REPORTS OF THE DEPARTMENTS

American Paintings and Sculpture

In the past year the Department's activities covered every phase of museum work. Three major exhibitions were organized and installed. The first of these, 200 Years of Watercolor Painting in America, was arranged to mark the hundredth anniversary of the American Watercolor Society. As a historical background to seventy-eight watercolors by current members of the Society, 250 examples were selected from the Museum's holdings and private collections, to show the development of watercolor painting in the United States from the middle of the eighteenth century to the present. The Society published an exhibition catalogue, in large part compiled by the staff of the Department. Also for this centennial, Albert TenEyck Gardner wrote a History of Watercolor Painting in America.

A specialized aspect of American watercolors was investigated in 101 American Primitive Watercolors and Pastels from the Collection of Edgar William and Bernice Chrysler Garbisch, which was in a sense a sequel to the show of their American primitive paintings held in 1961.

The third exhibition, Collecting American Art for the Metropolitan: Recent Accessions, 1961-1967, was arranged in conjunction with the American Wing. One hundred and twenty paintings, watercolors and drawings, sculptures, and miniatures were shown, to demonstrate not only the variety and quality of the works collected in recent years, but to point up our critical need for additional gallery space.

During the year we made an unusually large number of acquisitions, by gift and purchase. The most exciting purchases were an exceptional genre subject, Cider Making, by William Sidney Mount (discussed in the April Bulletin by Stuart Feld), an impressionist nude Still Life: Flowers, by Severin Roesen (died 1871), American. Oil on canvas, 40 x 50½ inches. Purchase, Funds from Charles Allen Munn Bequest, Fosburgh Fund, Inc., Mr. and Mrs. J. William Middendorf II Gift, Henry G. Keasbey Bequest, 67.111

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by Frederick Frieske that won the Grand Prize when it was exhibited in the Panama-Pacific Exposition in 1915, and an important early cubist work of 1915 by Max Weber.

Among the gifts were a table-top still life by William Michael Harnett, the third major work by him to be acquired in the last four years, two views of Brooklyn probably done by a British officer in 1778, and fourteen watercolors by John LaFarge, as well as fractional interests in three works by the distinguished contemporary painter Andrew Wyeth. Colonel and Mrs. Garbisch gave twenty-six examples of American folk art, strengthening an area of the American collection for which they are almost totally responsible.

With the assistance of John K. Howat, a Chester Dale Fellow, and James Pilgrim, a Ford Foundation Fellow, Mr. Feld wrote a catalogue of the collection of American art owned by Mr. and Mrs. J. William middendorf II, which will be exhibited at the Museum in October and November. For the greater part of the year Henry Geldzahler, Associate Curator, was on leave of absence to serve as Director and Consultant for the Visual Arts National Council on the Arts in Washington, D. C. At the June meeting, the Museum's Board of Trustees established a new Department of Contemporary Arts, and elected Mr. Geldzahler its Curator.

Gifts Accepted

The American Watercolor Society: Avel de Knight, American, Mediterranean, watercolor, 1966; Shirley Carter, American, Pilings, watercolor, xx century.

Ruth Backer: Unknown artist, American, Memorial to Three Loved Ones, watercolor, about 1826.

Walter C. Baker: Harold Altman, American, The Lonely Ones, III, pen and ink; A. Robert Birmelin, American, Two Figures, brush and wash; Cassanova, American, A Winged Creature, pen and ink; Stephen Greene, American, Woman in Bathrobe, pencil on washed paper, Man with Stick, brush and wash, Seated Man, pen and ink; Robert Henri, American, Nude Kneeling, charcoal, about 1900; Hazel Janicki, American, Retreat, gouache; Walter Stein, American, Two Wasps, watercolor; Pavel Tchelitchew, American, The Marne, pen and ink, wash, Mother and Child, metalpoint, all xx century.


Mr. and Mrs. Charles H. Blatt: Louis Bosa, American, Hideaway in Venice, oil on canvas, 1956.

