REPORTS OF THE DEPARTMENTS

American Paintings and Sculpture

The most important single group of American paintings to have come to the Museum in many years forms a major part of the collection of the late Adelaide Milton de Groot, which was bequeathed to the Metropolitan this year. These include a number of notable pictures well known to students and collectors of American painting: Thomas Eakins’s moody figure study, Arcadia; Winslow Homer’s forceful post-Civil War composition, The Veteran in a New Field; a particularly brilliant and fresh Shinnecock beach scene by William Merritt Chase, At the Seaside; and Maurice Prendergast’s Portrait of a Girl with Flowers, a rare subject in the artist’s oeuvre. Significant gifts from individuals include examples of earlier American painting: Edgar William and Bernice Chrysler Garbisch gave portraits of an elegant mid eighteenth century southern couple by Jeremiah Theüs; I. Austin Kelly III gave a handsome, simple portrait of Colonel Elie Williams painted by Charles Willson Peale in 1782. Mrs. Gardner Cassatt gave an additional interest in Mary Cassatt’s superb Lydia Knitting in the Garden at Marly, surely one of the artist’s most effective compositions. We were fortunate to buy the rare, middle-period landscape by John Twachtman, titled Arque La Bataille, an imposing example of the artist’s early impressionism, done in Paris during 1885.

During October and November an exhibition of American paintings and historical prints from the collection of Mr. and Mrs. J. William Middendorf II was held, presenting over seventy-five paintings and prints of the eighteenth, nineteenth, and twentieth centuries, all of extraordinary interest. Following this exhibition, a selection of the permanent collection was reinstalled in accordance with the design of the late Associate Curator in Charge of this department, Albert T. Gardner, in which pictures of the nineteenth century are single, double, and even triple hung,
as they were in the galleries of the last century.

An unseen but vital function of the staff is always the physical care of the collection, and of special importance this year was the rematting and transfer of all the American watercolors and drawings from remote basement storerooms to the Department of Drawings, where they are now accessible to the public by appointment.

A major part of this department's activity has centered around research and preparation for the Metropolitan's Centennial exhibition of nineteenth-century art, architecture, and decorative arts, being organized in conjunction with the American Wing. Research has continued on the manuscript for the second and third volumes of the catalogue of American paintings in the collection, the first volume of which appeared in 1965. Work on these two projects will continue to be the primary concern of the department in the coming year.

GIFTS ACCEPTED

Martin Birnbaum: Walter Gay, American, Napoleon's Throne Room at Fontainbleau, oil on canvas, first quarter of the xx century.


Mrs. Gardner Cassatt (one-twelfth undivided interest): Mary Cassatt, American, Lydia Knitting in the Garden at Marly, oil on canvas, 1860.

John C. Cattus: Ann Hall, attributed to, American, Mrs. William Beckman Verplanck and Her Son, miniature, watercolor on ivory, about 1830-1840.

Mr. and Mrs. Jacques Coe: Gilbert Stuart, American, Thomas Smith, Esq., oil on canvas, about 1790.

Adelaide Milton de Groot (1876-1967) (bequest): 27 works by American artists: George Bellows, Julie, oil on masonite, 1914, and Tennis at Newport, oil on canvas, 1919; Frank W. Benson, Children in the Woods, oil on canvas, 1905; Mary Cassatt, Mother and Child, oil on canvas, about 1890; William Merritt Chase, At the Seaside, oil on canvas, about 1892; Thomas Dewing, Lady in Lilac, oil on canvas, about 1895-1900; Thomas Eakins, Arcadia, oil on canvas, 1883, and Man with a Red Tie, oil on canvas, about 1895; Childe Hassam, Avenue of the Allies, oil on canvas, 1918, and Broadway at 42nd Street, oil on canvas, 1902; Winslow Homer, The Veteran in a New Field, oil on canvas, 1865, Beach, Late Afternoon, oil on canvas, 1857, and Horse, oil on wood, about 1855-1870; George Inness, Landscape, oil on canvas, either 1883 or 1889; Ernest Lawson, Harlem River, oil on canvas, about 1913; George Luks, Fishermen, oil on canvas, about 1925, and Boy with Violin, oil on canvas, about 1915-1920; Willard Metcalf, Hillside Pasture, oil on canvas, 1922; Maurice Prendergast, Bathers by a Waterfall, Group of Figures, and Portrait of a Girl with Flowers, all oil on canvas, about 1910-1920; Albert P. Ryder, Pasture at Evening, oil on canvas, about 1880; Everett Shinn, Spanish Music Hall, oil on board, 1902; Edmund Tarbell, Leisure Hours, oil on canvas, about 1891-1900; John Henry Twachtman, Horseneck Falls, oil on canvas, about 1890-1900; Julian Alden Weir, The Schoolhouse, oil on canvas, about 1895; James A. McNeill Whistler, Woman Reading, oil on canvas, last quarter of the xix century

Edgar William and Bernice Chrysler Garbisch: Jeremiah Theis, American, A Southern Lady, and A Southern Gentleman, both oil on canvas, about 1765.

Mrs. Oswald C. Hering (one-fifth undivided interest): Samuel Colman, American, Alhambra, oil on canvas, 1865.

I. Austin Kelly III: Charles Willson Peale, American, Colonel Elie Williams, oil on canvas, 1789.

Mr. and Mrs. J. William Middendorf II: James D. Smillie, American, The Ausable, September 1864, gouache, 1864.

Mrs. Roger Plowden: William Stanley Haseltine, American, 5 watercolors, all last half of the xix century

PURCHASES

Robert Bruce Crane, American, Snow Scene, watercolor and gouache on paper, about 1900 (George A. Hearn Fund); David Johnson Kennedy, American, Entrance to Harbor — Moonlight, watercolor, 1881 (Rogers Fund); John Henry Twachtman, American, Arque La Bataille, oil on canvas, 1885 (Jesup Fund).

The American Wing

The principal activity of the department this past year has been extensive research both in the field and at home in preparation for the new building for the American Wing, as well as the Museum’s Centennial exhibition Nineteenth-Century America. We have heightened our collecting activity of objects of that time, which will project our story of American decorative arts from 1800 to the twentieth century.

For the new building we have acquired several distinguished nineteenth-century interiors executed between 1868 and 1870 in the “Franco-Italian” style. The architectural woodwork and plaster elements come from a great Victorian Renaissance villa built for a Meriden, Connecticut, Yankee carpetbag and hoopskirt manufacturer that has met with the wreckers, to make way for the “progress” of a new service station and motel.

In our further sleuthing for the best of that wildly eclectic century we have been looking for—and continue to solicit—gifts of fine Victorian objects that have quietly descended among our old families. From Mrs. D. Chester Noyes, a granddaughter of the Museum’s first president, John Taylor Johnston, we received part of the suite of Victorian Renaissance furniture with garniture that once enriched the music room of Johnston’s fashionable townhouse at 8 Fifth Avenue. The room and its furniture were designed and executed by the celebrated Leon Marcotte of New York around 1860. John C. Cattus has given us a superb pair of early classical New York pier tables.
made about 1815), which descended in the Verplanck family and originally stood in the Moses Rogers house, 7 State Street, facing Battery Park. Several extraordinary American bronze chandeliers, among them one in the Grecian style (1835-1840) and another in the Gothic style (1845-1850), will be exhibited in rooms of their respective fashions in the 1970 exhibition.

The Friends of the American Wing have made possible the acquisition of an exceptionally fine New York Empire pier table of about 1815, bearing remnants of three labels of Honoré Lannuier. It exhibits some decorative elements of his French style, swans and dolphins, not previously represented in the Museum's collection.

Meanwhile, the eighteenth century has not been forgotten. In a series of gifts from the collection of Mr. and Mrs. Henry Sherman we have acquired a classic example, of about 1740, of the Pennsylvania walnut table with flat molded stretchers. Our early Federal collections have been enhanced by two unique pieces, a great Philadelphia mahogany breakfront bookcase decorated with light wood inlays and a painted frieze, and a silver porringer with a handle of interlacing bright-cut ciphers by Andrew Billings of Poughkeepsie, New York.

Some furniture has been rearranged to facilitate the passage of an ever-increasing number of visitors, to place several of our masterpieces in a new perspective, and to exhibit in

Side chairs and cabinet, from a set of parlor furniture by Leon Marcotte, American (New York). About 1860. Ebony with ormolu mounts, height of cabinet 44\frac{3}{4} inches. Porcelain vase, signed by L. Salom, English (Minton factory, Stoke-on-Trent), about 1870. Gift of Mrs. D. Chester Noyes, 68.69.4,6,7,16
Secretary-bookcase. American (Philadelphia), about 1795. Mahogany with light wood inlays and painted decoration, height 8 feet 10½ inches. Purchase, Joseph Pulitzer Bequest, 67.203

the best manner possible the major acquisitions of the last seven years. The most notable changes are in the eighteenth-century Almodington Room, which now emulates a New England parlor in its furniture, mostly of Massachusetts and Rhode Island origin. We were called to surrender our two small galleries of Pennsylvania decorative arts for the offices of the Department of Contemporary Arts, but happily that collection will be more successfully and appropriately installed in the new building.

GIFTS RECEIVED

Mrs. Alan W. Carrick: Part of a dinner service, porcelain, early 19th century, French.

John C. Cattus: Pair of side tables, mahogany and marble, early 19th century, American (New York); bookcase, mahogany, 1835-1840, Gothic style, American (New York); 4 candlesticks, silver, about 1760, George III style, English (London); sword, silver, belonged to General Gordon, 1795-1810, American (Albany, N. Y.); 4 candlesticks, silver-plated, about 1800, by Matthew Boulton, English (Birmingham); double Argand lamp, bronze, 1835-1840, by B. Gardiner, American (New York); candelabrum, ormolu, about 1836, American; pair of candelabra, ormolu and marble, about 1835, American; tray, painted tole, about 1836, American; bowl, cut crystal, about 1900, American; punch bowl, cut crystal, about 1905, by Hawkes, American; pitcher with hound handle, molded stoneware, about 1840, by D. and J. Henderson, American (Jersey City, N. J.); upholstery fabrics and trim, about 1836, Empire style, American.

Herbert Charles and Co.: Pair of chandeliers, brass and crystal, about 1870, Victorian Renaissance style, American.

Ronald S. Kane: Stand, rosewood, 1830-1835, Victorian Gothic style, American or English; ornament, Belleek shell, about 1890, American (E. Liverpool, Ohio).


Mrs. D. Chester Noyes: 2 hall chairs, walnut with cane seats, about 1865, American (New York); reclining chair, cherry, patented February 6, 1866, by

George Hunzinger, American (New York); set of parlor furniture: sofa, armchair, table, 2 cabinets, 6 side chairs, ebony with ormolu mounts, about 1860, Louis XVI style, by Leon Marcotte, American (New York); pair of vases, porcelain, pâte sur pâte, about 1870, signed by L. Solon, English (Minton factory, Stoke-on-Trent); pair of andirons, bronze and glass, about 1900, by Tiffany and Co., American (New York); miscellaneous textiles, American.

Mr. and Mrs. Henry Sherman: Table, walnut, about 1740, American (Pennsylvania); 2 candlestands, maple and oak, 1750-1800, Shaker style, American; Windsor roundabout chair, ash and whitewood, painted, last quarter of the 18th century, American; dining table, pine, birch, and iron, second quarter of the 19th century, “Community” Shaker style, American; rocker, maple and oak, last quarter of the 19th century, Shaker style, American; candlestand, tin, about 1810, American; lamp, tole, about 1815, French; 2 weather vanes, painted tin, late 19th century, American.

Florence Weyman: 2 chairs, 1869, by George Hunzinger, American (New York); whatnot shelf, cherry, about 1885, American; 2 lampshades, glass, about 1910, made at the Quezal Art and Decorating Company, American (Brooklyn, N. Y.).

Purchases

Furniture: Secretary-bookcase, mahogany with light wood inlays and painted decoration, about 1795, American (Philadelphia) (Joseph Pulitzer Bequest); pier table, mahogany, rosewood, and marble, about 1815, by Charles-Honore Lannuier, American (New York) (The Friends of the American Wing Fund); stool, hardwood, painted, about 1880, Egyptian Revival style, American (New York) (Rogers Fund).

Sculpture: Garden figure of Hebe, carved wood, about 1800, American (Boston or Salem, Mass.) (Rogers Fund).

Metalwork: Porringer, silver, about 1795, by Andrew Billings, American (Poughkeepsie, N. Y.) (Mrs. Marshall P. Blankarn Gift); box with mosaic cover, silver, about 1825, by Garrett Eoff, American (New York) (Mrs. Robert Walton Goelet Gift and Funds from Various Donors); chandelier, bronze, about 1840, by Clark, Cott, and Cargill, American (New York); chandelier, bronze, 1845, Gothic Revival style, American; Shaker stove with shovel, tongs, pipe, and stove board, from the Church family, New Lebanon, N. Y., 19th century, American (all Rogers Fund).


Loans accepted

Thomas P. F. Hoving: John Opie, English, Thomas Cornell Pearsall, oil on canvas, 1761-1807.


Mr. and Mrs. Samuel S. Schwartz: Tray, silver, about 1824, by S. Richard, American (New York).

BERRY B. TRACY, Associate Curator

Ancient Near Eastern Art

The galleries of the Department of Ancient Near Eastern Art have been closed since September of 1967 and are not expected to be reopened until 1970. A selection of our most important objects is on exhibition in a second-floor gallery. The department will continue to allow students and colleagues to examine those works of interest to them that are not on view.

The outstanding acquisitions of the year were those that increased our Anatolian holdings. Several relatively rare pieces were acquired from an old collection: a terracotta ram’s-head cup, a cup with a high handle, and a model boot with an upturned toe, all decorated in painted geometric motifs. They come from central Anatolia and are dated to the early centuries of the second millennium B.C. Other Anatolian accessions include two spouted terracotta jars with loop handles and four stylized stone “idols” from western Anatolia dated to the third millennium B.C.; two bronze Phrygian fibulae of the eighth century B.C.; and two bronze Roman fibulae of the crossbow type.
Our Palestinian collection, still small, grew as a result of a gift from the American Expedition to Petra, consisting of thirty-seven Nabataean terracotta vessels acquired some years ago at Petra.

Twenty-six objects—pottery, pins, beads, and a unique fragment of a terracotta plaque with a human head in relief—came to the department as the Museum’s share of material from the excavations at Dinkha Tepe in northwest Iran in 1966; the works date to the second and first millennium B.C.

The department also acquired a silver Sasanian bowl with a representation of a fish on the inside and a cross-shaped design on the outside, both gilded.

Our participation in archaeological endeavors continues to be active. In the summer of 1967 the Museum joined the British Institute of Persian Studies in excavations at two sites, at Nush-i Jan, near Hamadan in western Iran, and at Shar-i Qumis, east of Teheran. The Museum owes its participation at these two sites to the continuous and always generous support of H. Dunscombe Colt, Jr. In the summer of 1968 the Museum took part in a second joint excavation at Dinkha Tepe as part of a long-standing and fruitful cooperation with the University Museum of the University of Pennsylvania. Oscar White Muscarella represented the Museum at Dinkha Tepe and served as co-director there with Robert H. Dyson, Jr., of the University Museum.

In January and February of 1968 the Curator visited Baghdad and southern Iraq with the view to setting up a new excavation, hopefully in the near future. In April he gave lectures for the Archaeological Institute of America in California and New Mexico. Also in April Prudence Oliver Harper attended the Fifth International Congress of Iranian Art and Archaeology in Teheran, Iran, at the invitation of the Iranian government. She read a paper at the Congress entitled “Sasanian Sealings from Qasr-i Abu Nasr,” a site that the Metropolitan Museum once excavated. She also took the opportunity to visit most of the sites where existing Sasanian reliefs are situated.

We were pleased and grateful to learn that a contribution from Mr. and Mrs. C. Douglas Dillon, together with the Rogers Fund, enabled the Museum to buy the silver-gilt Sasanian ewer (67.10) that was one of the department’s most important acquisitions last year.

Excavations at Dinkha Tepe, 1966. The area was divided into squares of ten meters (about 33 feet) each, to be excavated separately. The square in the background has had its topsoil removed, while the one in the foreground is in the process of getting its first “picking.” The Gadar River runs alongside the trees just behind the workmen, about seventy feet below the top of the mound. In the center of the photograph, barely visible in the distance, is the ancient mound of Sauja with a modern village built around it.
Arms and Armor

An important addition to our collection was a fine sixteenth-century chapel-de-fer, a type of helmet worn with light armor. Richly decorated in the Milanese tradition, its entire surface is partly gilded and chiseled with cartouches enclosing mythological figures between arabesque scrollwork damascened in gold. It had been in the collection of the princes Thurn und Taxis, and it is very closely related to one of our suits of armor for a boy (38.148.I), coming from another old Austrian house.

An unusual acquisition was an ivory chessman, a knight. This is of the greatest interest for the student of arms and armor, because it seems to be the only three-dimensional representation of a man and horse in full armor surviving from the fourteenth century.

The department made substantial loans to the exhibition The Art of the Armorer, held at the Flint Institute of Arts, Flint, Michigan, from December 1967 to April 1968. A catalogue of this exhibition was published. Representative groups of arms and armor have been lent to the Los Angeles County Museum of Natural History and to The West Point Museum.

An article concerning one of last year’s outstanding acquisitions, a fifteenth-century ceremonial arrowhead from Bohemia, has been completed for publication in the first issue of our new scholarly periodical, the Metropolitan Museum Journal. Another publication in preparation is a book on arms and armor for young people, which will be ready, hopefully, in time for Christmas 1969.

Purchases

Chessman (knight), ivory, probably English, about 1370 (Gustavus A. Pfeiffer Fund); chapel-de-fer, steel, chiseled and partly gilded, with gold damascening, Italian (Milan), about 1590 (Rogers Fund).

Helmuth Nickel, Curator

Auditorium Events

"Far and away New York's most beautiful and best maintained small concert hall, and perfect for such an intimate event" was the way in which Leighton Kerner described the Grace Rainey Rogers Auditorium in a review of Janet Baker's recital, one of four programs in the Museum’s first lieder series. The other lieder concerts presented Judith Raskin, Christa Ludwig in a joint recital with her husband, Walter Berry, and Ernst Haefliger, whose program included Schumann's Dichterliebe. A lieder series planned for next season will present the Swiss baritone Bernard Krusen, Hermann Prey, who will perform Schubert's Winterreise, and return appearances by Christa Ludwig and Janet Baker.

The intimate atmosphere of the auditorium similarly suited the program of songs to the lute and guitar presented by Julian Bream and Peter Pears in their first New York appearance together; they divided their performance into two parts, the first of Elizabethan works, and the second of modern compositions, including Benjamin Britten’s Songs from the Chinese.

