges.

In concluding the Director’s report, it gives me the deepest pleasure to thank the loyal members of the staff who have given of themselves unstintingly, living up to the highest standards of their professions, and to the many, many firm friends of the Metropolitan whose magnificent contributions are the very lifeblood of this great institution.

Thomas P. F. Hoving, Director