Susan Dwight Bliss (bequest): 52 works by American artists: Carroll Beckwith, Island and Houses, oil on canvas, late xix century; Matilda Brownell, Spring, Luxembourg Garden, oil on canvas, early xx century; John Francis Murphy, Landscape, oil on canvas, early xx century; George Henry Yewell, Convent near Rome, oil on canvas, 1870; unknown artist, An American Schooner, watercolor, xix century; Frank Weston Benson, 3 watercolors, about 1940; James Wells Champney, Isleworth, England, watercolor, last quarter of the xix century; Arthur B. Davies, 4 watercolors, about 1925; W. Ferneley, The Cliffs at Nahant, North Shore, Massachusetts, watercolor, 1872; Childe Hassam, Pont Neuf, Paris, watercolor, 1911; George Inness, Across the Campagna, watercolor, about 1871-1874; Alonzo Myron Kimball, Parlor Scene, tempera, 1906; John LaFarge, 12 watercolors, about 1891-1903; Joseph Pennell, 3 watercolors and drawing, first quarter of the xx century; R. G. Harper Pennington, Beach Scene, watercolor, last quarter of the xix century; William Trost Richards, 4 watercolors, third quarter of the xix century; Florence Robinson, Château de Blois, France, watercolor, first quarter of the xx century; Frank Shapleigh, San Gabriel Bells, and Santa Barbara, California, both watercolors, 1902; James Abbot McNeill Whistler, Gold and Brown: Dordrecht, watercolor, last quarter of the xix century.

Mrs. William A. M. Burden, Jr.: Hiram Powers, American, America, marble bust, mid-xix century.

Mrs. Gardner Cassatt (second one-seventh undivided interest): Mary Cassatt, American, Lydia Knitting in the Garden at Marly, oil on canvas, 1880.

Susan Vanderpoel Clark (bequest): Robert Blum, American, Spring Landscape, pastel on brown paper, last quarter of the xix century; Louis Michel Eilshemius, American, Landscape, oil on canvas, 1889; William Michael Harnett, American, Still Life, oil on canvas, 1888; John LaFarge, American, Fasae and Duenna, Samoa, watercolor and gouache, 1891; Maxfield Parrish, American, Girl on a Swing, oil on paper, first half of the xx century; Charles Caleb Ward, American, Street Scene, oil on panel, third quarter of the xix century.

Mrs. James Coats: Brian Connelly, American, Delicious Apples, and Brown and White Eggs, both watercolors, 1962.

Mrs. James Bradley Cook: Jacob Blondell, American, General Cesnola, oil on canvas, about 1865.

Dorothy Couler: Dorothy Couler, American, White Onion, pencil on paper, 1960.

Mr. and Mrs. Walter C. Crawford: F. Luis Mora, American, Flowers of the Field, oil on canvas, 1913.

Mr. and Mrs. Ferdinand H. Davis: Enoch Wood Perry, American, A Month's Darning, oil on canvas, 1876.

Jean de Marco: Clara Fasano, American, Heroic Head, terrazzo marble, xx century.

Mr. and Mrs. Alfred Fischer: Albert Bierstadt, American, After the Storm, oil on canvas, last quarter of the xix century.

Edgar William and Bernice Chrysler Garbisch: John Bradley, American, Emma Homan, oil on canvas, 1843-1844; Thomas Chambers, American, Stony Point, New York, oil on canvas, mid-xix century; Eben P. Davis (attributed to), American, Lady Seated in Boston Rocker, pencil and watercolor, about 1845;
Ralph E. W. Earl, American, Mrs. Williams, oil on canvas, about 1810; Oliver Tarbell Eddy, American, The Alling Children, oil on canvas, about 1835-1840; Erastus Salisbury Field, American, The Death of the Firstborn, and Egyptian Scene, both oil on canvas, mid-nineteenth century; Charles Hofmann, American, View of the Schuylkill County Almshouse Property, oil on canvas, 1876; William Jennys, American, Joshua Hale of Newburyport, Massachusetts, oil on canvas, about 1790; Nivelet, American, Ship "Macon," pen and watercolor, 1827 or 1834; Henrich Otto, American, Fraktur motifs, pen and watercolor, late nineteenth century; J. Rasmussen, American, Berks County Almshouse, oil on zinc, 1880; R. W. and S. A. Shute, American, Emeline Parker of Lowell, Massachusetts, pencil, watercolor, and gold paper, 1839; Joseph Whiting Stock, American, The Artist’s Children, oil on canvas, about 1840; Henry Walton, American, Frances and Charles Cowdrey, pen and watercolor, about 1858; unknown American artists: Joseph and Anna Raymond, oil on canvas, about 1840; The Picnic, watercolor, about 1800; Captain Abraham Vorhees, and Mrs. Abraham Vorhees, both pastels, about 1805; The Abraham Pixler Family, pen and watercolor, about 1815; The Orphans, watercolor, about 1830; Profile of a Man, and Profile of a Woman, both pencil and pastel, about 1835; Yellow Basket of Flowers, watercolor, second quarter of the nineteenth century; General Lafayette on Horseback, pen and watercolor, first half of the nineteenth century; Stylized Bird, stencil and watercolor, first half of the nineteenth century.