Chapel-de-fer, Italian (Milan), about 1590. Steel, chiseled and partly gilded, with gold damascening, height 6½ inches. Rogers Fund, 67.194

Chessman (knight). Probably English, about 1370. Ivory, height 2¾ inches. Gustavus A. Pfeiffer Fund, 68.95
The season brought with it a number of surprising departures from the scheduled program, one of which resulted in the New York recital debut of a great young American pianist. In January, Martha Argerich was forced to cancel her American tour, and we were fortunate in having Misha Dichter take her place during a week that also included for him appearances with the New York Philharmonic and an important personal event. The New York Times commented, “Perhaps it was the prospect of impending marriage that brought such spontaneity and natural expressivity to Mr. Dichter’s playing. Then again, he may just be an immensely talented young artist.”

Another cancellation ended differently, without as happy an outcome. The day before Teresa Berganza’s sold-out concert, her manager called to tell us that she would be unable to sing because of illness. Since there was no time to inform ticket holders by mail, the entire auditorium staff began calling them on Thursday, working into the evening hours, and continuing on Friday morning. By six-thirty that night everyone had been called, and at concert time only five people had not heard about the cancellation and came to the Museum’s Eighty-second Street entrance. It is for such emergencies that we request detailed information, including telephone number, for each ticket sale.

Fortunately, cancellations are rare; among the great majority of concerts that took place according to plan, some of the outstanding ones were: the first joint appearance at the Museum of Robert and Gaby Casadesus, who performed Mozart concertos with Frederic Waldman conducting the Musica Aeterna Orchestra (the third member of the family, Jean Casadesus, will appear in the Musica Aeterna series next season); the first series of three capacity concerts by the Guarneri String Quartet, which has performed annually at the Museum since its formation in 1964 at the Marlboro Festival; and Bach’s complete Art of the Fugue performed by the Fine Arts Quartet and the New York Woodwind Quintet.

An unprecedented series of panel discussions on art forgery was presented by members of the staff of the Museum and recognized experts in the field. The first of the series, “The Definition of ‘Forgery,’” was chaired by the Director, Thomas P. F. Hoving; the second, “Stylistic Methods of Detection,” by Theodore Rousseau, Chairman of the Department of European Paintings; the third, “Scientific Methods of Detection,” by Joseph V. Noble, Vice-Director; and the last, “The Legal Aspects of Forgery,” by Dudley T. Easby, Jr., Secretary.

By a happy coincidence, Claude Marks’s course on art in Turkey, based on a tour he led to that country in the summer of 1966, was given during the time the Museum presented the traveling exhibition Art Treasures of Turkey. The course was scheduled on Tuesday evenings when the Museum is open, so the audience could visit the exhibition before or after the lecture. Other highlights of the lecture series were: Margaretta M. Salinger’s course, The Rich Treasures of The Metropolitan Museum of Art; two series of lectures dealing with art patrons from Charlemagne to Mrs. Horace O. Havemeyer, given by Mr. Marks and Miss Salinger; Leo Steinberg’s three lectures, two of which were devoted to Leonardo’s Last Supper; and Thomas M. Folds’s series on architecture in the 1950s and 1960s.

In response to a growing demand from young people, the series Archaeology Around the World was continued, presenting talks by five new speakers. From the series of Art Entertainments for Young People, written and produced by Carella Alden, “Imperial Rome” was selected by Channel 13 for television presentation.

William Kolodney, Consultant
An especially interesting new development is the finishing of sculpture reproductions in our own workroom. The satisfactory duplication of surface finish and patina on certain objects requires a skill and a sensitivity that have not been consistently available from trade sources. The quality of a superb casting can be easily obscured in the last fraction of work by a finisher whose eye and hand lack rapport with the original. Our solution has been to do this work ourselves when possible, and although only in its beginning stages, this approach shows promise. In September 1967 we began work on two thirteenth-century copper-gilt Limoges figures, an Angel of the Annunciation and a Virgin Annunciate. The pieces were the gift of J. P. Morgan in 1917 and were once part of an altar frontal or a large shrine. The work began with making precise molds directly from the originals and then fabricating exact positive impressions in a casting composition. These were then sent to a commercial laboratory where electroform copies were created by copper deposit; because the undercut design of the objects meant that the molds had to be destroyed in order to free the copy, individual impressions in the casting composition were required for each copper facsimile. The copper electroforms were reinforced by the addition of lead and returned to our workroom. Here, the metal was chased, cleaned, and placed in a bath to oxidize the copper to the proper color. After oxidation, the facsimiles were partially surfaced by hand with pure gold to match the original gilding and the eyes were added in enamel. When, after trial and error, the first finished reproduction was submitted to the Medieval Department for criticism, the staff members largely responsible for the production, Susan Marmelstein and Annette Needle, were rewarded by a long moment of thoughtful examination followed by a hard-won curatorial accolade, “Very beautiful.” During the ensuing months more than one hundred copies were made, with orders running ahead of production. The falcon from The Cloisters, a small Greek fifth-century bronze lion, and a limestone head of an Egyptian queen are reproductions that are now being finished wholly or in part in the workroom.

The Museum’s 1968 engagement calendar, *Four Victorian Photographers*, with illustrations selected by John J. McKendry of the Department of Prints, reproduced an interesting cross section of the work of D. O. Hill, Adolphe Braun, Julia Cameron, and Thomas Eakins. A number of these photographs had never been published previously. Although the calendar plates were ostensibly monochrome, a series of pale colors were printed in conjunction with the basic black plate in order to provide greater depth and richness to the images.

Sixty-four Christmas cards were issued, and five different printing media were employed to achieve the exacting results desired. Forty new color gravure postcards were published, including pictures of Byzantine jewelry and enamels, medieval ivory and goldsmiths’ work, Japanese prints, and ancient musical instruments.

A number of full-color collotype prints were published, such as Monet’s Terrace at Sainte-Adresse and a facsimile of the triptych The Adoration of the Shepherds, St. John the Baptist, and St. Francis, by the fifteenth-century Flemish master Gerard David. The Tribute Horse, a very large (29 x 40 inch) collotype of a Sung dynasty painting on silk was reprinted this year. If a reproduction could ever presume to ascendency over the original, this would be our candidate. Surprisingly, at first glance it doesn’t look very much like the painting as we see it now. In the course of making the photographic color separation plates, the very dark brown of the thousand-year-old silk was reduced by filters, and the original brushwork leapt out with such remarkable clarity that the Department of Far Eastern Art asked that this revelation be maintained in the final print. The quality has been improved, if anything, in the reprinting.

Bradford Kelleher, Sales Manager
Conservation

Compared to other museum professions, conservation is a comparative newcomer to the field. But with the youthful energy of a new discipline, it has made immense progress in the last few years in regard to research and application of new materials and methods for the preservation of deteriorating works of art, as well as in increasing our knowledge of ancient technology and materials. As the field is still small and its members are widely separated around the world, it has become customary to hold conferences on an international level for the exchange of information within the profession.

The Associate Conservator in Charge attended two conferences in September 1967. She attended the first, a joint meeting of the Committee of ICOM for Museum Laboratories and the Sub-Committee for the Care of Paintings held in Brussels, as a member of the sub-committee on the technology and treatment of wood. Progress reports of working groups’ activities were presented and were followed by discussions. The topics discussed were the transport and lighting of works of art, training of specialists in conservation, technique and conservation of mural paintings, and conservation of stone, paper, textiles, wood, and metal antiquities.

In the wood section, the results of an international questionnaire on wood conservation problems were given, and a survey of the available literature was presented, which will eventually be expanded into a comprehensive bibliography. The characteristics of waterlogged wood and seven different methods of treating it were discussed. A first report was made on examination and treatment of polychrome wood sculpture, and a special report was devoted to causes of deterioration and treatment for ethnographical wooden objects.

The International Institute for Conservation of Historic and Artistic Works, founded in 1950, held its third international conference in London. The subject of the conference was museum climatology. A day was devoted to each of the following topics as they affected works of art: air pollution, humidity control, lighting, climate, and museum design.

The Conservation Department participated with other departments in the New York State Council on the Arts program for training museum personnel from a number of New York State museums. We held sessions for five separate groups during the season. Philip Vance came to us for a year on graduation from the New York University Institute of Fine Arts Conservation Center. He gained experience working in each section of the department and has now left to become Assistant Paintings Conservator at the Boston Museum of Fine Arts.

In February, the Metropolitan Museum participated with The Cleveland Museum of Art and the Freer Gallery of Art in a discussion of the techniques of manufacture used by the Sasanian silversmiths, as demonstrated by examination of the works of art. The Associate Conservator in Charge presented a technical examination of three objects from our rich Sasanian collection; two from the Cleveland collection and two from the Freer collection were similarly discussed. An attempt was made by the thirty delegates to evaluate various means of examination by what had been revealed about the five objects.

Many works of art in the Museum collections have been examined and restored. The Repair Shop has spent much time fashioning special mounts and assisting in the installation of our exhibitions. The department’s biggest job was the reconditioning of the newly acquired marble-topped pier table by Charles-Honoré Lannuier. It involved making new parts, reassembly, and refinishing by the French polish method. Modern gilding and paint were removed to uncover the fine original paint and water gilding. This was particularly successful on the very fine dolphin supports; in other areas where there was only a scant indication of original gilding, such as on some of the smaller architectural elements, the areas were completely regilded. The brass key motif and the gilded rosettes were newly made (the evidence of the latter’s existence was found in the irregular circles of darkened varnish on the apron). The work was accomplished by eight men in 758 hours.

Kate C. Lefferts, Associate Conservator in Charge
Contemporary Arts

As the newest curatorial department, Contemporary Arts moved slowly but surely to establish its presence in the Museum. Working with the paintings department, we selected seventeen works from The Solomon R. Guggenheim Museum and installed them in the European Paintings galleries. The selection reflected the strengths of the Guggenheim's great collection of nonobjective painting and sculpture: three Légers, three Kandinskys, two each by Braque, Delaunay, Klee, and Mondrian, and a Picasso, an Arp, and a Giacometti. The monumental Grand Parade by Léger dominated the show.

A controversial exhibit was James Rosenquist's F-II—an enormous pop work, lent by Mr. and Mrs. Robert C. Scull, and exhibited with a work each by Poussin, David, and Leutze under the title History Painting: Various Aspects. A succinct description of the four works and their various solutions to history painting, whether ancient or contemporary, was available in the gallery. As we continue to mount contemporary shows, there is bound to be controversy; the Museum's role in this field is still so new as to be irritating to those who see the Metropolitan simply as the repository of art of the past.

In mid-May, a pair of galleries were devoted to canvases by the American abstract painters, Kenneth Noland and the late Morris Louis, and a large piece in welded iron by the contemporary English sculptor Anthony Caro.

Major accessions this year include Morris Louis's Alpha-Pi, from his important “unfurled” series of 1961. This takes us one step toward better coverage of postwar abstraction, the major American contribution to the arts in this period. From an earlier era, and unsurpassed as examples of the pioneering abstraction in American decorative arts, are Frank Lloyd Wright's three windows from the Coonley Playhouse, Riverside, Illinois, of 1912, purchased with the gifts from the Edgar J. Kaufmann Charitable Foundation and Edward C. Moore, Jr. In addition, two handsome chairs designed by Wright for his Imperial Hotel in Tokyo between 1917 and 1922 have been given by Roger G. Gerry, and an important example of metal furniture of the early thirties, a polished steel side chair, was given by Vincent Fourcade. Another key purchase was the sculpture Forms in Space, done by John Storrs in 1927, which reflects the styles of architecture and design in the twenties and thirties, a period now coming into sharper focus. Stylistically related to this purchase is a gift of furniture designed in the 1930s by a Frenchman working in America, Jules Bouy, the gift of Juliette B. Castle and Mrs. Paul Dahl.
strome (Lucile Lawrence). Selections from this gift will be placed on exhibition during the coming year.

A major bequest was the works that had been on loan for many years from Adelaide Milton de Groot: artists such as Pascin, Feininger, John Kane, Eilshemius, Lachaise, Flannagan, and Davies were included. An important example of Tchelitchew’s early portrait, Allen Tanner, was also received, as an anonymous gift. Interesting gifts of works by artists both unrepresented and underrepresented were made by Mr. and Mrs. Arthur Wiesenberger and Dr. and Mrs. Joseph I. Singer. Gifts such as these move us closer to the dream of this young department: days filled with offers of gifts and funds to make clear the Metropolitan Museum’s commitment to the art of our time.

Window from Coonley Playhouse, designed by Frank Lloyd Wright (1867-1959), American, 1911. Stained glass, height 86½ inches. Edgar J. Kaufmann Charitable Foundation and Edward C. Moore, Jr., Gift, 67.231.2

Desk, designed by Jules Bouy (born 1872). About 1930. Tulipwood with ebonized bandings, height 35 inches. Gift of Mrs. C. A. Castle and Mrs. Paul Dahlstrom, 68.700.1

GIFTS ACCEPTED

Amanda K. Berls (one-half undivided interest): Andrew Wyeth, American, Grape Wine, tempera on gesso panel, 1966.

Mrs. C. A. Castle and Mrs. Paul Dahlstrom: 22 pieces of furniture and accessory material, art moderne style, designed by Jules Bouy, American (New York), about 1930: Bench, ebonized, with cushion; 2 chairs, birch with brown enamel and brown velvet upholstery; desk, tulipwood with ebonized bandings; jardinière, satinwood and ebonized finish; mantelpiece and bench, both patinated steel with black glass on bench; settee, Dubonnet velvet; stand, ebonized; vanity and bench, silver leaf on maple; andirons, polished steel; 2 standing lamps, patinated steel; piano lamp, copper, brass, steel, and frosted glass; flowers, pastel on paper; 2 rugs, orange, gold, and green cotton chenille, and gray and taupe with Dubonnet border, wool; 3 wall hangings, colored wool; wastebasket, patinated steel and orange enamel.

Adelaide Milton de Groot (1876-1967) (bequest): 35 works by American artists: Arthur B. Davies, Visions of the Sea, and Symbolic Figure, both oil on canvas, and Girl, pastel on brown paper, all first quarter of the xx century; Adelaide Milton de Groot, Bain de Soleil, and St. Paul’s Church, about 1931; all oil on canvas, first half of the xx century; Louis Eilshemius, 12 oils and pastel, all 1898-1917; Lyonel Feininger, Curtayrd III, oil on canvas, 1949; John Flannagan, Wild Cat, stone, about 1930; William Glackens, Crowd at the Seashore, oil on canvas, about 1910; Elizabeth Hawley, Head of a Girl, pencil on paper, mid-xx century; Robert Henri, John, oil on canvas, about 1910; John Kane, From My Studio Window, 1932, Cathedral of Learning: Pittsburgh, 1930, The Monongahela Valley, 1931, Old Elm, about 1931, and St. Paul’s Church, about 1931, all oil on canvas; Lawrence Lebluska, Steers at Play, oil on canvas, 1937, and Arab Tents, oil on wood, about 1935; Jules Pascin, Semi-Nude, oil on canvas, about 1925; John Sloan, The Green Dress, oil on board, 1946; Raphael Soyer, Nocturne, and Two Girls, both oil on canvas, about 1940; Gaston Lachaise, Knees, bronze, 1946.

Vincent Founrcafe: Side chair, polished steel, about 1930, American.


Allys Lachaise (bequest): 8 works by Gaston LaChaise, American: Plate with Profile Head, plaster, 1902; 4 plaster sketches, 1910-1915; 3 drawings, pencil on paper, about 1925-1935.


Society of Medalists: Herring Coe, American, 2 identical medals: Beyond the Sky and Beneath the Sea are Known but to God, and Fantasy, both bronze, 1967; Donald Richard Miller, American, 2 identical medals: In Wildness is the Preservation of the World, Thoreau, both bronze, 1967.

Vogue Magazine: 22 textiles: 4 embroidered, 4 knitted, 5 printed, 4 woven, 2 machine lace, and 3 miscellaneous.

Mr. and Mrs. Arthur Wiesenber: Max Ernst, German, The Smoker, oil on canvas, about 1945; Lyonel Feininger, American, Houses at Night, oil on canvas, 1951; Adolph Gottlieb, American, Signs for Magic, gouache, 1946; Jean-Paul Riopelle, French-Canadian, Abstraction, gouache on academy board, xx century.

Anonymous: Pavel Tchelitchew, American, Allen Tanner, oil on canvas, 1925.

PURCHASES

John Storrs, American, Forms in Space #1, metals in combination, 1927 (Francis Lathrop Fund); Ad Reinhardt, American, Red Painting, oil on canvas, 1952; Morris Louis, American, Alpha-Pi, acrylic on canvas, 1961 (both Arthur H. Hearn Fund); Robert VICKERY, American, Corner Bedroom, tempera on canvas, 1966 (Mr. and Mrs. Richard Shields Gift); 3 windows, stained glass, 1911, designed by Frank Lloyd Wright, American (Chicago) (Edgar J. Kaufmann Charitable Foundation and Edward C. Moore, Jr., Gift).

LOANS ACCEPTED

(exclusive of Special Exhibitions)


Mr. and Mrs. Burton Tremaine: Mark Rothko, American, Maroon on Blue, oil on canvas, 1957-1960.

Mr. and Mrs. Arthur Wiesenberger: Yves Klein, French, Le Monochrome, mixed media on canvas, 1960.

HENRY GELDZHALER, CURATOR
The Costume Institute

A year ago, when the Costume Institute reported the move to temporary quarters in the Museum due to the reconstruction of the Institute, its main concern was how it would be able to function, tucked away in these cramped quarters, hampered by a lack of working space, especially in the live storage and study areas. Happily, through the ingenuity and perseverance of our staff, several hundred articles of costume were made available for examination, in addition to a multitude of items that were consulted in our costume reference library. We also assisted an increasing number of museums requesting advice on varied subjects.

But the most important event of the year was the exhibition The Art of Fashion, held in the Special Exhibition Galleries. This exhibit was made possible through a grant from the National Foundation on the Arts and the Humanities and with matching funds generously contributed by the Council of Fashion Designers of America. The first exhibit of this scope, it dramatically portrayed the high level of aesthetic achievement attained by costume. The 185 women's costumes, ranging in date from 1735 through 1967, afforded a glimpse into the past and also presented an array of fashions of the twentieth century, revealing the ascendancy of American fashion design.

While The Art of Fashion provoked lively controversy, it also realized its goal. This is reflected in the comments it generated in the press and from some of the 180,000 viewers who saw the exhibit during the ten-week period the costumes were on display. As John Canaday, art critic of The New York Times, put it: "The rest of us, who could not be specific about the difference between a Schiaparelli and a Norell, are enlightened to discover that the embroidery or beading on a dress can sometimes offer an aesthetic experience as satisfying as the kind we are accustomed to find in manuscript illumination, and that a dress, when the design is good enough, can stand independently as a work of art.”

It is also gratifying to report that many welcome gifts have been received for the department. The earliest is a man's Italian silk damask cape, from the late sixteenth or early seventeenth century, given by Mrs. Sheldon Whitehouse. A group of family heirlooms presented by Mrs. Peter McBean and Mrs. E. M. Smith includes a charming dress of blonde lace over ivory satin in the style of 1834, worn by Eliza Mier Lorillard at her wedding in 1839. In striking contrast is a complete bridal costume from Serbia of rich red and purple velvet encrusted with gold and silver braid and galloon, the gift of Robert Grinnell.