Mr. and Mrs. Harry E. Gould: Bernard Riley, American, The Battle of Anghiari, oil on canvas, 1861-1863; Jonathan Scoville, American, Sunset after Thunderstorm, Fort Meade, Maryland, watercolor, 1960.

Mr. and Mrs. Henry E. Gould: Arnold Riley, American, The Battle of Anghiari, oil on canvas, 1861-1863.

Gordon Langley Hall: Isabel Lydia Whitney, American, Mountain Laurel, watercolor, xx century.

Mrs. William P. Harrison: Unknown artist, American, Henry L. Taylor, miniature, watercolor on ivory, about 1842.

Arthur M. Herschensohn: Walter Shirlaw, American, Trees and Stream, and Seascapes, both watercolors; Cliffs, pencil, all last quarter of the xix century.

Mr. and Mrs. Raymond J. Horowitz: Homer D. Martin, American, Ned Samson and His Wife, pencil, 1868; Ethel Myers, American, Conversation Piece, watercolor, 1909.


Everett Raymond Kinstler: Everett Raymond Kinstler, American, Scott Carpenter, charcoal, 1963; Alan B. Shepard, Jr., charcoal, 1965.

George V. P. Marks: Maurice Fromkes, American, Road to San Andres, oil on canvas, about 1925.

Mr. and Mrs. J. William Middendorf II: Unknown artist, American, 2 views of Brooklyn, Long Island, both watercolor, about 1778.

Mr. and Mrs. Roy R. Neuberger: Louis M. Eishemius, American, Landscape – Catskill Mountains, watercolor, 1895.

Mrs. John C. Newington: John Gadsby Chapman, American, The Roman Campagna, oil on canvas, 1864.

Lydia Bond Powel: Unknown artist, American, View from the House of Henry Briscoe Thomas, Baltimore, watercolor, about 1841.

Mrs. Charles Nicolas Sarka: Charles Sarka, American, A Morning Smoke, watercolor, 1903.

Mr. and Mrs. Daniel Silverberg: Saul Steinberg, American, Artist and Art, watercolor, 1966.

Dr. and Mrs. Joseph I. Singer: Helen Frankenthaler, American, Red and Brown Scene, oil on canvas, 1961.


Purchases:

William Sidney Mount, American, Cider Making, oil on canvas, 1841 (Charles Allen Munn Bequest); Severin Roesen, American, Still Life: Flowers, oil on canvas, about 1850 (Charles Allen Munn Bequest, Fosburgh Fund, Inc., Mr. and Mrs. J. William Middendorf II).

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Mr. and Mrs. J. William Middendorf II: Unknown artist, American, 2 views of Brooklyn, Long Island, both watercolor, about 1778.
Six pieces of glass, by William E. Kern, American, working at the Boston and Sandwich Glass Company 1843-1867. Height of lamp 19 inches. Funds from Various Donors, 67.7.6, i6, i8, 19,22,23

dorf II Gift, Henry G. Keasby Bequest); William Richarby Miller, American, Willow Tree, Haarlem Creek, New York, watercolor, 1853; William Stanley Haseltine, American, Oleavana—Campagna Romano, ink and wash drawing on gray paper, 1858; James Hamilton, American, Beach Scene, watercolor, about 1865; Thomas Waterman Wood, American, Reading the Scriptures, watercolor, 1874 (all Rogers Fund); J. Alden Weir, American, A. D. W. Reading a Letter, watercolor, about 1888 (Mr. and Mrs. Norman Schneider Gift); J. D. Challant, American, Still Life: Violin and Bow, oil on canvas, 1889 (George A. Hearn Fund); Thomas Anshutz, American, Cast Study with Students, charcoal, about 1890 (Rogers Fund); Thomas Wilmer Dewing, American, The Evening Dress, pastel, about 1890 (George A. Hearn Fund); Louis Charles Moeller, American, Sculptor's Studio, oil on canvas, late xix century (Bertram F. and Susie Brummer Foundation, Inc., Gift); Frederick William MacMonies, American, Self-Portrait, oil on canvas, about 1903 (Mrs. James W. Fosburgh Gift); Frederick Carl Frieske, American, Summer, oil on canvas, 1914; Max Weber, American, Athletic Contest, oil on canvas, 1915 (both George A. Hearn Fund).

Loans accepted
(exclusive of Special Exhibitions)

Sanford Agnew: Frederic E. Church, American, Cotopaxi, oil on canvas, 1855.

Mrs. Gardner Cassatt: Mary Cassatt, American, Lydia Knitting in the Garden at Marly, oil on canvas, 1880; Mrs. Robert Cassatt, oil on canvas, about 1883.

Dorothy Couler: Dorothy Couler, American, Heat, Sunlight, Silence, and White Eggs, and White Bowl, both pencil, 1967.

Helen Frankenthaler: Helen Frankenthaler, American, Mountains and Sea, oil on canvas, 1952.

Edgar William and Bernice Chrysler Garbisch: John Durand, American, Richard Crossfield, oil on canvas, about 1770.

Mrs. Charles B. Goldsborough: Robert Field, American, Governor Charles Goldsborough of Maryland, miniature, watercolor on ivory, before 1819.


Mr. and Mrs. J. William Middendorf II: John La Farge, American, Girls Bathing at Entrance to Papara River, Presentation of Gifts, Samoa, all watercolors, 1891.

Musée d’Art Moderne, Paris: Winslow Homer, American, A Summer Night, oil on canvas, 1890.

Ernest Rosenfeld: Jerome Thompson, American, Reminiscences of Mt. Mansfield, Vermont, oil on canvas, 1859.

Mrs. Nate B. Spingold: Hyman Bloom, American, Jew with Torah, and Child in a Garden, both oil on canvas, xx century; Edward Hopper, American, Hotel Room, oil on canvas, xx century; Jack Levine, American, Hillel, and Courtroom Study, both oil on canvas, xx century; Ben Shahn, American, André Malraux, oil on canvas, xx century; Max Weber, American, Talmudic Student, oil on canvas, xx century.

Peter Swords: Matthew Pratt, American, Cadwallader Colden and Stephen deLancey, oil on canvas, about 1775.

Mr. and Mrs. Burton Tremaine: Jasper Johns, American, Device Circle, mixed media, 1959; Larry Poons, American, Tristan da Cunha, liquitex on canvas, 1964.

John Wilmerding: George Caleb Bingham, American, Mississippi Flatboatman, oil on canvas, 1849; Fitz Hugh Lane, American, Stage Rocks and Western Shore of Gloucester Outer Harbor, oil on canvas, mid-xix century.

Anonymous: Frederic E. Church, American, Cotopaxi, oil on academy board, 1847.


Albert TenEyck Gardner and Stuart Feld, Associate Curators

The American Wing

On April 13 there opened in the American Wing and adjacent galleries an exhibition entitled Collecting American Art for the Metropolitan: Recent Accessions 1961-1967. The exhibition, a joint endeavor of the Department of American Paintings and Sculpture and the American Wing, was intended to show the breadth of our collecting. It also underlined the pressing need for additional space to display our vast American collections, a need that the Museum intends to rectify as quickly as possible.

The accessions for the past year included in the show ranged in time from the seventeenth to the twentieth centuries. Mrs. J. Woodhull Overton presented a New England paneled and tulip-carved chest, probably made in Connecticut about 1675, which formerly belonged to her mother, Mrs. J. Insley Blair, one of the country’s early collectors of Americana. The eighteenth century was represented by a fine New York tilt-top tea table of 1760 to 1775, the gift of Mrs. Alan W. Carrick. Acquired too late to be included in the exhibition were a superb Newport open-clawed card table, dating from 1760 to 1765, attributable to John Goddard, and a Massachusetts easy chair in the Chippendale style; both pieces were purchased from The Friends of the American Wing Fund.

Moving into the nineteenth century, our acquisitions become more numerous, for it is in this period that the collections require filling out. The exhibition included a card table
that is a magnificent example of the early New York Empire style, made about 1815 by Charles-Honoré Lannuier for Philip Hone, a mayor of New York. A contemporary and rival of Lannuier, the celebrated Duncan Phyfe, produced in his workshop in 1837 a suite of late Empire style mahogany furniture for the New York parlor of Samuel A. Foot; we acquired it through a gift of the L. E. Katzenbach Fund.