A well-documented group of costumes representing three generations in the family of Mrs. Andrew Carnegie (née Louise Whitfield) was presented by her granddaughter Mrs. James G. Flockhart. Of special interest are dresses from Mrs. Carnegie’s wardrobe: her tailored wedding ensemble of gray worsted trimmed with braid, worn for the evening ceremony on April 22, 1887—and for going away immediately afterward to England, on the steamer Fulda; another is a reception dress from her trousseau, of rust-colored Ottoman rep and russet-brown velvet, made by White Howard & Co. of New York; there is a charming “kilt,” consisting of a pleated bustle skirt of the Carnegie family tartan with a navy wool jacket, made in 1888 during her first summer at Cluny Castle, in the Scottish highlands; more luxurious are two superb French ball gowns made by Worth, about 1893. Other costumes in the group, some worn by her mother, Fannie Davis Whitfield, include two elaborate dresses made by A. Corbay of Paris in about 1873, and a handmade dress of net and lace worn by Mrs. Carnegie’s daughter Margaret, when she graduated from Miss Spence’s School in 1916.

Through the generosity of Mrs. Werner Abegg, Mrs. Vincent Astor, Mrs. Walter C. Baker, Mrs. James W. Fosburgh, Mrs. Charles B. Wrightsman, and other donors, our contemporary collection of European and American fashions has been greatly enriched; among these gifts are thirty-four costumes shown in The Art of Fashion, representing the majority of the foremost American designers.

Gifts to the costume library include books, folios, and periodicals given by Eva Rosenkrans and Sally Victor; eleven volumes of Japanese dance costume presented by Babs Rawlings, and two fabric and leather swatch books for 1967 edited and contributed by Estelle Hamburger.

Space does not permit individual listing of...
Two dresses worn by Mrs. Andrew Carnegie. Left, ball gown of ivory satin decorated with silver sequins and pale blue cornflowers, and trimmed with blue chiffon. By Worth, French (Paris), about 1893. Right, wedding ensemble of gray worsted trimmed with matching braid appliqué. American, 1887. Gift of Mrs. James G. Flockhart, CI 68.53.10ab and CI 68.53.5bc

All gifts; a complete list of our donors will be found on page 133.

Two examples of fast-disappearing regional costumes were acquired through the Irene Lewisohn Bequest Fund: one is a French woman's headdress of black lace characteristic of those worn in Bresse, Burgundy; the other a Sardinian woman's costume from Desulo, of bright red wool with yellow silk embroidery and blue silk appliqué bands. Purchases for the library include ninety-seven books and fourteen foreign periodicals.

In closing, it is fitting that we again thank Melvin E. Dawley, Mildred Custin, Adam L. Gimbel, Andrew Goodman, and all our many other friends who participated in the twentieth annual Party of the Year, which this year gained the sum of $77,924 for the benefit of the Costume Institute. Highlighting the festivities was a colorful pageant titled "The Roaring Twenties," focusing on notable personalities of the era, with Gloria Swanson as guest of honor.

In our next report we hope we will be able to announce the date of the opening of the new Costume Institute, the fulfillment of a dream that has long been incubating.

Polaire Weissman, Executive Director
Eighty-six European drawings, ranging in time from the fifteenth into the twentieth centuries, entered our collection last year. Fifty of these came by gift or bequest. Adelaïde Milton de Groot left us an imaginatively selected group of drawings of the School of Paris. Chronologically this group begins with a Delacroix pastel of flowers, and includes an exotic gouache by Gustave Moreau, two fine conté crayon studies by Seurat, and a splendid colored chalk drawing of a Tahitian girl by Gauguin. J. Gordon Douglas III presented us with a luminous Nolde watercolor, and Mr. and Mrs. Arthur Wiesenberger gave us characteristic drawings by Hans Arp, Jean Dubuffet, and Max Ernst. Far and away the most important single gift was made anonymously in memory of Avrom Barnett; this is a magnificent large-scale Picasso watercolor study of a standing female nude, datable to the winter of 1908.

We bought quite a number of drawings representing all the principal European schools. One of our happiest purchases, made possible in part by a gift from Walter C. Baker, was the large, dramatically lit study by Taddeo Zuccaro for his fresco in S. Marcello al Corso in Rome, representing St. Paul Bringing Eutychus to Life. North Italian draughtsmanship of the late sixteenth century is splendidly accounted for by a study of San Carlo Borromeo Blessing by Giovanni Battista Crespi, more commonly called Il Cerano. Our most significant purchases for the Italian eighteenth century were an allegorical design by Sebastiano Ricci, and a landscape prospect by Sebastiano’s nephew, Marco Ricci. A pastel head of a man by François Le Moyne and a watercolor landscape by Théodore Rousseau should be singled out among the French drawings. Our representation of the Flemish school was much strengthened by a free copy after Raphael by Rubens, and of a vigorous small watercolor design for a Presentation of the Infant Jesus by Jacob Jordaens. The latter was purchased thanks to a gift from the Florence and Carl Selden Foundation. A particularly beautiful landscape by John Robert Cozens, a view
agingly that a similar exhibition is planned for January 1969. In the meantime, work continues on the preparation of the third in a series of exhibitions jointly organized by the Metropolitan Museum and the Pierpont Morgan Library; the third show, devoted to Italian drawings of the eighteenth century in New York collections, public and private, will be held at the Metropolitan Museum.

**Gifts Received**

*J. Gordon Douglas III*: Emil Nolde, German, Couple, watercolor, xx century.

*Adelaide Milton de Groot (1876-1967) (bequest)*: British: Henry Moore, Two Seated Women, charcoal, xx century. Dutch: Pieter de Groot, Italian Landscape, gouache, xviii century; Johan Barthold Jongkind, Windmill at Auvers, and Landscape, both watercolor, xix century; Maurice de Vlaminck, The Grade Crossing, gouache, xx century. French: Jules Chéret, Fantasia, pastel; Henri-Edmond Cross, Landscape, watercolor; Eugène Delacroix, Study for a Basket of Flowers, pastel; Paul Gauguin, Tahitian Girl, pastel; Gustave Moreau, The Sphinx, oil on paper; Auguste Rodin, Nude Woman, watercolor; Georges Seurat, Peasants, and Monkey, both conté crayon; Paul Signac, Concarneau, watercolor, all xix century; Charles Berton-Mahn, Seascape, black chalk; Charles Despiau, Nude, red chalk; Raoul Dufy, Vallauris, watercolor; Tsugouhara Foujita, Cat, pen and wash, Kneeling Nude, Girl, and Two Women, all black pencil, and Two Girls, charcoal; André Foy, Rocky Coast, watercolor; Edouard-Joseph Goerg, The Cadet, and Woman and Four Men, both pen and wash; Marcel Gromaire, Landscape, pen and wash, and Nude Woman, pen; Roger de La Fresnaye, two landscapes, both watercolor; Pierre Laprade, Château de la Duchesse d'Uzès, Study of a Cathedral, and Woman Painting a Vase, all watercolor; Marie Laurencin, Girl in a Boat, watercolor; Marcel Lenoir, Head of a Girl, charcoal; Jean Lurçat, Vision d'Espagne, gouache; Georges Rouault, Head, gouache; André Dunoyer de Segonzac, Study for L'Education Sentimentale, gray wash; Jacques Thévenet, Scene in a Park, and Château, both gray wash; Henri Vergé-Sarrat, Landscape, and Village Road, both watercolor; Jean-Edouard Vuillard, Le Parc—Effet de Pluie, pastel; Alex Yves, Nude, pen; Eugène Zak, Figure of a Woman, pencil, all xx century. Spanish: Ismael González de Serna, Two Figures beside a Table, gouache, xx century.

*Mr. and Mrs. Arthur Wiesenberger*: Hans Arp, Abstraction, black pencil, and Jean Dubuffet, Landscape, pen, both French; Max Ernst, German, La Vénus des Esquimaux, watercolor, all xx century.


xvi Century

Dutch: Friedrich Sustris, The Drunkeness of Noah, pen (Rogers Fund).

Italian: Palma Giovane, The Last Supper, pen; Giovanni Battista Trotti, called Malosso, The Circumcision, pen and wash; Giorgio Vasari, pair of emblematic designs, pen; Giovanni de' Vecchi, Standing Figure of St. Peter, pen (all Rogers Fund); Taddeo Zuccaro, St. Paul Restoring Eutychus to Life, pen and wash (Walter C. Baker Gift and Rogers Fund).

xvii Century

British: Sir Peter Lely, Studies of Hands, red and black chalk (Rogers Fund).

Dutch: Jan de Bisschop, Two Gentlemen, after a Raphael school picture, brown wash; Jacob Pynas, attributed to, The Calling of St. Peter, pen (both Rogers Fund).

Flemish: Jacob Jordaens, Presentation of the Infant Jesus in the Temple, watercolor (Florence and Carl Selden Foundation Gift); Peter Paul Rubens, Three Standing Warriors, after Raphael, red and black chalk and brown wash (Rogers Fund).

French: Bernard Picart, 5 drawings after antique gems, red chalk; François Verdier, The Harpies at the Feast of King Phineus, black chalk (both Rogers Fund).

Italian: Marcantonio Bassetti, Diana and Her Nymphs Bathing, pen and wash; Giulio Carpioni, Studies of Nude Female Figures, red chalk; Giovanni Battista Crespi, called Il Cerano, San Carlo Borromeo Blessing, tempera on paper; Gregorio de' Ferrari, Design for a Pediment, and Heraclius Carrying the Cross into Jerusalem, both pen and wash; Ciro Ferri, The Last Supper, brown wash and white; Luca Giordano, Moses Striking the Rock, pen over black chalk; Carlo Maratti, Allegory of the Old and New Dispensations, pen and red and black chalk; Alessandro Tiarini, Travelers on a Road, pen; Ottavio Vannini, Study of a Male Nude, red chalk (all Rogers Fund).

xviii Century

British: John Robert Cozens, View of the Villa Lante on the Janiculum in Rome, watercolor (Rogers Fund).

Dutch: Jacob Cats, Winter Landscape, pen and wash (Rogers Fund).

French: Joseph Bernard, called Bernard de Paris, Portrait of Madame Dugazon as Nina, pen; Jean-Charles Delafosse, Design for a Fireplace, pen and wash; François Le Moyne, Head of a Bearded Man, pastel; Louis-Rolland Trinquesse, Portrait of a Man, red chalk; Joseph-Marie Vien, Kneeling Figure of an Ecclesiastic, red and white chalk (all Rogers Fund).

Italian: Donato Creti, The Assumption of the Virgin, pen; Nicola Marcola, The Head of Pompey Presented to Caesar, red and white chalk; Marco Ricci, Extensive River Landscape, gouache on goatskin; Sebastiano Ricci, Young Man between Time and Death Evoking Hope, pen and wash (all Rogers Fund).

xix Century

French: Paul Huet, Landscape at Oisans, Isère, watercolor; Théodore Rousseau, Landscape, Les Blés, watercolor (both Rogers Fund).

Jacob Bean, Curator

Education

In the past year a division of the department has been established that is specifically charged with relating the Museum to the education of high school students. Class visits by students of this age present severe logistical problems to the teacher, and as a result, much of our effort has been directed to reaching the students in the classroom as well as to attracting them to the Museum during their free time. Grants from the New York State Council on the Arts, the Geigy Chemical Corporation, and Arthur K. Watson have allowed the Museum to experiment with a number of different programs, while the Board of Education of New York City has also contributed by assigning a teacher to work with us.

Gaining a foothold in the classroom has meant the preparation of educational materials—filmstrips, publications, and traveling exhibitions—that can be used effectively by teachers, who in turn, need guidance through teachers' manuals. A shocking statistic about art education in this country is that only one out of ten students actually takes art at any point during his high school career. No wonder that relatively few follow through with art courses in college, and in later life find themselves uninformed. Our materials are intended to be useful teaching instruments in areas of the curriculum in which every student participates—in the humanities and American history. Early evaluations of the program indicate that both students and teachers welcome the introduction of art as an aspect of history.

The traveling exhibitions have been especially dramatic evidence of the Museum's willingness to reach the students where they are. A special format was developed, which consists of a folding screen made of aluminum panels with self-contained legs. The result is sixty running feet of relatively undamageable exhibition space that can fit into a suitcase. For one exhibition, six New York artists contributed serigraphs that were screened directly onto the aluminum surface, allowing us to circulate original art in a format designed for school use. A sound filmstrip was created for this exhibition from color slides of the artists at work and taped interviews.

An experimental film was created by Elizabeth Frere and Robin Jones to whet the students' visual appetite preparatory to their
visit to the Museum. Color photographs of people and objects with a musical background engage the high school students' anticipation for the experience of seeing the real object. In almost subliminal fashion, without narration, ways of looking at art objects are suggested.

The film medium is particularly important to high school students as a means of creative expression; therefore, the Museum engaged Rodger Larson to conduct a series of programs on teenagers as filmmakers on Saturday afternoons. About five hundred teenagers came to these sessions to learn from their peers and gain assistance in producing their own films. At the end of this series a festival of recent films by students was held, and the makers of the best ones were invited to submit scripts for a film about the Museum. We selected the best script and commissioned the film to be made during the summer.

Thomas M. Folds, Dean of Education, with the assistance of Linda J. Lovell, conducted an intensive college-level course in art history for high school students during the summer. Very few high schools feel able to offer instruction in this area, so the Museum was filling a major gap in formal secondary school education. Mr. Folds was also President of the ICOM Museum Education Conference, held in Leningrad and Moscow in May. He presided over the closing session and delivered a paper entitled “The Role of Museums in the Lives of Adults and Children.”

The special concentration on high school students has, perhaps, overshadowed activity for older students and the adult public, although in these areas the Museum’s efforts have also increased. The general public comes to the Museum for both education and enjoyment. Through lecture courses, small seminars, and gallery tours, adults find the opportunity to increase their knowledge of art history and of the Museum’s collections. The identification of European porcelain marks was studied intensively in a seminar for ten persons conducted by Carl Christian Dauterman, Associate Curator of Western European Arts. Graduate students from New York University participated in a course in museum training, and professionals from smaller museums throughout New York State came to the Museum for one or two weeks of training. A surprising statistic is that adult attendance at our formal educational activities is greater than the attendance of children at all programs, including visits by school groups.

The Museum’s professional lecturers do only a small portion of the teaching that goes on within the building; many more groups come with their own instructor. To help those who do not participate in the Museum’s own programs, a teachers’ consulting service was established this year whereby, any weekday afternoon, a teacher could talk to a professional lecturer for advice and assistance in preparation for bringing a group to visit the Museum. Helping individual teachers means reaching the thirty or so students in each class. For the same reasons, several teacher training courses are offered during the year. The Board of Education grants credit for these, and the Museum and the City gain a cadre of informed and prepared teachers.

The Visitors’ Center, a desk in the Great Hall at which information and guidance are provided for the Museum’s visitors, was continued this year by a volunteer organization under the joint chairmanship of Mrs. Daniel P. Davison and Mrs. John A. Millington. During the summer this service is run by college men and women who are participating in the Summer Program in Museum Training for College Students. Approximately one thousand people a day avail themselves of the Visitors’ Center’s services, and we are convinced that the personal orientation they receive assists them in spending their time in the Museum to their best advantage. The Visitors’ Center also feeds back information on the needs of the visitors; as a direct result, the Museum made floorplans available in Japanese, German, Italian, French, and Spanish.

Harry S. Parker III, Chairman
To make up for the greatly restricted amount of space available for the display and storage of our Egyptian collections during the reconstruction of the north wing, the Auditorium Lounge has been utilized for the exhibition of reliefs and statuary of various periods, and the cases along the east wall of the Gold Room have been supplemented to accommodate our most outstanding examples of minor art. Predynastic and archaic material has similarly been fitted into the Old Kingdom gallery adjacent to the lounge. All of this work has been undertaken by Nora Scott, Associate Curator. In some cases, rooms and vitrines have had to be temporarily evacuated because of nearby demolition, but at all times we have endeavored to keep as much on view as possible.

Another constant preoccupation of our department was the shipment of the temple of Dendur, which required the Curator to make three trips to Egypt, in October, March, and June. Despite the adverse political circumstances of last summer, and thanks to the undeviating cooperation of the U.A.R. government, an ideal schedule of packing and Nile transport was worked out with Joint Venture Abu Simbel. The packing of the 660 stones was completed on Elephantine Island by May 19, customs formalities were arranged within the next week, and the sealed crates made their fortnight's journey down the river on four barges, to be transshipped aboard the SS. Concordia Star on July 21.

Like most of the other curatorial departments, we have begun negotiations for a major loan from the Cairo Museum for the Museum's comprehensive Centennial exhibition in the winter of 1970-1971. In this endeavor we have been assisted by Dr. and Mrs. Edmundo Lassalle, who have also most generously underwritten all of our current purchases for which curatorial funds were not immediately available.

The two most important of these purchases contribute to our already excellent collection of Egyptian musical instruments and our outstanding collection of Egyptian furniture. The musical instrument is a well-preserved and workable sistrum of the Late Period that is inscribed for a temple chantress, and bears incised representations of the Meret-goddesses...
Chair, and detail of the incised decoration on the back. New
Kingdom, XVIII Dynasty. Wood, with ivory inlay,
height 33 3/6 inches. Edmundo and Patricia Lassalle Gift, 68.58

of Upper and Lower Egypt, patron divinities of singers. The piece of furniture is an
Eighteenth Dynasty wooden chair, the back
of which is handsomely inlaid with ivory—
all completely preserved—and further em-
bellished by a representation of the owner
seated on a chair of identical pattern. This
is the earliest surviving example of such a
representation on any Egyptian chair, and
the only nonroyal example of any date. This
feature, as well as its ivory inlay, sloping back,
and high seat, distinguishes it from the two
well-preserved chairs of the Eighteenth Dy-
nasty that came to us from our excavations at
Thebes some years ago. Since our knowledge
of ancient cabinetwork is almost entirely de-
pendent on Egypt, as far as actual examples
are concerned, and since these examples—in-
cluding our own—frequently display superb
craftsmanship and design, we feel particularly
pleased that this aspect of our collection is
now so complete; we hope to do it justice in
laying out our future installations when the
reconstruction of the north wing has been
completed.

As in previous years, we have had the good
fortune to complete specific items in the Egyp-
tian collection. The winsome little astragalus
representing a monkey, from the Gallatin col-
lection (66.99.75), has been rejoined by a com-
panion that was evidently associated with it
in antiquity. Contrary to previous opinion,
both are made of ivory. And our largest frag-
ment of relief from the tomb of Queen Neferu
(26.3.353) has been greatly enhanced by a
well-preserved piece representing one of the
Queen’s female retinue. It was purchased by means of a gift from one of our Trustees, Francis Day Rogers, through the Day Gamble Foundation.