Our glass and silver collections grew as well. Forty-four pieces of documented glass, fashioned by William Kern, who worked at the Boston and Sandwich Glass Company from 1843 to 1867, were purchased from his granddaughter. The style of art nouveau is represented by a silver belt buckle, brooch, and letter opener, made by Unger Brothers of New Jersey between 1881 and 1910, the gift of Ronald S. Kane.

The Friends of the American Wing not only made possible this year the purchase of two pieces of furniture for our collections, but also underwrote the publication of a Checklist of American Silversmiths' Work, 1650-1850, in Museums in the New York Metropolitan Area. The checklist is being prepared under the direction of Carl C. Dauterman, Associate Curator in the Department of Western European Arts, and should prove very useful to students and collectors of American silver.

**GIFTS RECEIVED:**

- **American Museum in Britain:** 2 Shaker windows with sashes, painted wood, xix century, American.
- **Susan Dwight Bliss (bequest):** Tilt-top table, mahogany, 1815-1820, American (New York).
- **Mrs. Richard W. Bogart (bequest):** 2 pitchers and matching compote, cut glass, xix century, American.
- **Mrs. Charles B. Bull, in memory of her mother, Alice Hawke Remer:** Toby jug, mottled brown glazed earthenware, 1849, by Lyman, Fenton, and Co., American (Bennington, Vt.).
- **Mrs. Frank V. Burton:** Creamer, silver, late xvIII century, by Paul Revere, Jr., American (Boston).
- **Mrs. Alan W. Carrick:** Tea table, mahogany, 1760-1775, Chippendale style, American (New York).
- **Lillian M. Charles (bequest):** Card table, mahogany, 1760-1770, Chippendale style, American; daybed, mahogany, 1790-1800, American; washstand, mahogany, 1815-1820, Sheraton style, American (New York).
- **Jane D. Coleman (bequest):** Block-front chest of drawers, mahogany, 1780-1795, American (Connecticut).
- **Mrs. Francis P. Garvan:** Mantel with medallions of Washington and Franklin, wood and composition, 1800-1815, American.
- **Mrs. Carl J. Greenman:** Piece of painted fabric, xx century, signed by Raymond Duncan, American.
- **Joseph J. Haggerty:** Hooked rug, wool on canvas, xix century, American.
- **Edith Holden (bequest):** Easy chair, mahogany, 1785-1795, Hepplewhite style, American; 2 spoons, silver, early xvIII century, by Henricus Boelen, American (New York).
- **Ronald S. Kane:** Belt buckle, brooch, and letter opener, silver, 1881-1910, by Unger Brothers, American (Newark, N. J.).
- **Mimi S. and Richard M. Livingston:** 3 pieces of printed cotton, about 1795, American or English.
- **Roger MacLaughlin:** Coverlet, double-woven wool, dated 1828, American.
- **John Lee Newton:** 2 caps and 2 bases for colonnettes, brass, 1820-1825, American; knob, cut crystal, 1820-1825, American.
- **Mrs. George Nichols:** 2 half sets of cuff links, gold, about 1775, one marked by William Simpkins of Boston, American.
- **Mrs. J. Woodhull Oserton:** Chest with 2 drawers, oak, about 1675, American (New England); Bible box, oak and pine, late xvIII century, American (New England).
- **Mrs. Samuel S. Schwartz:** Piece of copperplate-printed cotton, late xvIII century, French (Beauritan, near Bordeaux); piece of copperplate-printed cotton, xix century, French (Alsace); coverlet, printed glazed cotton, xix century, English or American; coverlet, copperplate-printed cotton, about 1785, English; coverlet, painted and printed cotton, xvIII century, Indian.
Anonymous: Table cover, woven cotton, 1820-1830, French.

PURCHASES

Furniture: Block-front card table, mahogany, 1760-1765, attributed to John Goddard, American (Newport, R. I.); easy chair, mahogany, 1760-1765, Chippendale style, American (Massachusetts) (both The Friends of the American Wing Fund); card table, mahogany with maple, rosewood, and satinwood veneers, about 1815, by Charles-Honoré Lannuier, Empire style, American (New York) (Funds from Various Donors); pair of window cornices, painted and gilded wood, 1820-1825, American (New York) (Rogers Fund); convex mirror, gilded and carved wood and composition, 1815-1825, American or English (Mrs. Paul Moore Gift); group of parlor furniture: 2 sofas, 4 chairs, 2 benches, and 2 window seats, mahogany, 1837, from the workshop of Duncan Phyfe, American (New York) (L. E. Katzenbach Fund Gift); easy chair, walnut, 1840-1850, Gothic Revival style, American (Rogers Fund).

Metalwork: Cup, silver, from the Elias Hasket Derby family, 1789, by Denis Colombier, French (Paris) (Mr. and Mrs. Marshall P. Blankarn Gift); pair of candelabra, gilded bronze, 1835-1845, marked N. Hooper, American (Boston); pair of gas lamps, gilded bronze, 1840-1850, American (all Rogers Fund); soup tureen, silver, about 1845, Chinese export (Robert G. Goelet Gift); brandy warmer, silver, 1845-1855, by Gerardus Boyce, American (New York) (Rogers Fund).

Glass: Group of 44 objects of glass, by William E. Kern, working at the Boston and Sandwich Glass Company 1843-1867, American (Sandwich, Mass.) (Funds from Various Donors); pair of vases, aventurine overlay glass, 1850-1860, American (Rogers Fund).

Miscellaneous: Group of 13 Shaker accessories, xix century, American (Rogers Fund).

LOANS ACCEPTED

Mr. and Mrs. Samuel K. George III: Pair of side chairs, walnut, about 1740-1750, Queen Anne transitional style, American (Philadelphia).
Mr. and Mrs. Samuel S. Schwartz: Terrestrial globe with mahogany stand, globe dated 1828 and signed by James Wilson, American (Albany, N. Y.); tray, silver, about 1824, marked “S. Richard,” American (New York).

James Biddle, Curator

Ancient Near Eastern Art

The most exceptional acquisition of the past year was an excellently preserved kneeling bull-demon made of silver, dressed in decorated human clothing and holding a spouted vessel with its outstretched forelegs and hooves. In style the piece is considered to be proto-Elamite and to be dated, therefore, to about 3000 B.C. Objects of this period are rare, and very few exist in American collections.

A silver-gilt Sasanian ewer from Iran, of the sixth to seventh century A.D., constitutes an important and striking addition to our collection. The shape of the vessel, the high quality of the decoration, and the careful application of the gilding attest that the piece is from the workshop of a master metal craftsman. The foot of the ewer bears an inscription in Pahlavi, a language of the day.

Other acquisitions from Iran include a mace, probably Sasanian in date, with an iron shaft and bronze terminals, one in the shape of a bull’s head surmounting a series of knots, and the second a human hand; a bronze vase of the Parthian period beautifully decorated with inlaid silver; and a bronze pin of extraordinary length with an ibex head at one end and the eye of a needle at the other.

Nine ivories, probably eighth century B.C. in date, have come to us from Nimrud as the result of our continued support of the British School of Archaeology in Iraq. They add further variety and luster to our fine assemblage of ivories.

Friends of the Museum have continued support of our department in a most generous manner. H. Dunscombe Colt, Jr., has given us money not only to purchase objects but also to enable us to take part in some of the excavations mentioned below. Christos G. Bastis has kindly lent us additional pieces from his collection, including a striking Scythian clasp in the form of a boar.

In 1966 the Metropolitan took part in a joint excavation with the University Museum of the University of Pennsylvania at Dinkha Tepe in northwest Iran, where Oscar White Muscarella represented this Museum. In the spring of 1967 we gave support to the excavation of the British School of Archaeology in Jerusalem at Teleilat Ghasul in Jordan; we
owe our ability to participate there to the constant generosity of H. Dunscombe Colt, Jr. In March and April of 1967 Prudence Oliver Harper visited Leningrad and Moscow with the aid of a Museum travel grant. In these two cities she was accorded every courtesy by her Russian colleagues, especially in her study of various works of Sasanian art.

Last October the guide to the collections of the Department of Ancient Near Eastern Art appeared under the authorship of the members of the Department. In accordance with plans for rebuilding the northeast corner of the Museum, it is contemplated that our galleries will be closed in the autumn of this year and that they will not reopen until two or three years have elapsed. During this time we hope to be able to exhibit some of our principal pieces in a room next to the special exhibition galleries. We will attempt to accommodate interested scholars and students who wish to study objects not on display during this interim period.