In 1947 we had acquired a group of documents of interest to the Mormon Church and long desired to put them into the hands of the Church. This was accomplished at a very pleasant ceremony that took place in the Egyptian Department in November.

Although the Egyptian Department has not yet contemplated the resumption of excavations in Egypt, the Museum has made a substantial financial contribution to the current season of London’s Egypt Exploration Society at Buto, in the Western Delta.

The latest publication of the Museum’s monograph series, Paper 13: Ancient Egyptian Representations of Turtles, was written by the Curator.

**Gift Received**

Fanaollah Sobhani: Sarcophagus of Har-si-Ese, displaying divinities of the Netherworld in relief, limestone, Late Period.

**Purchases**

Predynastic Period: Palette with incised figures of giraffes, ibex, and antelope, schist (Rogers Fund).

Archaic Period: Plate with inscription, schist (Edmundo and Patricia Lassalle Gift).

Old Kingdom: False door niche of Mery-Khufui and his wife, v Dynasty (Edmundo and Patricia Lassalle Gift).

Middle Kingdom: Relief fragment from the tomb of Queen Neferu, limestone, xi Dynasty (Day Gamble Foundation Gift); upper half of a statuette of woman, schist, from Mishrif, Syria, xiv Dynasty; statuette of a king, bronze, from Byblos, Lebanon, probably xii Dynasty (both Rogers Fund); stela of Isi and his family, limestone, late xii or xiii Dynasty (Edmundo and Patricia Lassalle Gift).

New Kingdom: Chair of the scribe Renysonbe, wood, with ivory inlay, xviii Dynasty; relief showing slumbering man, sandstone, xvin Dynasty (Amarna Period) (both Edmundo and Patricia Lassalle Gift); 2 inlays representing the cartouches of Sethos II, polychrome faience, xix Dynasty (Dulaney Logan Gift).

Late Period: Sistrum of the chantress Ta-penu, bronze; stela of the priestess Wedja-shut, limestone, Ptolemaic Period (both Edmundo and Patricia Lassalle Gift); figurine of a monkey, ivory, 2 pendants, gold, Greco-Roman Period (all Ludlow Bull Fund); figurine of an animal-headed divinity holding a spear and falcon, gold, Roman Period (Rogers Fund).

**European Paintings**

The Museum’s collection of paintings by the impressionist masters, acknowledged to be one of the earliest and most distinguished representations of their style, has been enhanced by the addition of a superb, unique work by Claude Monet, the Terrace at Sainte-Adresse. Painted in 1866 or 1867 at Sainte-Adresse near Le Havre, where the river Seine opens into the Channel, it combines an invigorating seascape with a view of a sunny flowering garden, enjoyed by a group of credible figures, said to be members of the artist’s family. Though visibly dependent on the great landscapes of the past, especially those of the Dutch seventeenth century, this picture has qualities of immediacy and accuracy in its interpretation of the conditions of light and atmosphere that make it a new concept of landscape, preparing the way for full impressionism and the developments that followed. Although Monet was no more than twenty-seven when he painted it, he expressed fully in this radiant, bold, direct creation all of his daring originality and his characteristically penetrating visual perception. This picture, of paramount importance in the history of painting was acquired for the Museum with the generous help of Charles B. Curtis, Isaac D. Fletcher, Maria DeWitt Jesup, Francis L. Leland, Henry G. Marquand, Gustavus A. Pfeiffer, George D. Pratt, Alfred N. Punnett, Jacob S. Rogers, and Catharine Lorillard Wolfe, as well as other friends of the Museum, 67.241

**Terrace at Sainte-Adresse, by Claude Monet (1840-1926), French. 1866 or 1867. Oil on canvas, 38\(\frac{1}{2}\) x 51\(\frac{1}{2}\) inches. Purchased principally from special contributions, supplemented by purchase funds given or bequeathed by Charles B. Curtis, Isaac D. Fletcher, Maria DeWitt Jesup, Francis L. Leland, Henry G. Marquand, Gustavus A. Pfeiffer, George D. Pratt, Alfred N. Punnett, Jacob S. Rogers, and Catharine Lorillard Wolfe, as well as other friends of the Museum, 67.241**
The Terrace at Vernon, by Pierre Bonnard (1867–1947), French. 1930/38. Oil on canvas, 57 1/4 x 76 3/8 inches. Gift of Mrs. Frank Jay Gould (undivided one-sixth interest), 68.1

of a small group of friends of the Metropolitan. A second important addition to our collection, the large Terrace at Vernon by Pierre Bonnard, dating from the 1930s, comes to us through the generosity of Mrs. Frank Jay Gould, who has made a gift to the Museum of a partial interest in this fine painting. It is one of Bonnard’s most impressive and original works. It shows his extraordinarily personal vision, his magical power to evoke pictorial poetry, and especially his intense and sensuous color. It is this master who more than any of the other painters of our time exploited to the fullest the rich possibilities of the oil medium. This painting is not only beautiful but takes a place of the greatest significance among our other twentieth-century works.

In June of 1967 the Department of European Paintings lost a devoted friend. Adelaide Milton de Groot died in her ninety-first year, leaving the Museum her entire collection of paintings. Our public knows many of these pictures well, since she had most generously placed her collection on loan here during her lifetime. Trained as an artist herself, Miss de Groot took an interest in painting of all periods, as the examples from her collection in our galleries show, for they range from important panels by the seventeenth-century Flemings Rubens and Jordaens, to the opulent Still Life of Flowers in a Park by Delacroix and the moving early self-portrait of Vincent van Gogh.

The 1967 summer loan exhibition, Paintings from Private Collections, was held as usual in the Harry Payne Bingham Special Exhibition Galleries. It once more included an assortment of French impressionist paintings, but there were also a larger number than in previous years of more modern European and American pictures. A notable proportion of the works in the exhibition were being seen in this country for the first time. Taking its character each year from the great variety of New York collections, this loan show has come to be one of the most popular events of the city’s summer season. No other American city could produce so steadily such ever-changing exhibitions entirely from its resident collectors, and nowhere else is the public afforded a comparable opportunity to see at one time so many privately owned works of art of such diversity and high quality. This is why the summer loan exhibition continues to be unique.
It seems astonishing that among the countless exhibitions of modern French painting there had never been one that surveyed the greatest art movement of our century as a whole. It is just that which the exhibition Painting in France, 1900-1967 attempted to do. Presented under the patronage of André Malraux, French Minister of State for Cultural Affairs, it included 152 paintings by more than one hundred artists, selected by the Minister and his staff. Among the loans were great treasures from the Musée d’Art Moderne in Paris, including among others Picasso’s delightful painted curtain for Cocteau’s historic ballet Parade, Matisse’s symbolic and decorative Le Luxe, and Picabia’s puzzling picture called Udnie, one of the very first examples of truly abstract painting.

In continuation of its policy to cooperate increasingly with the other museums of the city, the Metropolitan borrowed from the Museum of Modern Art a key picture by the contemporary Spaniard Joán Miró, called Mural Painting.

We also installed a gallery with works lent by the Guggenheim Museum. This special exhibition, Masterpieces from The Solomon R. Guggenheim Museum, consisted of fifteen paintings and two pieces of sculpture of prime importance in the development of twentieth-century art. These works by Delaunay, Braque, Picasso, Léger, Kandinsky, Arp, and others made a splendid, if temporary, complement to our own collection of modern French paintings.

The very unusual and sensitive portrait of a monk by Lorenzo Lotto that the Museum acquired recently was made the center of a small interpretive exhibition. The poetic, subtly emotional character of this portrait of Brother Gregorio Belo di Vicenza was emphasized by showing it with a diverse group of portraits from the Museum’s collections, which also express the subject’s inner life and seek to establish a human relationship between the sitter and the world on which he directs his serious gaze. These other likenesses included two Egyptian portraits from the Fayum, El Greco’s portrait of a man, once thought to be a self-portrait, a portrait of a man by Rembrandt, and Rouault’s penetrating portrait of his friend Henri Lebasque.

To demonstrate our urgent need for more gallery space and at the same time to bring to the public fine paintings that are often not on exhibition, we have begun to hang pictures in double rows in several galleries. We have received many favorable comments on this departure from “modern” hanging, and popular interest has been especially roused by the gallery filled with the paintings that were the most fashionable in the nineteenth century.

Four paintings by Lucien Lévy-Dhurmer that once decorated the dining room of an art nouveau house in Paris have been placed in the smoking lounge. They represent, in a decorative pointillist style, herons and peacocks in a landscape rich with wisteria.

Many loans from private collections, some of them long-term, have enriched our galleries during the past year. Outstanding are two paintings lent anonymously, The Fruit Vendor by Isaac van Ostade and a large still life by Abraham van Beyeren, and three lent by the Norton Simon Foundation, The Woman in a Red Bodice by Corot, The Beggar by Manet, and The Poultry Market by Pissarro. A large and very ornamental canvas by Vuillard entitled The Park has been lent by Mr. and Mrs. Nathan C. Cummings, and from an anonymous lender there is an almost life-size Bather by Renoir, a drawing in red chalk of powerful sculptural conception.

While loans of such high quality as these were adding interest to our galleries and presenting new aspects of the history of painting, the very unusual and sensitive portrait of a monk by Lorenzo Lotto that the Museum acquired recently was made the center of a small interpretive exhibition. The poetic, subtly emotional character of this portrait of Brother Gregorio Belo di Vicenza was emphasized by showing it with a diverse group of portraits from the Museum’s collections, which also express the subject’s inner life and seek to establish a human relationship between the sitter and the world on which he directs his serious gaze. These other likenesses included two Egyptian portraits from the Fayum, El Greco’s portrait of a man, once thought to be a self-portrait, a portrait of a man by Rembrandt, and Rouault’s penetrating portrait of his friend Henri Lebasque.

To demonstrate our urgent need for more gallery space and at the same time to bring...
pictures from the Museum’s collection were lent to international exhibitions here and abroad. Five paintings by Ingres were sent to the retrospective of that artist’s work held at the Louvre, and The Garden at Vaucresson by Vuillard and the portrait of Gertrude Stein by Picasso played important parts in similarly successful exhibitions in Paris of works by these two artists.

At the great exhibition France in the Eighteenth Century held in the Royal Academy in London, the Museum was represented by three of our finest eighteenth-century French paintings, Pater's The Fair at Bezons and Fragonard's Le Billet Doux, both from the Bache Collection, and Nattier's Madame de Marsollier and Her Daughter. The Guggenheim Museum’s exhibition Neo-Impressionism included our two masterpieces by Seurat, La Parade and the final study for An Afternoon at La Grande Jatte.

Although such outgoing and incoming loans constantly alter the appearance of our galleries, the placing of the various schools and their arrangement in chronological order have remained essentially the same. It is our endeavor to provide the regular visitor with new paintings to enjoy each time he comes to the Museum, by changing juxtapositions to stimulate his eye and invite him to study and compare. This is abetted by our active conservation program, which often endows old favorites with a freshened appearance.

After the publication of volumes two and three of the catalogue of French paintings in 1967, the first volume of the revised and enlarged catalogue of Italian paintings is now ready to go to press.

GIFTS RECEIVED

Madame Hector de Ayala: Books, catalogues, and photographs.
Adelaide Milton de Groot (1876-1967) (bequest): Albert André, French, The Masons, oil on canvas, xx century; Max Beckmann, German, Carnival, Self-Portrait with Green Scarf, 1947, and Triptych—Beginning, 1949, all oil on canvas; Paul-Albert Besnard, French, Horses, oil on canvas, xx century; Pierre Bonnard, French, Nude, oil on canvas, xx century; Émile Boudin, French, Market in Brittany, oil on canvas, xix century; Georges Braque, French, Still Life, oil on canvas, 1929; Jan Brueghel II, Flemish, Still Life—Basket of Flowers, oil on wood, xv century; Edgar Degas, French, Madame Camus, oil on canvas, xix century; Édouard Dufy, French, Lighthouse, Honfleur, Studio Scene, and View of Nice, all oil on canvas, xx century; James Ensor, Belgian, Repas des Magires, oil on canvas, 1925; Paul Gauguin, French, Still Life, oil on canvas, 1891; Vincent van Gogh, Dutch, a. Portrait of the Artist, b. Potato Peeler (reverse), oil on canvas, xix century; Eva González, French, Terasse, oil on canvas, xix century; Jean-Baptiste Greuze, French, Contemplation, oil on canvas, xv century; Kees van Dongen, Dutch, Miss France, oil on canvas, xx century; Raoul Dufy, French, Lighthouse, Honfleur, Studio Scene, and View of Nice, all oil on canvas, xx century; Jean-Baptiste-Armand Guillaumin, French, Snow Scene, oil on canvas, xix century; Jacob Jordaens, Flemish, Holy Family with Shepherds, oil on canvas, 1616; Moïse Kisling, French, Boy in Blue, oil on canvas, xx century; Pierre Laprade, French, Woman Sewing, oil on canvas, xx century; Fernand Léger, French, Still Life with Hand, oil on canvas, 1920; Maximilien Luce, French, Portrait of Feuillagiste (Pèreau), oil on canvas, 1890; Edouard Manet, French, Madame Edouard Manet, oil on canvas, xix century; Henri Matisse, French, Odalisque, and Head—Nono, both oil on canvas, xx century; Amedeo Modigliani, Italian, Lola de
Valence, oil on wood, Juan Gris, oil on canvas, and Red Head, oil on canvas, xx century; Claude Monet, French, Bordighera, 1884, and Torrent de la Petite Creuse à Fresselines, 1889, both oil on canvas; Berthe Morisot, French, Girl Knitting, xix century; Giambattista Piazzetta, Italian (Venice), St. Christopher with the Infant Christ, oil on canvas, xvii century; Pablo Picasso, Spanish, Head, and Still Life, 1923, both oil on canvas; Camille Pissarro, French, Poplars at Eragny, oil on canvas, 1895; Odilon Redon, French, Char d'Apollon, oil on canvas, xx century; Auguste Renoir, French, Houses at Cagnes, In the Garden at Cagnes, and Roses, all oil on canvas, xx century; Henri Rousseau, French, Tropics, oil on canvas, xx century; Peter Paul Rubens, Flemish, Two Fathers of the Church, oil on wood, xvii century; Andre Dunoyer de Segonzac, French, Nude, oil on canvas, about 1912; Louis Séraphine, French, Le Grand Bouquet, oil on canvas, xx century; Georges Seurat, French, Gardener, oil on canvas, xix century; Maurice Utrillo, French, Moulin Montmartre, oil on cardboard, and Maison Natale de Jeanne d'Arc, oil on canvas, xx century; Suzanne Valadon, French, Still Life—Lilacs and Peonies, oil on canvas, 1929, and La Joie de Vivre, oil on canvas, xx century; Félix Vallotton, Swiss, Cherry Orchard, oil on canvas, 1923, Mountain of St. Jeanet, oil on canvas, 1922, Ships in a Harbor (The Port), oil on compoboard panel, 1901, and Still Life with Flowers, oil on canvas, 1925; Edouard Vuillard, French, Interior, oil on panel, xx century; Franz Xavier Winterhalter, German, Comtesse Maria Ivanowna Lamsdorf, oil on canvas, 1859.


Sam Salz Inc.: Frame, hand-carved gilded wood, French, xviii century (for Claude Monet's Terrace at Sainte-Adresse).

Norton Simon Foundation: 5 easels, modern.

Mrs. Leon L. Waiter: Jules Dupré, French, Cows Crossing a Ford, oil on canvas, 1836.

Anonymous (additional undivided one-quarter interest): Philips Koninck, Dutch, Wide River Landscape, oil on canvas, xix century.

Purchases

Claude Monet, French, Terrace at Sainte-Adresse, oil on canvas, 1867 (principally from special contributions, supplemented by purchase funds given or bequeathed by Charles B. Curtis, Isaac D. Fletcher, Maria DeWitt Jesup, Francis L. Leland, Henry G. Marquand, Gustavus A. Peiffer, George D. Pratt, Alfred N. Punnett, Jacob S. Rogers, and Catharine Lorillard Wolfe, as well as other friends of the Museum).

Mrs. Harry Payne Bingham: Thomas Gainsborough, British, Portrait of a Man, and Lady Carr, both oil on canvas, xviii century; Sir Joshua Reynolds, British, Mrs. Watson, and Mrs. Seymour Damer, both oil on canvas, xviii century; Jean-Marc Nattier, French, Madame du Peron, oil on canvas, xviii century.

Mr. and Mrs. Nathan Cummings: Edouard Vuillard, French, Le Parc, oil on canvas, 1913.

Mrs. Lincoln Ellsworth: Lorenzo Lotto, Italian, Christoper Columbus, oil on canvas, xvi century.

The Solomon R. Guggenheim Museum: Georges Braque, French, Piano and Lute, and Violin and Palette, both oil on canvas, 1910; Robert Delaunay, French, Circular Forms, oil on canvas, 1912(?), Window on the City, No. 4, oil on canvas, 1910/11; Wassily Kandinsky, German, Black Lines, No. 189, 1913, Study for Composition No. 3, 1910, and Several Circles, No. 323, 1926, all oil on canvas; Paul Klee, German, In the Current of Six Thresholds, tempera and oil on canvas, 1920, and The Red Balloon, oil on gauze, mounted on board, 1922; Fernand Léger, French, The Grand Parade, 1954, Smokers, 1911, Mural Painting, 1924/25, Woman Holding a Vase, 1927, all oil on canvas; Piet Mondrian, Dutch, Composition 7, 1913, and Composition, 1929, both oil on canvas, 16 x 12½ inches. Bequest of Adelaide Milton de Groot (1876-1967), 67.187.70a
Exhibition Design

Consonant with the accelerating pace of activity at the Metropolitan, 1967-1968 was a period of significant increase in responsibility – and work – for this department. We were involved in the design and installation of thirty-six exhibits of all kinds, not to mention direct and peripheral services to every area of the Museum, from signs on office doors to the layout of new galleries.

By far the most difficult and complex exhibit this past year was Art Treasures of Turkey. Circulated by the Smithsonian Institution and the Republic of Turkey among ten participating museums in this country, it was a collection of objects representing civilizations that flourished in the area now known as Turkey. The show reflected the wide diversity of cultures represented, and consisted of 282 works. Chronologically, they ranged from the seventh millennium B.C. to the Ottoman Empire; included were very small and large ceramics, wall reliefs and stelae, gold jewelry, armor, paintings, manuscripts, costumes, huge rugs, and jewel-encrusted Islamic objects. Adding to the distraction, they were more often than not stylistically unrelated. Turkey, historically a bridge between East and West, supported the primitive cultures of Anatolia, knew the classical art of Greece, was a part of the Roman Empire, became the home of Constantine the Great and that blend of Greece, Rome, and the Orient known as the Byzantine Empire, and finally, in the eleventh century, entered the Muslim period.

We were confronted with this gallimaufry of styles, sizes, and materials, which had to be presented cohesively and excitingly. Naturally, time was against us. We previewed the exhibit in the Boston Museum of Fine Arts, made extensive notes, then rushed home to work. A scale model of the Special Exhibition Galleries was constructed so the larger objects and cases could be located in advance. (The technique of making a model, incidentally, has all but supplanted renderings and sketches as our method of designing large exhibits. We find it more accurate for us, and easier for others to understand.) All this prearranging was done with the daily consultation of the curator in charge, Andrew Oliver, Jr., of the Greek and Roman Department. Later, we were pleased to work with the Turkish scholars traveling with the exhibition – Lutfi Tuğrul and Kemal Ugur. Briefly, then, plans were drawn up and the objects apportioned as closely as possible before the pieces had actually come from Boston. Once they arrived, it was the usual scramble of unpacking, rigging, discussing, installing, lighting, labeling, and so on. In a word, we went through all the incredible detail and impedimenta concomitant with the installation of a large exhibit; an experience so frustrating and aggravating, exhilarating and satisfying, that the only analogy I can think of is the labors of Sisyphus, with the qualification that we eventually get the darn boulder to stay on the top of the hill.

The investment of late nights and hard work paid dividends with the opening of a handsome exhibition to excellent reviews – the sort of finale that makes our job worthwhile.

Effective handling of the extraordinary details of installing an exhibition such as this relies on a unique degree of teamwork. Although curators within the same office may pursue studies almost independent of one another without detriment to their department, the three designers that comprise our executive group must be an integrated working unit, to the extent that one man can step in and help with – or even take over – any facet of another man’s project. If, for example, it becomes expedient for the manager to put up labels in one gallery, the associate must be able to supervise an installation in another while the assistant makes a construction drawing or selects fabrics. All these functions must be interchangeable. Thus, any weakness in one area strains the efficiency of the whole. The appointment of Peter Zellner as Associate Manager and Vincent Ciulla as Assistant Manager has substantially strengthened our capabilities, and we are looking forward to another year much like the past one – a time of hard work and accomplishment.

Stuart Silver, Manager
The Department of Far Eastern Art continued to add, through gift and purchase, significant works of art to its collections.

The major purchase of the year was a fifty-six-inch-high bronze image in the full round of Avalokitesvara, god of mercy, which predates the Khmer period in Cambodian art history. This sculpture is remarkable for its quality and size, and is among a relatively few known pieces dating from the seventh to ninth centuries. The standing deity has four arms, a slim body, and an ornate headdress above a serene face of extraordinary beauty. The eyes are of black stone and inlaid silver. The sculpture compels attention. After some necessary cleaning the piece will be exhibited.

Two rare Japanese gilt-bronze representations of the bodhisattva Monju, god of wisdom, were acquired. One is a figure with a childlike face, seated in the lotus position and with five tufts of hair protruding from his head. The simple drapery and quiet formalism of this icon reflect the god’s gentleness. Our young Monju probably dates from the Fujiwara period (897-1185). The other piece, a triptych, is a miniature altarpiece depicting the same bodhisattva in low relief. He is shown riding his vehicle, the lion, with four attendants, in front of a mountainous background. This altarpiece dates from the Kamakura period (1185-1333). These purchases were made possible through several generous gifts of funds.

Further augmenting our heretofore sparse collection of early Japanese gilt bronzes was the gift from John M. Crawford, Jr., of a late Fujiwara plaque called a keman. The pierced design of birds and scrolling flowers is handsomely executed in this rare example of a Buddhist temple pendant.

Another purchase, made possible by a special gift fund, was an entrancing Japanese screen depicting moonrise on a field of grasses and wild flowers. Geese fly off in the autumn haze. Painted on gold paper, the six-fold screen dates from the Momoyama period (1568-1615).

Our small Indian sculpture collection was strengthened by the purchase of an extremely fine stone stele dating from the eleventh to thirteenth century. Vishnu, the main figure, is flanked by deities personifying his attributes, consorts, and attendants. This sculpture is meticulously carved and in a remarkable state of preservation.

Of particular interest to our costume collection was the addition of two garments: a robe for a Tibetan lay aristocrat (chuba), by tradition made from Chinese dragon robes—in this case, dating from the early Ch’ing dynasty. It is of dark blue silk twill brocaded in multicolored silk and gold. The other is a kimono of dark blue cotton tabby with various decorations stitched in white cotton, a choice and handsome example of the folk art produced in Japan.

Although operating with a staff of half its previous size, the department continued to undertake special exhibitions and new installations. In August 1967 an exhibition called...
Aspects of Ch'ang-sha Culture was opened. It showed the extraordinary range of artistic productivity that was associated with one particular area in south China and spanned about 1,500 years. Individual collectors and institutions lent many of these objects. On November 30, 1967, the department launched the major show of the year, Japanese Art: Some Selective Highlights, mostly drawn from our own collection, with a few outstanding loans. The opening was marked by an elegant party with Japanese food and music, made possible through the kindness of the Japan Society.

Adjacent to the Japanese installation, in a small section of our long gallery, we have shown some recent loans, gifts, and purchases, which give another glimpse of the many activities of the Far East Department.

Our department is fortunate to have the services of a volunteer, Mrs. Murray Valenstein, who has done comprehensive research on the early objects in our Chinese ceramics collection. The results of this work will be invaluable toward the preparation of a catalogue of Chinese ceramics that the department hopes to publish.

Our attention is now focused on planning the reinstallation of Chinese porcelains and bronzes around the Great Hall balcony, as well as the new installation of a number of galleries in the north wing, now under renovation, which will again house our Chinese, Japanese, Korean, and Indian collections.

GIFTS RECEIVED

John M. Crawford, Jr.: Hanging ornament (keman), with two birds, silvered and gilt bronze, late Fujiwara period, XI century, Japanese.

Harry Denberg: Head, stone, Khmer period, XII-XIII century, Cambodian; stele, with central figure of Vishnu on a garuda, stone, XV-XVI century, Nepalese; pouring vessel, pottery, Sukhothai ware, XIV-XV century, Thai.

Elizabeth Gordon: 2 formal overrobes (uchikake), one embroidered and couched with lion and cub in waterfall and with tree peonies, in silk and gold thread on sky blue satin; the other decorated with all-over woven pattern of Flowers of the Four Seasons in silver, gold, and silks in muted colors on silk twill, both second half of the XIX century, Japanese.

Mr. and Mrs. Alan Hartman: Stele, with figure of seated Maitreya, with inscription on back, stone, Eastern Wei dynasty, dated 533, Chinese.

Mr. and Mrs. Harold G. Henderson: Hanging scroll, Waterfall, by Shibata Zeshin (1807-1891), ink on silk, Japanese.

Vishnu flanked by deities, consorts, and attendants. Central Indian, XI-XIII centuries. Sandstone, height 40 inches. Rogers Fund, 68.46
Robe for a lay aristocrat (chuba), made from early Ch'ing dynasty Chinese dragon robes. Tibetan, xviii-xix century. Dark blue silk twill brocaded in silk and gold, height 60 1/4 inches. Louis V. Bell Fund, 68.45

The exhibition Japanese Art: Some Selective Highlights

PURCHASES

Ceramics: Vase, stoneware, iii-ii century B.C., Chinese (Rogers Fund).

Costumes and textiles: Country kimono, xviii-xix century, and 2 Ainu robes, with applied and embroidered decoration, xix century, all cotton, Japanese (Seymour Fund); robe for a lay aristocrat (chuba), made from early Ch'ing dynasty Chinese dragon robes, silk twill brocaded in silk and gold, xviii-xix century, Tibetan (Louis V. Bell Fund).

Paintings: Six-fold screen, Moonrise over a Field, ink and colors on gold paper, Momoyama period, xvi-xvii century, Japanese (The Mary Livingston Griggs and Mary Griggs Burke Foundation).

Sculpture: Stele, Vishnu flanked by deities, consorts, and attendants, sandstone, xi-xii centuries, central Indian (Rogers Fund); figure of the bodhisattva Monju, gilt bronze, probably Fujiwara period (897-1185), Japanese (The Mary Livingston Griggs and Mary Griggs Burke Foundation, Mrs. Robert Herndon Fife Gift, Christian Humann Gift, Seymour Fund, and Neff Foundation); miniature altarpiece, depicting the bodhisattva Monju on a lion, with four
attendants in two side panels, gilt bronze, Kamakura period (1185-1333), Japanese (Mrs. Robert Herndon Fife Gift, in memory of her husband, Robert Herndon Fife); four-armed Avalokitesvara, bronze, with black stone and silver inlay, pre-Khmer period, Thai (vii-ix centuries) (Rogers Fund).

LOANS ACCEPTED
(exclusive of Special Exhibitions)

Mrs. Harold L. Bache: 2 figures, pottery, one Jomon period, i millennium B.C.-ii century B.C.; the other Haniwa type, iv-vii centuries a.d., both Japanese.

James Biddle: Folding chair, wood, with leather and metal fittings, Ming dynasty (1368-1644), Chinese.

Mrs. John B. Bunker: Pair of stands, lacquered wood, xvi-xvii century, Chinese.

Mary Griggs Burke: Pair of six-fold screens, landscape, by Unkoku Togan (1547-1618), ink, slight color, and gold wash on paper; pair of panels, decorated with prunus, flowers, and grasses, by Ogata Korin (1658-1716), ink and color on wood, all Japanese.

Paul E. Manheim: 4 reliefs, stone, Khmer period, xi-xii century, Cambodian; belt hook, bronze, late Chou-Han dynasty; bowl with cover, pottery, Han dynasty (b.c. 206-a.d. 220); jug, pottery, vii-viii centuries; warrior, pottery, T'ang dynasty (618-906); whistle, tz'u-chou ware, pottery, Sung dynasty (960-1279); vase, blue and white porcelain, Wan-li mark and period (1573-1619), all Chinese; Jain shrine, bronze with silver inlay, xiv-xv century; 4 reliefs, stone, Gandhara, ii-v centuries; architectural element, stone, xii-xiv centuries; Jain relief, stone, xiv-xvi centuries; seated deity with attendants, stone, v-xii centuries, all Indian; stele, stone, xiv-xvi centuries, Indian or Nepalese; 4 steles, stone, xiv-xvi centuries, Nepalese; stele, bronze, xv-xvi century, and Buddha, stone, xiv-xvi centuries, both Thai.

Earl Morse: Painting, Flowers and Birds, color and ink on silk, Ming dynasty, xvi century, Chinese.

Mr. and Mrs. Earl Morse: Storage jar, tamba ware, pottery, Muromachi period (1336-1573), Japanese.

Rafi Mottahedeh: Dragon head holding a double ring of jade, bronze and jade, late Chou-early Han dynasty; 2 small rattles in the shape of a donkey, bronze, Han to Six Dynasties; bodhisattva, gilt bronze, late vii-early vii century, all Chinese.

Arthur Wiesenberger: Pilgrim bottle, bronze, Han dynasty, and head of a bodhisattva, stone, from Lungmen, T'ang dynasty (618-906), both Chinese; Hindu deity and two consorts, bronze, xi-xii century, south Indian.

From a Private Collection: Large bottle, kutani ware, porcelain, xvii century, Japanese.

Anonymous: Plaque, terracotta, Shang period (1857-22 b.c.), Indian; 5 figures representing Vajrasattva, Buddha, Karttikeya, Manjusri, and Vishnu, all bronze, vii-ix century, Kashmiri; Tara shrine, silver, copper, and gilt bronze, xvi century, and Manjusri shrine, gilt bronze, dated in concordance with 1127, both Nepalese.

Anonymous: Bowl, chi-chou ware, Sung dynasty (960-1279), and pillow, tz'u-chou ware, Yüan dynasty (1280-1367), both pottery, Chinese.

Fong Chow, Associate Curator in Charge

Greek and Roman Art

A bronze fitting from a boat, said to have been found in the Tiber, ranks among the most important purchases made for the department in the course of the year. The rounded finial, which still has a good chunk of wood attached to it, is decorated on one side with a head of Medusa in high relief. Silver inlays in the eyes and in the heads of the snakes enhance its appearance. The type goes back to the Medusa created by Phidias for the center of the shield of his chryselephantine statue of Athena Parthenos. This purchase was made with income from the Arthur Darby Nock Fund,.willed by the donor in honor of Gisela Richter.

C. Ruxton Love, Jr., gave a splendid collection of some eighty ancient coins, for the most part Roman, which adds substantially to the Museum's already excellent collection of Roman imperial gold coinage. A fragmentary Attic black-figured pelike, given by Walter Bareiss, is of considerable interest since a missing portion of it has been in the Louvre since the purchase of the Campana collection in the 1860s. The authorities of the Louvre have kindly agreed to put their fragment on permanent loan to the Museum. The so-called Megakles Stele has been augmented by a cast of another fragment, recently discovered in the marble storeroom of the National Museum in Athens. It comprises most of the chest of the youth, and this stele, the biggest and most important of all Attic archaic grave reliefs, is now very nearly complete.

The curator returned in October from six months' travel in Europe as a John Simon Guggenheim Memorial Fellow. Early in December he attended the Fogg symposium on ancient bronzes and the opening of the new classical galleries in the Museum of Fine Arts. During the spring semester he gave a seminar on Attic red-figured vases for the Institute of Fine Arts.

Brian Cook, Associate Curator, submitted an extensive article on an Attic grave relief to Antike Plastik and wrote a note for the new Metropolitan Museum Journal, of which he is also an editor.

Andrew Oliver, Jr., Assistant Curator, has published an article on millefiori glass in the Journal of Glass Studies, and a monograph on two Apulian tomb groups that has appeared
Fitting from a boat, decorated with a head of Medusa. Roman, 1st century B.C. Bronze, with silver inlay; the wood has been identified as cedar of Lebanon; height 4½ inches (illustration slightly enlarged).

Arthur Darby Nock Fund, 67.11.19

as Supplement 5 of Antike Kunst. He served as curatorial liaison in the preparation of the exhibition Art Treasures of Turkey and in the spring conducted a tour of Sicily and North Africa sponsored by the Brooklyn Museum.

Among the many foreign visitors received by the department, János György Szilágyi of the Budapest Museum of Fine Arts spent several months working on many aspects of the collections.

GIFTS RECEIVED

Walter Bareiss: Fragmentary black-figured pelike, with 2 musicians at a table on A, and a flute player between 2 athletes on B, 6th century B.C., Attic.

C. Ruxton Love, Jr.: Collection of coins: 7 Greek coins: stater of Caulonia, second half of the 6th century B.C., tetradrachm of Naxos (Sicily), about 460 B.C., stater of Opus, about 380 B.C., 2 tetradrachms of Demetrius Poliorcetes, king of Macedon (306-283 B.C.), tetradrachm of Persius, king of Macedon (178-168 B.C.), tetradrachm of Mithradates the Great, king of Pontus (120-65 B.C.), all silver; 12 aurei of the “Twelve Caesars,” Julius Caesar to Domitian, 1st century B.C.-1st century A.D., Roman, mounted in 2 19th-century bracelets; 61 other aurei from the time of Julius Caesar to the Emperor Tacitus, all gold, 1st century B.C.-3rd century A.D., Roman.

Adra M. Newell (bequest): Mouse from a lamp, bronze, 1st century A.D., Roman.

PURCHASES

Fragments of a black-figured amphora, with Heracles and the Nemean lion on A, and Heracles and the Erymanthian boar on B, 6th century B.C., Chalcidian
Islamic Art

The Department of Islamic Art was again fortunate this year in being able to acquire a good number of important objects both by gift and purchase.

Among the gifts, that made by Mr. and Mrs. Lester Wolfe of a Seljuk stucco figure of a prince, and that made by Joseph V. McMullan of an eighteenth-century floral rug have to be singled out. These are gifts from generous and most active supporters of the department and its undertakings. The Seljuk figure forms a pair with a sculpture of the same type already in the collection, and the two will make a splendid display in our planned new Seljuk gallery.

Among the purchases, a group of four Mughal paintings of the late sixteenth century and an extraordinary wash drawing, perhaps of the late fourteenth or early fifteenth century and possibly from Samarkand, are undoubtedly the most important. In our rapidly growing collection of pieces of later Islamic pottery, the acquisition of a dated Safavid plate is of particular significance, as dated pieces of late Persian ceramics are exceedingly rare. The plate, decorated in the manner of a sketchy pen drawing in cobalt blue on a pale bluish-white ground under a dull glaze, places an entire group of pottery firmly into the latter part of the sixteenth century.

Of equal significance is a plate of an extremely rare and beautiful type of Ottoman pottery, and decorated with a figure of a tambourine player. Turkish ceramic painters hardly ever used figurative designs; in fact, only a handful of objects of the kind are known. This exceptional piece is a great addition to our very fine collection of Isnik ware.

A magnificent hanging of the period around 1600 was also acquired. In its highly original design and colors, its almost perfect state of preservation, and its unusually large size, the hanging is one of the most beautiful textiles from North Africa that has survived.

The outstanding event of the year was the formation of a group of Friends of the Islamic Department. We hope that this group, as yet small, will grow quickly and become a significant factor in developing the department's collections.

One of our major projects is the planning and installation of our new galleries on the second floor of the north wing, which will be

Plate. Turkish (Isnik), XVI century. Ceramic, diameter 113/4 inches. Purchase, Joseph Pulitzer Bequest, 67.168.1
ready in time for the Centennial celebrations of 1969-1970. For the Centennial, the department plans special events, among them three exhibitions: one of the Herat school of painting, to which the British Museum has already pledged to lend its major manuscripts, never before shown in this country; an exhibition of Islamic art in private collections in the United States; and an exhibition of objects collected by the Islamic department during the decade 1960-1970.

Among our various activities during the year, a special exhibition of Turkish art in American collections should be mentioned; it was displayed in the department’s single gallery in honor of the large loan show, Art Treasures of Turkey, sent by the Turkish government to the United States and on view in the Metropolitan Museum from January 26 to March 10, 1968. Members of the department lectured on Turkish Islamic art in connection with the exhibition, both at the Museum and elsewhere in the city.

Three members of the department gave lectures at the annual meeting of the American Research Center in Egypt in New York on November 4, 1967, on Egyptian Islamic art. The Curator had a paper on the impact of Islamic art on Venetian art of the quattrocento read at the Primo Convengo Internazionale di Storia della Civiltà Veneziana, which took place in Venice from June 1 to 5, 1968.

There were certain staff changes. Marie G. Lukens, Assistant Curator, resigned to be able to devote full time to the completion of her Ph.D. thesis. She will spend part of the summer in Istanbul, under a special grant from the American Research Institute in Turkey, and will, we hope, return to the department not later than 1970. In February Don Aanavi, who came to the department as a Curatorial Assistant in July 1967, advanced to the position of Assistant Curator, and Eleanor Sims, who had participated in the Museum Training Program in conjunction with New York University, became a Curatorial Assistant. Mr. Aanavi was given a special travel grant to visit collections of Islamic art in the following countries: England, France, Germany, Turkey, Iran, the U.S.S.R., Afghanistan, India, Taiwan, and Japan. His main aim was to collect information for a major project the department has undertaken, in collaboration with the Department of Oriental Art at the...
Brooklyn Museum: the planning of an international exhibition of Islamic art, to be held jointly by the Metropolitan Museum and the Brooklyn Museum sometime after 1970.

Louise Mackie received a Clawson Mills fellowship to produce the outline of yet another important project: a computer program that will lead to the establishment of an international index of Islamic painting. We hope that the program will be continued in the coming year.

Mohamed Abdel-Wahab, who had been with the department under a Clawson Mills fellowship from the summer of 1966, remained, through a special grant, for another four months, January to April. He joined the staff on May 1 as a Research Assistant.

Isabel Wellisz was granted a Clawson Mills fellowship to review our collection of Indian art, both of the Islamic and pre-Islamic periods. Through the Urban Corps program, Anita Loomis began working during the summer on a catalogue of Turkish art in American collections, and under the same program Carl Haga was able to assist the department in cataloguing its library. Pria Karunakar received a special grant to work in the department during the summer, through the generosity of Mrs. Benjamin E. Grey.

The Curator is preparing an exhibition of Islamic paintings under the title The Classical Style in Islamic Painting: Some Examples in American Collections, to be shown from November 1, 1968, to January 4, 1969, at the Pierpont Morgan Library. He spent the summer in Europe and the Middle East working on his book on the Herat school of painting, to be published by the Museum at the time of the exhibition planned for the Centennial. He continued his teaching assignment as Adjunct Associate Professor at Columbia University, giving a course on Timurid and Safavid art in the fall, and on Ottoman art in the spring.

GIFTS RECEIVED

John W. Bateman: Breadth of batik, xix century, Dutch East Indies.

Mrs. Maurice Blin: Rug, xix century, probably Turkish.


Mabel Rosenthal: 3 textile fragments, two embroidered, xviii-xix century, Indian.

E. Safani: Bottle-shaped vase, blue glazed and relief decorated, xii century, Persian (Seljuk).

Mr. and Mrs. Lester Wolfe: Large figure, painted stucco, about 1200, Persian (Seljuk).

Alfred Wolkenberg: Bottle, glass, painted and gilded, late xvii century; beaker, cut glass, painted and gilded, dated A.H. 1291/A.D. 1874; coin, silver, dated A.H. 1297/A.D. 1879, all Persian.

Anonymous: Genealogical scroll, xvii century, Turkish.

PURCHASES

Ceramics: Plate, blue underglaze, dated 1567, Persian (Safavid) (Harris Brisbane Dick Fund); plate, xiv century, Persian (Sultanabad) (Rogers Fund); plate with figure of a tambourine player, xvi century, Turkish (Isnik); plate with inscription, x century, Persian (Nishapur); bottle, with molded relief and minai painted decoration, xii century, Persian; bowl, blue glazed with carved decoration of a lion, xii century, Persian (all Joseph Pulitzer Bequest).

Ivory: Pentagonal plaque with lion, and pentagonal plaque with bird, both xii century, Siculo-Arabic (Rogers Fund).

Lacquer: 4 pen cases, three xix century, one dated 1902, Persian (Rogers Fund).

Metalwork: Figure of a cupbearer, bronze, xiii century, Persian (Rogers Fund); incense burner, bronze, xii century, Persian (Joseph Pulitzer Bequest).

Paintings: 4 paintings, late xvi century, Indian (Mughal); painting, page from a Zafar Namaeh, dated 1436, Persian; “Bellini Album,” 10 pages assembled in India in the xvii century (?), including Persian paintings, calligraphy, European engravings, and Chinese (?); painting (all Louis V. Bell Fund); tinted drawing, end of the xiv-beginning of the xv century, Central Asia (Samarkand?) (Rogers Fund).

Textile: Hanging, woven silk, about 1600, North African (Rogers Fund).

Figure of a prince. Persian (Seljuk), about 1200. Painted stucco, height 57 inches. Gift of Mr. and Mrs. Lester Wolfe, 67.118

Plate. Persian, dated A.H. 975/A.D. 1567

Ceramic, diameter 12 7/8 inches. Harris Brisbane Dick Fund, 68.42
LOANS ACCEPTED

William W. Brill: “Stand,” ceramic, xi century, Persian (Seljuk).
Horace Mayer: Mirror, bronze, possibly xiv-xv century, Persian.
Mr. and Mrs. Leon Pomerance: Astrolabe, silver, xvi century, Persian (Safavid).
Lester Wolfe: 5 miniature paintings from a manuscript of Nizami’s *Khamseh*, about 1420, Persian (Shiraz); ball, ceramic, and bottle, both xv century, Persian (Kirman); plate, xv century, Persian (Meshhed); bracelet, silver, x-xi century; bottle, xi-xii century; 2 bowls, one molded, xii century; plate and 3 bottles, xv century; bowl, blue and white, xv century; bowl, xv century; 20 miniatures with portraits, early xv century; 4 miniatures, xv century; 200 miniatures with portraits, early xv century; 4 miniatures, xv century. Ink and colos on paper, 6843 x 94 inches. Rogers Fund, 68.48

The Junior Museum

Partly as a result of the children’s response to the exhibition *Archaeology - Exploring the Past*, on view in the Junior Museum from September 1962 through June 1966, the study of archaeology was this year introduced at the sixth grade level into the history and social sciences curriculum of the New York City public schools. To help meet the needs of visiting students and teachers, the Junior Museum staff developed a new gallery tour, supplemented by related films and handling material. It also published a guide and a book list to be sent in advance to each teacher making an appointment for the program. Prior to the opening of school, these materials, together with announcements of the Saturday subscription lecture series *Archaeology Around the World*, lists of related Museum publications on sale, and a sample copy of each, were sent to the Assistant Superintendent in Charge of Curriculum Development. A slide talk outlining and illustrating the new program was presented to selected staff supervisors of the public schools at a meeting in the Junior Museum on October 15.

An additional studio hour, this one on Friday afternoons, was offered this year, bringing to five the creative art classes for members’ children conducted each semester by Emily Dennis. Opportunity to learn a very different creative craft was provided in a rag tapestry workshop held on twenty-five Saturday mornings under the direction of Ann Wiseman. The process of creating cooperatively a hooked wool hanging on a New York theme, from the original sketches through the creation of the cartoon to the actual hooking, was documented in black-and-white still photographs and 16mm color movie film with taped commentary. The finished “tapestry” went on view in the Junior Museum Library on May 22.

*Pictures of the Caribbean*, drawn and painted by teen-age Camp Fire Girls while on a goodwill tour of the West Indies, were shown in the Studio from August 16 through September 28. A number of the young artists, together with parents and other interested adults, attended a tea party to mark the official opening.
Animal Pictures, an exhibition of children’s work from California, lent by the San Mateo City School District, was on view in the Studio from March 5 through April 25. The pictures, in various media, were created by elementary school children as part of an experimental program that introduced live animals to the classrooms, presented related poetry and music, and made use of discussion and study trips to stimulate creative writing as well as creative art.

As Boys See It, a selection of drawings, paintings, and prints from the Boys’ Clubs of America, opened with a reception in the Studio on June 18. The large exhibition from which this selection was drawn was made possible by the Fine Arts Exhibit Program of the Steven David Epstein Foundation.

Two new picture sets were published this year—Animals That Never Were by Arra Tolbert and Marian Halperin, and China’s Ancient Arts by Martha Moreau Fuller.

Three performances of “Apprentice in a Palace—Michelangelo and the Medici” were presented for members’ children in the Grace Rainey Rogers Auditorium on Saturday, June 15. Fifty-seven members of the staff, under the direction of Carella Alden, participated in this original production in which live action, music, dance, films, and slides were combined to dramatize a museum theme.

Singling out these few highlights unfortunately leaves unsung the important, basic year-around work of the Junior Museum—the teaching program for individual children, school classes, parents, teachers, museum colleagues, and volunteers. Hopefully readers of the Annual Report are aware of this active, continuing, but always expanding program, now in its twenty-seventh year.

Louise Condit,
Assistant Dean in Charge
The Library

With a growing interest in art and art history on the part not only of students but also of the general public, there is a concurrent demand upon the services of the Library. Each year the curatorial staff, which rightfully has priority on the use of the Library’s facilities, needs more books and slides; and the same is true for those who come to the Museum seeking library service. The Museum is an educational institution, and its library as an instrument of scholarship supports this vital role.

It is to be expected, therefore, that even greater numbers of people will be requesting more and more library materials; this cultural phenomenon, involving substantial expenditures and which all libraries face, requires a good deal of cooperation among libraries, if collections and services of quality are to be maintained.

One venture in cooperation has been tried by New York State. The State Library invited the Museum Library to join forces with other large subject collections to test the feasibility of sharing its resources with other libraries in the State. The cost of the program, involving installation and maintenance of telegraphic equipment for rapid communication with the State Library (through which all requests for books were cleared) and a transaction fee for each book request filled by the Library, were borne by the State Library. Although the results of the program indicated that the cost is too high for its continuance, it is clear that cooperative measures of this kind will be necessary, even for the stronger and more affluent libraries.

The experiment of interlibrary loans introduces another similar program in which the Museum Library participates. METRO, the short title for The New York Metropolitan Reference and Research Library Agency, one of nine in New York State, came into being officially in January of 1967. Its purpose is to encourage cooperation among libraries in the five boroughs of New York City and Westchester County by instituting programs valuable to all libraries, in-service training, better and more rapid communications, timely publications, and by establishing a library’s library with ready access to useful data.

Quite separate from the Library’s principal mission, the program known as the Museum Training Course, funded by the New York State Council on the Arts, has been administered since its inception over a year ago by the Chief Librarian, with the help of an able coordinator, Mrs. Lauriston Castleman, Jr. The training has provided staff members from other museums throughout the State with the opportunity to participate in a one- or two-week course in the supporting museum professions: registration and cataloguing, art reference libraries, publications, education, membership, public relations, book sales, photograph and slide libraries, exhibition design, and conservation. The program’s success has been attested to by the many favorable letters received from the participants, and can be attributed to the splendid instruction offered by the heads of each of these departments, and by the coordinators and staffs of the institutions that cooperated in the program: the American Museum of Natural History, the Brooklyn Museum, and the Museum of Modern Art. Recently, the New-York Historical Society and the Museum of the City of New York have agreed to offer their staffs and facilities in this program.

In April the Museum and IBM jointly sponsored a three-day conference on computer applications in museums. The Registrar and the Chief Librarian were co-chairmen of this congress, which brought to the Museum 250 delegates. Further details will be found in the Registrar’s report.

JAMES HUMPHRY III,
Chief Librarian

ART REFERENCE LIBRARY

The Thomas J. Watson Library is continuing to attract more and more readers. Among the 20,451 who used our facilities this year were a number of library school students. Their interest was evidenced by their curiosity as to our behind-the-scenes activities. Questions that were asked again and again are, “How do you take care of your books? How do you conserve and restore them?”

For the past several years, we have been engaged in the systematic restoration of those volumes of our 165,000-book collection that
were in poor condition. Two part-time assistants have carefully gone over the shelves in the stacks, removed books with broken bindings or torn pages, and prepared them for shipment to outside binders. Over thirty thousand volumes have been rebound. Expensive? Yes! But not when one realizes that these are irreplaceable volumes collected over a period of almost one hundred years, books necessary to the staff in the study of the Museum's collections. This special binding project was begun several years ago and should be completed in two more years.

In addition, books too rare and valuable to remove from the building are being bound by Library staff. A hand binder's tools have not changed at least within the last two hundred years; they include folding bones, scissors, a special, very sharp knife to thin leather edges, a hand-lettering pallet to keep type in perfect alignment, and a seventy-five-year-old wooden press. Among the books restored last year is a handsome old German Bible published in 1549 by Hans Lufft, the preeminent printer of Wittenberg, and illustrated with woodcuts by Lucas Cranach and Hans Brosamer. The before and after illustrations show the original pigskin binding that was removed and replaced with natural tan calf. After a thorough cleaning, it was possible to reuse the original wood boards, the brass studs and mountings, and the well-preserved linen sewing of the spine. Torn pages were repaired and cleaned with a soft brush and eraser.

Beautifully restored, this volume, which is almost four hundred and twenty years old, is now in excellent condition and good for another four hundred years or more.

The Art Reference Library has been building up its collection and filling in gaps, particularly in the periodical holdings. Among the 3,352 volumes added to the collection are several important additions listed below. A complete list of donors will be found on pages 133 and 135.

From Hideo Kurita the Library received the catalogue of his Collection of Porcelain published in Tokyo, a volume of beautiful mounted color plates; Julius S. Held presented the Library with the rare, well-illustrated volume Verzeichnis der Gemälde-Sammlung (Leipzig, 1827-1837) by Max von Speck; Ovid's Metamorphoseis, a two-volume set in Latin and English, written in France by the Abbot Bonier and illustrated with fine engravings, was received from Edmund R. Brill.

Outstanding purchases include the May 1917 issue of The Blind Man, one of the best-known and rarest documents of the dada movement, published by Beatrice Wood, in association with M. Duchamp and H. P. Roche; Dutch and Flemish Etchings, Engravings, and Woodcuts, 1450-1700 (Amsterdam, 1949), by F. W. H. Hollsten, a valuable fifteen-volume work (both Rogers Fund); and the first volume of Quickborn (Berlin, 1898-1899), a rare German art nouveau periodical edited by William Wauer (J. E. Andrews Fund).

Elizabeth R. Usher,
Chief, Art Reference Library
Industry, excitement, and satisfaction key-noted the department during this year. The opening of the Slide Library last May in a newly reconstructed area took place while increasing demands for its services came from all sides. As the Museum moves forward, let’s turn back the clock for just a moment to 1907 when the first twenty slides were stored at the Information Desk. From this miniscule beginning an uninterrupted program of providing teaching aids for the arts and humanities has resulted sixty years later in a collection of 250,000 slides and an annual circulation of 170,000. Simultaneously with the moving of the slides to the end of the corridor, the Photograph Services (for both black-and-white prints and color transparencies) were newly equipped and rearranged in close proximity to the Photograph Reference files. This move improved efficiency in answering the increasing number of inquiries, and it is noteworthy that the staff kept pace with this growth while offering excellent suggestions for innovations that have been under study. With Donna C. Smidt, a librarian on the staff, measuring every inch of floors and walls, the entire layout has been modernized, making possible significant improvements in the operations.

New media have been introduced into libraries formerly devoted only to books and periodicals, and the calls upon our staff for advice in organization and processing techniques are frequent. Since the literature on these details is minimal and since a great deal of our equipment has been made to special order, our research and experimentation will furnish guidelines to many colleagues in the field who are building new collections or faced with the rapid expansion of existing files.

A main circulation and inquiry desk in the Slide Library was designed for maximum efficiency; it combines with economy of space two durable centers for the busy traffic of outgoing and incoming slides. The microfilm machine used for photo-charging is at one side; and on the opposite end special trucks, ready to be wheeled away by the filers to the appropriate cases, were built to fit under the
counter. Spacious cabinets to accommodate the slides put on reserve by the Museum staff, college and university professors, and other lecturers form a decorative and highly useful background to the main desk.

Since the typical user of the slide collection is often in constant movement back and forth between the files and the slide viewer used for selection, individual study carrels with cantilevered construction were chosen and specially adapted by the manufacturer to allow for fitting with upright viewers. The viewers fit perfectly within the carrels, justifying the many exchanges of calls, letters, and plans between our department and the far-flung companies involved; the carrels were constructed in Michigan; the frames of the upright viewers were built in New Jersey; the electrical work was done in Brooklyn, New York. In addition, slanted, undivided light boxes are also available to satisfy the results of a poll in which the lecturers’ votes were divided between the two types. Another innovation is a projector combined with a screen to provide an enlarged image visible in a normally lighted room.

Of equal importance with the installation of the Slide Library was the complete rearrangement of and new equipment for the Photograph Services, to keep pace with the need for black-and-white photographs on the part of scholars who often depend on them as their only means of studying the objects in our collections. The growing importance of the color transparency files (for use only by publishers) was recognized by their new housing in vertical steel files providing utmost ease of access. The number of rentals this year grew by twenty-eight per cent to 994, and 748 letters pertaining to this single facet of our services were answered, compared to 518 last year. One assistant was adequate to handle this work until the past year; since then it has required the additional time of other staff members. This emphasis on color is readily evidenced in its appearance in all types of art reproductions: film, filmstrip, slide, bookplate, magazine, newspaper, calendar, container cover, and so forth. A color cover of The New York Times Magazine in December 1967 was produced from our Ektachrome of an embroidered detail of the Adoration of the Magi from an English fourteenth-century chasuble in the Museum’s collection.

The year 1967-1968 brought thousands of requests and questions from scholars as well as from a varied public. Acquisitions to the circulating slide files numbered 6,710 during the year, and 705 photographs were added to the reference collection.

Some of the most important additions to the photograph and slide collections are listed here; a complete list of donors appears on page 135.

**Gifts Received**

*Shirley Glubok*: 111 black-and-white photographs of Etruscan art.

*F. Lewis Hinckley*: 2,768 black-and-white photographs and magazine clippings of furniture.

*William Keighley*: 1,561 color slides of French, German, and Italian architecture and German paintings.

*Eleanor Lambert*: 119 color slides of recent fashions.

*J. William Middendorf II*: 63 color slides of American paintings in his collection.

*Joseph Turner*: 43 color slides of paintings.

**Purchases**

Photographs: European paintings and drawings in English collections; Claude Lorrain drawings in the Liber Veritatis from the collections of the British Museum; Italian paintings; European sculpture; French and Italian woodwork (Special Library Appropriation).

Color slides: American and European paintings and sculpture, including contemporary works; Tiepolo drawings; European churches; American decorative arts; English silver, alabaster, and delftware; ivories in the Victoria and Albert Museum; Bath, England; primitive and pre-Columbian art; Mesopotamian art; Egyptian sculpture; objects in the exhibition Masterpieces of Etruscan Art at the Worcester Art Museum; Greek sculpture, including the Elgin marbles; Greek vases and mosaics; Far Eastern architecture; Chinese ceramics; architecture of Anatolia; objects in the exhibition Turkish Art in American Collections (Special Library Appropriation); European paintings; twentieth-century American and European architecture; objects in the exhibition Art Treasures of Turkey (Lecture Series Fund).

Black-and-white slides: Seals, coins and ivories of the ancient Near East; sixteenth-century French and Italian architecture and sculpture; sixteenth-century Italian painting, prints, enamels, intarsia, and metalwork; illustrations from H. W. Janson’s History of Art (Special Library Appropriation); Italian Renaissance painting; architecture, sculpture, and manuscripts of medieval France; Michelangelo’s sculpture; French and Spanish medieval tomb sculpture; Turkish art (Lecture Series Fund).

*MARGARET P. NOLAN*,

*Chief, Photograph and Slide Library*
Medieval Art and The Cloisters

THE MAIN BUILDING

Improvements have been made in the exhibits of the Medieval Tapestry Hall, and the collection of Romanesque sculpture in the Chapel, beneath the main staircase, was rearranged by Carmen Gómez-Moreno, Associate Curator, who also added new exhibits.

Their study of the silver reliquary head of St. Yrieix led Kate Lefferts of the Conservation Department and Miss Gómez-Moreno to consider removal of its silver plate. A fully carved head of the thirteenth century, beautifully preserved beneath its silver shell, was thus revealed for the first time. At present, the silver head and the wooden one are being exhibited separately in the Treasury.

Preparations for two important forthcoming exhibitions at The Cloisters occupied much of the time of the Medieval staff. The Research Curator in Charge and Miss Gómez-Moreno have been selecting objects for the first of these, entitled Medieval Art from Private Collections, which will open in October and run through early January. Miss Gómez-Moreno has written the catalogue.

Plans for an international exhibition for the following year, also to be held at The Cloisters, are already being made with the active assistance of advisory committees of American and European scholars. Meetings were held in New York of the American advisory committee, and in Zurich and Bern of the corresponding European committee.

Bella Bessard received an extension of her Clawson Mills fellowship to complete her survey of French fifteenth- and sixteenth-century sculpture of Champagne in American collections.

Jane Hayward was awarded a Clawson Mills fellowship to enable her to continue her pioneer survey of medieval stained glass in America. She has already made several important discoveries here and abroad of sources and dates for glass in this museum and in other collections, and delivered a paper at the annual meeting of the College Art Association in January on stained glass from Boppard on the Rhine.

As a Chester Dale Fellow, Ian McGee has been engaged in valuable research on objects in the department, and has been helping with the catalogue of this fall's exhibition.

Again the research work of the department staff was stimulated by visits of European colleagues, including Françoise Baron of the sculpture department of the Louvre; Florens Deuchler of the Biblioteca Hertziana, Rome; Marguerite Dubuisson, head of the Troyes Museum; Jacques Esterele of the Monuments Historiques, Paris; René Gandilhon, head of the departmental archives at Châlons-sur-Marne; Jaap van Leewenberg, curator of the sculpture department of the Rijksmuseum, Amsterdam; Carl Nordenfalk, director of the National Museum, Stockholm; Hervé Oursel, conservator of the Arras Museum; Léon Pressouyre of Paris, visiting Focillon Fellow at Yale University, and Mme François Souchal of the Cluny Museum, Paris.

Two unusual objects acquired this year are sufficiently enigmatic to provoke antiquarian interest. One is a censer or hanging lamp decorated with four faces that suggest a Greco-Roman prototype that has been translated into a later rough and primitive style, and probably to be associated with a barbaric culture of the early medieval period. The other

*Flask, Byzantine (from Anatolia), vi century or later. Bronze, height 4 1/6 inches. Rogers Fund, 67.200.2*
is a juglike vessel with a neckband impressed with figures of Eastern "holy riders," perhaps St. Mennas, done in the style of pilgrim badges.

Included in a group of gold and silver coins given by C. Ruxton Love, Jr., is a fine group of the Early Christian, Byzantine, and Gothic periods; especially noteworthy is a rare augustal of the Emperor Frederick II, of about 1250.

Gifts Received

C. Ruxton Love, Jr.: 10 coins, of Jovian (363-364), two of Valentinian I (364-375), Gratian (375-383), Honorius (395-423), Valens (364-378), Constantius II (353-361), Frederick II (1220-1250) and Alphonse of Aragon and Sicily (1465-1468), and Constance of Aragon (1282-1285), gold and silver, Early Christian, Byzantine, and Gothic.

Purchases

Censer or hanging lamp, with masklike faces, bronze, European Tribal Migration Period, iv-vi centuries, Mediterranean area; flask, bronze, vi century or later, Byzantine (from Anatolia); bracelet, with birds and geometric patterns, blue glass, probably xii-xiv centuries, Byzantine (all Rogers Fund).

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

The Cloisters

The most spectacular acquisition this year was a magnificent eagle lectern, unique in its monumental size and beautifully intricate design. It was made for the collegiate church of St. Peter, Louvain, about 1500, and has been attributed to Aert van Tricht the Elder of Maastricht who, with his son, in 1501 did the luminary arcade of Xanten cathedral, in the lower Rhineland.

The golden color of the brass adds to the splendid effect of the flamboyant architectural ensemble, enhanced by a sculptured group of the Adoration of the Magi and three larger
figures of Christ the Redeemer, St. Peter, and St. Barbara, with seated prophets above. The three lions seated beneath the eagle once supported shields, now lost.

In 1798, during the French occupation of Louvain, the lectern was sold at auction from the steps of the church and eventually found its way into the possession of the Earl of Shrewsbury, who in 1841 gave it to St. Chad's Cathedral in Birmingham. In 1850, it was sent to Oscott College nearby, where it remained until its purchase by the Museum. It now dominates the Late Gothic Hall of The Cloisters.

Another exciting purchase was a statue of an angel of the Annunciation. This beautiful figure ranks among the finest Venetian sculptures of the first half of the fifteenth century and must have been the work of one of its master sculptors. The style of the statue, mellowed by the sophisticated elegance typical of Venice, still keeps the vigorous character of the Gothic. The fine-grained Istrian stone allows full play to the subtly modeled drapery and the delicately carved head.

A rare example of a French Gothic architectural drawing was also acquired this year; it is the earliest in a series of such drawings owned by the Museum.

An exchange and sale of objects with the Virginia Museum of Fine Arts in Richmond was successfully concluded and brought to our collections important stained glass from the church of St. Leonhard in Lavanttal, Austria, which will be added to our holdings from this church acquired in 1965. The glass will be installed in the Early Gothic Chapel. The Virginia Museum of Fine Arts acquired sculptures and glass of high quality that were not being exhibited here. Such exchanges can be of mutual benefit, especially in completing series of objects this museum already owns.

Restoration was completed by Mr. and Mrs. Rowan Le Compte of the glass panels previously acquired from St. Leonhard.

Sabrina Longland, Research Assistant, uncovered new medieval texts that relate to the inscriptions and the iconography of the Bury St. Edmunds cross, in preparing it for publication.
Statue of an angel from an Annunciation group, stone, about 1425-1440, Italian (Venice); eagle lectern, brass, attributed to Aert van Tricht the Elder and his workshop, about 1500, Mosan (Maastricht); drawing of a doorway, pen on vellum, early xvi century, French; architectural relief of an eagle, marble, xii-xiii century, Italian (all The Cloisters Fund).

WILLIAM H. FORSYTH,
Research Curator in Charge of The Cloisters

THOMAS PELHAM MILLER,
Executive Assistant in Charge at The Cloisters

Membership

"Sally," began a note jotted on a preview invitation, "we should plan to go to this."

Who is Sally? One of the 4,426 members and their guests whose invitations were collected at the opening on April 5 of Painting in France, 1900-1967, and one of our 22,868 members, whose total contributions this year were the largest in the history of the Museum, $414,960.

Our activities began on October 9 with the first of ten illustrated lectures for members, a talk on English Victorian architecture by the British architect R. Furneaux Jordan. Our lectures are planned by the Department of Education and, if you look at the 1967-1968 schedule printed below, we think you will agree that the department is something of a museum "Interpol" in its ability to track down and bring to the Grace Rainey Rogers Auditorium distinguished scholars from many parts of the world.

Several of the lectures illuminated aspects of exhibitions currently at the Museum. Three of these exhibitions were opened to members before the public: The Art of Fashion preview in October attracted 2,753 members and their guests; Art Treasures of Turkey in January attracted 4,114; and, as already mentioned, Painting in France attracted 4,426.

During the afternoon of the fashion preview, Cécile Dreesmann from Holland gave the lecture "European Folk Art and Costume," and Margaret V. Hartt from our Education staff gave "Fashion through the Painter's Eye: Rococo and Neoclassicism." In the evening, "The Art of Fashion . . .
Photography,” a continuous showing of photographs from the first one hundred years of Harper's Bazaar, was presented in the Auditorium.

Music, as well as talks, became a part of our Painting in France preview. The Festival Winds, a sextet, played modern French music in the Medieval Sculpture Court, where it was also possible to buy drinks. At the same time, our curators lectured in the Auditorium: “The Frenchness of French Art” was given by Guy-Philippe de Montebello of the Department of European Paintings; “Vollard—Publisher for the School of Paris,” by John J. McKendry, of the Print Department; “Paintings from the Exhibition,” by Claus Virch of the Department of European Paintings; and “The American Response to the School of Paris: 1910-1940,” by Henry Geldzahler, Curator of Contemporary Arts.

We also offered programs of interest to members' children. On Saturday, June 15, 1,545 young people came to the Museum for our 1968 pageant, “Apprentice in a Palace—Michelangelo and the Medici,” which we were fortunate to have Carella Alden produce.

No membership report can conclude without an account of the June Garden Party at The Cloisters, which this year was given later in the day than usual, for the convenience of those who work. Between the hours of three and seven, 3,005 members strolled in the gardens, wondered at the recently acquired Louvain lectern on view in the Late Gothic Hall, and listened in the cloisters and gardens to music of the Middle Ages performed by singers and instrumentalists from the New York Pro Musica.

All our efforts are aimed at helping you enjoy the Museum more than a casual visit can afford. More than one member has written to tell us, “We need the Met.” In turn, may we say, “The Met needs its members.” The Museum must have many more members and much more support to really do its job: it is our members who provide the margin of funds so desperately needed to make a success of the Museum’s programs.

In addition to these lectures, it was possible to offer to our members tickets to the 1967 Wrightsman Series, presented annually in conjunction with New York University’s Institute of Fine Arts, through the generosity of Mr. and Mrs. Charles B. Wrightsman. Between October 19 and November 6, six talks were given by Bernard Ashmole, Fellow of Lincoln College, Oxford University, on sculpture and architecture in classical Greece, in the Grace Rainey Rogers Auditorium.

DOROTHY WEINBERGER, Manager

Musical Instruments

Last October we arranged a small exhibition of choice instruments, mainly recent acquisitions, in the Medieval Sculpture Court. It included Renaissance and baroque pieces, among them the priceless double virginal by Hans Ruckers, made in Antwerp in 1581, and the spinettina commissioned in 1540 by Eleonora,
Duchess of Urbino. Throughout the opening week, music of the Renaissance was played from the balcony of the hall by the New York Brass Quintet—just as music was played from church spires in the fifteenth and sixteenth centuries. Later, this exhibition was moved into another gallery on the first floor.

The department purchased two Japanese instruments of great beauty, a *satsuma-biwa* and a *sho*. The first, a typical short-necked lute of about 1800, has exquisite decoration with a design inlaid in mother-of-pearl and ivory. The back bears the gilt crest of a famous maker, Daimyo. The *sho* is the Japanese version of a mouth organ that has been recorded in China since 1100 B.C. It consists of a number of bamboo pipes set into a gourd, where small free vibrating reeds are reached by the player's inhaled or exhaled breath. The present specimen, from the early Tokugawa period, is delicately decorated with a cock-fight in gold and silver lacquer.

The department continued the preparation of a permanent display of about two thousand musical instruments in new galleries, and has been selecting and repairing instruments for this purpose, including those of Oriental and northwest American Indian origin.

The Curator participated in the annual Congress of the American Musicological Society in Santa Barbara, and also gave seminars on musical instruments at the University of Texas in Austin. He did research abroad on several Museum projects and on Leonardo da Vinci as a musician, staying for several weeks as a guest of the Rockefeller Foundation in the Villa Serbelloni, Bellagio, Italy. He participated in meetings at Ljubljana, Yugoslavia: the Congress of the International Musicological Society, and, as President of the Comité International pour les Musées et Collections d'Instruments de Musique, in the sessions of the international committees of the International Council of Museums.

**Purchases**

*Satsuma-biwa*: four-stringed lute, with mother-of-pearl and ivory inlay, and Daimyo's crest in gilt, Japanese, about 1800; *sho*: mouth organ with 17 bamboo pipes, with design in gold and silver lacquer, and mouthpiece and details in silver, Japanese, early Tokugawa period (1615-1867) (both Rogers Fund).

**Photograph Studio**

An order for black-and-white negatives of five massive sculptures, each weighing several thousand pounds, and an order for transparencies of a fragile Persian miniature manuscript are examples of the diversified problems handled by the Museum's photograph staff.

The five pieces of sculpture, in the Western European Arts collection, required seventy-seven negatives and over one thousand prints for curatorial and publicity use. The lighter pieces, Andromeda and Temperance, were moved to our studio, where most negatives were made with the soft natural daylight predominating, using only a few spots for accents. The three largest pieces—Perseus, Ugolino, and Cupid's Darts—either did not fit in the elevator or exceeded the floor-loading regulations, so were photographed in the gallery. Since they were put on exhibition five weeks apart, the lights, camera, and backgrounds had to be shuttled back and forth from studio to gallery for each session, which lasted a week and a half. For most of the pictures, the statues were rotated on one spot in front of the camera, keeping the camera and enormous paper backdrop stationary. This was no simple problem, considering each sculpture weighed so much that riggers had to lift and turn it.

A completely different approach was needed to produce 150 8x10 color transparencies and sixty-seven black-and-white negatives for the 1969 calendar devoted to Persian miniatures, produced by the Museum's Book Shop. The planning of sizes and compositions spanned several months, during which film was purchased, tested for color accuracy, and put in deep freeze until needed.

**Emanuel Winternitz, Curator**
A setup was made in the studio whereby the camera was immobilized on an eleven-foot vertical tripod that permitted us to move it up and down over the manuscript. The lights, too, were anchored for the entire session, guaranteeing a constant light source from beginning to end. The color film was defrosted immediately before loading in the camera and refrozen immediately after it was used. It took eight days to expose all the film, which was then sent out for processing at one time to insure uniform development of color. The photographs ranged from same-size reproductions to areas enlarged ten times, which revealed microscopic details one does not see with normal viewing. Photographing the miniatures entailed the most delicate handling and turning of pages so as not to crack the tempera paint—a strong contrast to the labor involved in photographing the huge sculptures.

William F. Pons, Manager

Pre-Columbian Art

Gift Received

Nathan Cummings: Panel with tassels, wool, about 1500, Peruvian (Inca period, but found at Ica).

Purchases

21 vessels, pottery, about 900-300 B.C., Peruvian (Cupisnique) (Harris Brisbane Dick Fund and Fletcher Fund); seated warrior with canine mask, terracotta, A.D. 300-900, Mexican (classic Vera Cruz style) (J. M. Kaplan Fund Gift).

Prints

As the Museum’s annual reports are to a great extent lists of the harvest of acquisitions, it will certainly surprise no one that the print collection has been considerably expanded in the past year. Simply citing the names of artists whose work has been acquired would give some idea of the extent of this growth. Such a list would include Abularach and Akersloot, Bakst and Bonnard, Brockhurst and Caterino.

But lists of names alone are boring. It is the prints themselves that are exciting; their acquisition is only the beginning. It is the many ways they are shown that is the story of the department’s major activity.

Unlike most other curatorial departments, we do not have any of our material on permanent display. We prefer to rotate it in order to show more of our enormous collection, and last year we mounted eight exhibitions within the Museum. Altogether, these included about a thousand prints, but they account for only part of the shows we do each year, for we lent to more than thirty exhibitions in 1967-1968. Two, first shown here, were lent to other institutions: Clock and Watch Designs, which gave a sample of our rich holdings of ornament prints and drawings, went to the University of Kansas Museum of Art, while a selection of English architectural drawings traveled to the Smithsonian Institution. Within the city, other loans enhanced such exhibits as the Museum of Modern Art’s Glamour Portraits, and a rare fifteenth-century engraving by the Master of the Playing Cards was a major contribution to the Grolier Club’s show Johann Gutenberg.
Many of our prints were exhibited farther afield. The most distant show was an exhibition of print masterpieces held in Turin under the sponsorship of the International Council of Museums—a particularly important exhibition, for Italy, where so many of the greatest prints were made, is sadly lacking in print collections. Accompanying the show was a handsome catalogue, in which all twelve of the prints lent by the Metropolitan were reproduced.

This is only one of the many books in which our prints appeared last year, since another essential activity of the department concerns the publication of our material so that it can be brought to as wide an audience as possible. Another publication, the Museum’s calendar for 1968, was devoted to photographs by four Victorian photographers, selected and introduced by the Associate Curator in Charge. It is, incidentally, the first Museum publication devoted entirely to photography.

But exhibits and publications are not the only way our prints are shown. The heart of the department is the Study Room, where prints can be seen in the intimate setting that best suits their viewing. It is constantly filled with visitors, ranging from connoisseurs comparing the subtle variations of the impressions of a Rembrandt etching to young students seeing a print unencumbered by frame and glass for the first time. It is here that the excitement of the collection is best experienced.

**Gifts Received**

*Emil Arnold:* Group of lithographs and etchings by Federico Castellon, American, xx century.

*Mr. and Mrs. Warren Brandt:* Bernard Reder, American, Bird and Bull, woodblock, Two Birds, and Citrine, monotypes, xx century.

*Mr. and Mrs. Daniel P. Davison:* Group of illustrated books, European, xvi-xvii centuries.

*Lucien Goldschmidt:* Series of 13 lithographs of clocks, European, xix century.

*Peter Josten:* Francesco Stagni, Italian, Capriccio of Classical Ruins, drawing, xviii century; 6 botanical drawings, European, xvii century; Thomas Rowlandson, British, 5 drawings, late xviii-early xix century.


*Raymond E. Lewis:* Pietro Testa, Italian, unfinished etching, xvii century.

*Design for a festival, possibly for the coronation of Ferdinand III of Austria as King of the Romans in 1636,* by Francesco Allegrini (1587-1663), Italian. Pen, brown ink, and wash drawing, 10 3/8 x 13 3/4 inches. Purchase, Anne and Carl Stern Gift, 68.582

*In the Attics,* by Frederick H. Evans (1853-1943), British. About 1897. Number 26 in an album of photographs of Kelmscott Manor, home of William Morris. Platinum print, 6 x 7 inches. David Hunter McAlpin Fund, 68.519
Six Nude Men, from a Suite of Gymnastic Figures attributed to Juste de Juste (Giusto Betti) (1505-1560), Italian, or Jean Viset, school of Fontainebleau, xvi century. Etching, 10 1/4 x 8 inches. The Elisha Whittelsey Fund, 68.537

*PURCHASES*

xvi century: Master MZ, German, The Woman with the Owl, engraving; Ludwig Krug, German, St. John on the Isle of Patmos, engraving; Cornelius Massys, Dutch, Virgin and Child with St. John and St. Elizabeth, engraving; Juste de Juste (Giusto Betti), Italian, or Jean Viset, school of Fontainebleau (attributed to), Six Nude Men, from a Suite of Gymnastic Figures, etching (all The Elisha Whittelsey Fund).

xvii century: Francesco Allegri, Italian, design for a garden fête, drawing (Anne and Carl Stern Gift); Giovanni Battista Ferrari, Italian, Heptades sive de Malorum Stercorum Cultura et usu Libri Quatuor (Rome, 1646), illustrated with engravings by Nicolas Poussin, Guido Reni, and others; Stefano della Bella, Italian, La Perspective du Pont Neuf de Paris, etching; Claude Vignon, French, Martyrdom of St. Lawrence, etching; Jan Müller, German, Adoration of the Magi, engraving (all The Elisha Whittelsey Fund).

Publications

The modest count of publications issued during the year—four—should not provoke the conclusion that the Museum’s editors are unbusier or that its authors (to go back one step in the process) have ceased producing manuscripts. Three publishing events in the period immediately ahead could well support the notion that a publishing year contains more days than a calendar year. The St. Martin Embroideries, which will appear about the same time as this report, represents a lengthy period of work by its author, Margaret B. Freeman, Curator Emeritus of The Cloisters, followed by a season of painstaking preparation in this department: the book presents some rare and exceptionally interesting medieval material, and our part of the task has been to see that it goes to the reader in as attractive a form as possible.

The second publication that has commanded editorial time for a good many months, and will continue to do so almost until the exhibition opens at The Cloisters in October, is the large catalogue that Carmen Gómez-Moreno is preparing under the title Medieval Art from Private Collections.

The third project, put in motion a year and a half ago and now approaching the launching pad, is the Metropolitan Museum Journal, Volume I. Conceived as a vehicle exclusively for scholarly articles about objects in the Museum’s collections, the Journal has an editorial board of four curators and one of this department’s staff as managing editor. Those who have read the material for the first number agree that the Museum’s publishing interests are going to be well served.

Of the publications issued within the year, one—Chess: East and West, Past and Present—calls for specific mention, since it has several overlapping merits: it is the catalogue for the exhibition of this Museum’s chess sets at the Brooklyn Museum, it is the first comprehensive presentation in book form of the Gustavus A. Pfeiffer Collection, and—not least—it is one of the handsomest books available on the royal game in a good many years. Chess enthusiasts (and givers of gifts to chess enthusiasts) please note.

JOHN J. MCKENDRY, 
Associate Curator in Charge

Adoration of the Magi, by Jan Müller, Netherlandish. 1598. Engraving, 13¾ x 17¼ inches. The Elisha Whittelsey Fund, 67.810.2
PUBLICATIONS ISSUED:

American Paintings and Historical Prints from the Middendorf Collection. By Stuart P. Feld. 112 pages; 77 black-and-white illustrations, 7 color plates. 7½ x 10½ inches. Paper, $2.50.


Chess: East and West, Past and Present. By Charles K. Wilkinson and Jessie McNab Dennis. 184 pages; 128 black-and-white illustrations, 8 color plates. 7 x 8 inches. Cloth, $8.95; paper, $4.75.

Leon Wilson, Associate Editor in Charge

Public Relations

In describing the Department of Public Relations, I'm tempted to compare its myriad activities to an iceberg, with publicity, one function of the department, the iceberg's projecting point: always present, the most easily recognized and understood.

The 14,000 press clippings accumulated last year are either evidence of a large public's continuing interest in the Museum or of the Public Relations staff's evangelical zeal for an informed reader. These news stories and feature articles that appeared in hundreds of North and South American and European newspapers and magazines may actually be a result of both, as this past year saw an extraordinary development in attitudes regarding museums and their responsibilities. Throughout the country, a growing awareness of the need for the museum to relate realistically to its community and of the virtually untapped potential of museums as vital forces in the life of the community brought an excitement, a thrust, a new dimension to the traditional functions of acquiring, preserving, and exhibiting. The past year was exceptionally active at the Metropolitan, with programs that attempted to investigate these new attitudes and needs; it became the particular challenge of this department not only to inform the community of these activities but also to help place them in proper perspective.

Our monthly Calendar of Events and nearly one hundred press releases announced the events that reveal the life of any museum: its exhibitions, educational programs, staff appointments, special services. Daily requests for additional information and articles, for appearances and talks by staff members reflected the interest seemingly everyone shared in the Museum, its new Director, and its approaching one-hundredth birthday. A month didn't pass but that a feature story appeared in a major American or European publication. A tour of The Cloisters, depicting the Christmas story in art, was conducted by the Director on a special two-hour program in color on NBC-TV Christmas morning. It is doubtful whether any of the estimated three and three-quarters million viewers realized the weeks of preparatory work involved in the taping of this program one crisp winter's day—including the forced blooming of the Roman hyacinths, paperwhite narcissi, and lilies of the valley for the traditional Christmas garden in the Saint-Guilhem Cloister.

The coordination of photography and filming is another activity buried in the iceberg. Almost every weekday and evening a professional photographer or film crew is in the building on special assignment for a publication, an advertising agency, a film-maker, or a television network. Often as much time is spent in considering the proposed use of a Museum object and in advising on the selection of material from the collections, as is required in coordinating these photography appointments with other departments. This
“advise and consent” duty occupies one member of the department full time. The phenomenal use of Museum material by other than the traditional user, the art publisher, is more evidence of the increased interest in art and its applications in life. But it’s not fanciful thinking to believe that the richness of the Museum’s collections and the accessibility of these collections (thanks to fine staff cooperation) are also contributing factors.

To combat the disquieting feeling that many of the Museum’s activities reached only the converted, a special effort was made, and is being continued, to reach those people who make little use of the resources available.

Numerous background papers and briefings were presented to individual members of the press and related organizations, acquainting them with the work in progress behind the scenes: the development and expansion of the Museum, the renovation of the north wing and reconstruction of the Costume Institute, and the pilot educational programs.

In these ways we are trying to develop an appreciation of the Museum’s responsibilities, and an awareness of the assistance it needs to fulfill its obligations to the people.

Eleanor D. Falcon, Manager

Registrar and Catalogue

In addition to its normal routine, this department concerned itself in the last year with the possible application of electronic data processing to its record keeping.

The Metropolitan Museum of Art is cooperating with several other museums in the New York area in pilot projects being developed by the Museum Computer Network. Experimental data banks will be developed from specific areas within the Museum’s collections. These data banks will be analyzed to determine the feasibility, expense, and staff required to develop large regional and then national data banks.

The Registrar was co-chairman with James Humphry III, Chief Librarian, of the Conference on Computers and Their Potential Applications in Museums. The conference, sponsored by the Metropolitan and supported by a grant from the International Business Machines Corporation, was held in April, and some two hundred and fifty conferees representing other museums and universities attended. Objectives of the conference were to give an opportunity to hear about what has been done with computers in museum applications, what is being worked on, and what some of the possibilities for the future are; to generate a broader and deeper interest in the potential of computer applications in museums; to bring together museum people and computer specialists; to establish a background through mutual interests and contacts for the cooperative efforts that will be required in developing compatible systems, uniform coding, terminology, and the like. Panel discussions were held on documentary, visual, and graphic applications, stylistic analysis, computerized museum networks, and new approaches in museum education. We believe that this was the first conference to be held on computers and museums, and the proceedings are being issued in a publication partially underwritten by a grant from the New York State Council on the Arts.

Returning to the regular duties of the department, the Museum added 1,310 works of art to its collection, not counting those acquired by the Costume Institute, the Library, and the Print Department. Nine hundred and seven objects were newly catalogued,
while 3,102 changes and additions were made to records of previously catalogued objects. An additional 739 objects were completely or substantially recatalogued as the curatorial departments acquired new information about them. The Subject Index of Western Art was increased by 1,555 entries.

In the Registrar’s division, 2,054 pieces from 596 depositors were accepted for examination as possible gifts, purchases, or loans. Twelve hundred and thirty-four objects were returned to 373 individuals or organizations and thirty-five objects were deaccessioned.

The Museum borrowed 4,070 works from 335 lenders for showing with the Museum’s collections or for special exhibitions, including *Art Treasures of Turkey and Painting in France, 1900-1967*. One hundred and seventy-four loans totaling 1,359 objects were made to 151 institutions.

In order to expedite the movement of art to and from the Museum, 158 import and export customs entries and 320 transportation orders were completed.

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

*Western European Arts*

For the Department of Western European Arts this has been a year of sculpture. During the summer of 1967, the Director announced that five large masterpieces in marble, all recently acquired by the Museum, would be shown successively in the Great Hall, and that at the end of this period they would be exhibited together. This has since been done. During the course of what may be called a parade of sculpture, members of the public had quite a time in choosing their favorite (or their least favorite) pieces. The final exhibition of the “big five” proved to be an overwhelming affair. It was held in the great gallery adjoining the room of sculptures dedicated to the memory of Josephine Bay Paul (and we here note with gratitude that the impetus for gathering these sculptures together came from Colonel C. Michael Paul, president of the foundations that supplied funds for the acquisition of three of them).

Ten royal Gobelins tapestries, presented to the Museum by John D. Rockefeller, Jr., in 1944, gave this gallery a truly palatial air.

Three of the five sculptures were acquired during the course of the year: Lemoyne’s rococo masterpiece, The Fear of Cupid’s Darts, Caccini’s allegorical figure of Temperance, and the monumental group of Ugolino and His Sons by Carpeaux. Another piece bought with funds coming from the two foundations of which Colonel Paul is president is a marble bust of Michel Le Tellier, an extraordinarily trenchant work by Antoine Coysevox. Le Tellier was Chancellor of France under Louis XIV, and a rather sinister character, and Coysevox was perhaps the foremost sculptor of the age. Among other purchases were an elaborately carved wood mirror frame of the late seventeenth century, and a rare, covered tureen from the Whieldon factory in England.

A particularly satisfying gift was a set of twelve Apostle spoons and a Master spoon, made in England in 1592 (one, the St. Andrew spoon, is dated 1613), which comes to us from Mr. and Mrs. James B. Mabon. These rarities had been acquired by Mr. Mabon’s father, and are known in the literature of silver as the Frith Set. Charles R. Gracie & Sons, Inc., completed their gift of 125 running feet of
Among the loans coming to the department we take pleasure in citing that made by Mr. and Mrs. Charles B. Wrightsman. It consists of a number of superlative objects of French eighteenth-century decorative art, of particular note being the writing table of red lacquer and ormolu, a masterpiece by the celebrated Gilles Joubert, originally used as a desk by Louis XV in his *cabinet intérieur* at Versailles. The table and other objects in this loan will be used to furnish the rooms from the Hôtel Pillet-Will and the Palais Paar, which Mr. Wrightsman enabled us to acquire and install.

Five galleries dedicated to northern Renaissance arts are scheduled to open this autumn. A year ago the Museum bought a Parisian art nouveau room complete with its furnishings. Since some years may elapse before space is available for its display, a sampling of elements from the room was placed on view in the smoking lounge up in the paintings galleries. Among these were four large and luminous decorative paintings in the pointillist style, executed between 1910 and 1914 by Lucien Lévy-Dhurmer, who also designed the entire room.

Jessie McNab Dennis, Assistant Curator, helped to arrange the special exhibition of viceregal Peruvian silver in the Blumenthal Patio. She also collaborated with Charles K. Wilkinson, Curator Emeritus of Ancient Eastern Art, in planning and writing a catalogue for the exhibition *Chess: East and West, Past and Present*, which, using objects in the Metropolitan’s Pfeiffer collection, was shown in the Brooklyn Museum. Both the exhibition and catalogue have proved an attraction for aficionados of chess.

A new and enlarged edition of the catalogue of English and Continental silver in the Irwin Untermyer collection, prepared by Yvonne Hackenbroch, is in the hands of the printer, and its publication is scheduled for November. Carl Christian Dauterman has undertaken a study of incised marks on Sévres porcelain, using the computer as an aid in the highly complicated deciphering process. James Parker visited Vienna last fall, securing valuable photographic and documentary evidence on the room from the Palais Paar that is now being set up in the Museum. Mr. Dauterman again served as Adjunct Associate Professor in the Department of Art History.
Mr. and Mrs. Roger J. King: Tureen with cover and stand, silver, 1925, by Georg Jensen, Danish (Copenhagen).

C. Ruxton Love, Jr.: Twenty-franc piece for the year XII (1803–1804); twenty-franc piece, brockage reverse, Napoleon I (1804–1814); twenty-franc piece for the year 1808, all gold, French; medal of Maximilian I, Holy Roman Emperor (1493–1519), silver, about 1540, by Hans Reinhard the Elder, German; medal of Francis Ferdinand IV and Clementina, gold, 1797, by Bernhard Perger, German; medal commemorating the marriage of Napoleon and Marie Louise, gold, 1810, by F. Zeichner, Austrian.

Joseph F. McCrindle: Bust of Voltaire, terre de Lorraine, about 1780, French (Lunéville).

Mr. and Mrs. James B. Mabon: 12 Apostle spoons and a Master spoon, silver, 1592 (the St. Andrew spoon dated 1613), English (London).

Mercedes Meyehof, in memory of Mrs. Hedwig Hallgarten: Pendant jewel of a mermaid by the sea, gold, diamonds, enamel, and a baroque pearl, about 1900, French (probably Paris).

Stephen C. Milliet, Jr.: Clothes rack, walnut, second half of the xvi century, Italian (Florence).

Mrs. Louis Gourouneur Morris: Writing table, pine veneered with tulipwood, in the style of Louis XV, mid-xix century, French (for installation purposes).

Mrs. Sheldon Whitehouse: Hanging, cut and uncut velvet, with design of vases, leaves, and sunflowers, about 1700, Italian; hanging, cut and uncut velvet, with design of scrolling arabesques of flowers and leaves, early xviii-century style, xix century, French.


Charles B. Wrightman: Fireback, with a vignette of a seated Chinaman within a heartshaped cartouche in relief, cast iron, about 1765, French; chimney piece, marble, the bronze term figures attributed to Louis-Simon Boizot, and the gilt-bronze mounts to Pierre Gouthiere, about 1775, French.

Paul B. Zeisler, Jr.: Sauceboat, with Chinese figures in reserve, about 1755; tankard, painted with a woman and a boy in an Oriental setting, about 1755; tea and coffee service, consisting of a covered teapot, cream pitcher, waste bowl, coffee cup and saucer, and 2 teabowls and saucers, painted with stylized Chinese women in an Oriental setting, about 1760, all soft-paste porcelain, English (Worcester); teabowl and saucer, soft-paste porcelain, painted with the “Jumping Boy” pattern, about 1760, Chaffer’s Factory, English (Liverpool).

Purchases

Ceramics: Plate, decorated with the arms of John Elwick (died 1730), a Director of the English East India Company, about 1725; 2 pairs of cups and saucers with polychrome and gilt decoration copied from Meissen, each piece marked with the monogram AR, used by Augustus II (died 1733) and Augustus III (died 1763) of Saxony, about 1745–1750, all hard-paste porcelain, Chinese, made for the European market; dish, decorated with the monogram voc for Vereenige

Oostindische Compagnie, hard-paste porcelain, Manji/Tenwa period (1658-1683), Japanese (Arita, Sarugawa kiln), made for the Dutch market (Winfield Foundation Gift); three-legged tureen with cover and stand, creamware, 1750-1755, English (Whieldon); bowl, soft-paste porcelain, decorated with design of beaded panels and chinoiserie landscape roundels, about 1760-1765, English (Lowestoft); tea service, consisting of a teapot, waste bowl, cream pitcher, sugar bowl, and 6 cups and saucers, soft-paste porcelain, decorated with chinoiserie scenes in polychrome enamels, late xviii or early xix century, English (Lowestoft) (Charles E. Sampson Memorial Fund).

Furniture: Mirror, carved and varnished pine, about 1680, Dutch (Rogers Fund).

Metalwork: Fireback, with a military trophy, garlands, and rinceaux, cast iron, about 1775, French (Charles B. Wrightsman Fund).

Sculpture: Temperance, marble statue, 1583-1584, by Giovanni Caccini, after a model by Giovanni Bologna, Italian (Florence) (Harris Brisbane Dick Fund); Michel Le Tellier (1603-1685), Chancellor of France and Keeper of the Seals, marble bust, about 1677, by Antoine Coysevox, French; The Fear of Cupid's Darts, marble, about 1740, by Jean-Louis Lemoyne, French (both acquired with funds coming from the Josephine Bay Paul and C. Michael Paul Foundation, Inc., and Charles Ulrick and Josephine Bay Foundation, Inc.); Ugolino and His Sons, marble, about 1785, by Georges Jacob, French.

Textiles: Coverlet, quilted cotton tabby embroidered with animals and flowers in silk chain stitch, second half of the xviii century, Indian, made for the Western market; piece of polychrome wood-block printed cotton with “Indienne” design, xviii century, French; panel of brocaded silk with design of palm trees and baskets of flowers, xviii century, probably Portuguese; valance, cotton embroidered in silk, first half of the xviii century, Chinese, probably made for the Dutch market; length of resist-printed cotton with floral design, 1785-1790, French; length of plate-printed cotton depicting “Blind Man’s Bluff,” about 1800, English; length of roller-printed cotton with scenes from The Deserted Village by Oliver Goldsmith, about 1815, English; piece of plate-printed cotton with chinoiserie scenes, about 1820, English; length of roller-printed cotton depicting scenes of a lady on a camel, about 1830, English; panel of roller-printed cotton with swans, rosettes, and acanthus leaves in all-over symmetrical pattern, about 1830, French; length of cotton with pattern in the style of Louis XV, about 1830-1840, French (?); panel of roller-printed cotton with circus scenes, mid-xix century, French (all Rogers Fund).


LOANS ACCEPTED

Art Institute of Chicago: Sketch-model for The Fear of Cupid’s Darts, terracotta, about 1735, by Jean-Louis Lemoyne, French; Ugolino, drawing, gray and white gouache and tan and brown ink on paper, 1860, by Jean-Baptiste Carpeaux, French.


Irwin Untermyer: Side table, oak veneered with walnut and holly, about 1690, English.

R. Thornton Wilson: Snuffbox decorated with Masonic symbols, enamel on copper, dated 1764, English (probably Bilston).

Mr. and Mrs. Charles B. Wrightsman: Wall clock, gilt bronze, brass, and tortoiseshell, about 1730, case by Charles Cressent, movement by Jean Godde the Elder; set of three-light wall brackets, gilt bronze, about 1750; writing table, red lacquer on oak, made for the study of Louis XV at Versailles, 1759, by Gilles Joubert; pair of armchairs, carved and gilded beechwood, about 1765, by Louis Cresson; pair of three-light wall brackets, gilt bronze, about 1780; vase and pedestal, porphyry and gilt bronze, about 1785; fifteen-light chandelier, rock crystal and gilt bronze, about 1790, all French; pair of pot-pourri bowls, Japanese hard-paste porcelain with gilt-bronze mounts, about 1745, French; pair of vases, hard-paste porcelain with gilt-bronze mounts, about 1745-1750, German (Meissen); pot-pourri bowl, Chinese hard-paste porcelain with gilt-bronze mounts in the manner of Thomas Germain, about 1750, French.

JOHN GOLDSMITH PHILLIPS, Chairman

Apostle spoons and Master spoon. English (London), 1592 (the St. Andrew spoon dated 1613). Silver, each figure approximately 1 3/4 inches tall. Gift of Mr. and Mrs. James B. Mabon, 67.166.1-13