**Gifts Received**

*Nuri Farhadi and Habib Anavian*: Pin, bronze, about VIII century B.C., Iranian (Luristan).

*Mahdi Mahboubian*: 2 bowls, earthenware, 1 millennium B.C., Iranian (Ardebil); tile, clay, 1 millennium B.C., Iranian.

*Ada M. Newell*: Pendant in the shape of addorsed horses, about 1 millennium B.C., Iranian (Luristan).

*Pareiz H. Rabenov*: Mace, bronze head and iron shaft, about III-V centuries A.D., Iranian.


*Mr. and Mrs. Charles K. Wilkinson*: Boar’s head, hematite, III millennium B.C., Iranian; ring, bronze, late I millennium B.C., Iranian.

**Purchases**


*I millennium B.C.*: Pin, bronze, IX-VIII century B.C., Iranian (Luristan) (Rogers Fund); 9 ivories, about VIII century B.C., Assyrian (Nimrud) (Harris Brisbane Dick Fund); caldron attachment in the form of a winged bull, bronze, about VII century B.C., Iranian (H. Dunscombe Colt, Jr., Gift); vase, earthenware, VI century B.C., Iranian; torque, silver, about I millennium B.C., Iranian (both Rogers Fund).

*I millennium A.D.*: Vase, bronze with silver inlay, about I century A.D., Parthian (H. Dunscombe Colt, Jr., Gift); ewer, silver-gilt, VI-VII century A.D., Iranian (Sasanian) (Rogers Fund).
Ceremonial arrowhead. Bohemian, xv century. Steel, inlaid with brass, height 12 1/2 inches. Rogers Fund, 66.199

undertaken as a necessary step toward the establishment of an Arms and Armor Study Room. The new arrangement makes every one of the almost ten thousand pieces of arms and armor off exhibition readily available. A card file giving the precise location of every object makes each piece more easily accessible. It has long been the ambition of the Department to set up such a Study Room where scholars and students of the subject will be able, on scheduled appointments, to work with and study at close range authentic pieces of arms and armor—a facility at present existing nowhere in this country. We have the room and the study collection; it remains only to select and train the necessary staff, in order for the Arms and Armor Study Room to be a reality!

GIFT RECEIVED

Their Majesties King Bhumibol Adulyadej and Queen Sirikit of Thailand: Sovereign’s sword with gold-embossed handle and sheath, late Ratnakosind (Bangkok) period (xiv-xvIII centuries), Thai.

PURCHASE

Ceremonial arrowhead, steel, engraved and inlaid with engraved brass, xv century, Bohemian (Rogers Fund).

LOANS ACCEPTED


Carl Otto Kretzschmar von Kienbusch: Toy figure of a jouster, bronze, late xv century, south German.

Anonymous: 2 keys, chiseled iron, xvi and xvII centuries, Italian; threaded bolt with chiseled head, iron, about 1550, German; pommel and grip of sword, iron inlaid with silver, xvII century, German; pommel and guard of dagger, steel, chiseled and damascened, xvi century, Italian; lock of wheel-lock gun, steel, signed “B[artolome] Daisenberger in Minchen,” about 1750, German; wheel lock of gun, steel, signed “Johannes Mentdel prag,” about 1665, Prague; 3 plaques, steel, embossed and damascened, representing the Resurrection, Jupiter disguised as Diana embracing Callisto, and Jupiter and Danaé, xvi century, Italian; sword guard, iron with relief and incised carving and inlays in shakudo, gold, and silver, early xvIII century, Japanese.

Randolph Bullock, Curator
Auditorium Events

CONCERTS

Three years ago, we asked Rudolf Serkin what he would most like to do at the Grace Rainey Rogers Auditorium. He replied, “All the Haydn trios.” Since there are thirty-two trios, they were presented in eight concerts over a period of three seasons. The last concert was given on May 24, 1967.

Frederic Waldman, conductor of the Musica Aeterna Orchestra and Chorus, presented two performances of Handel’s L’Allegro ed il Penseroso, a work so successful when first given, during the 1958-1959 season, that it had to be repeated. In recent years, Mr. Waldman has also introduced a series featuring the works of two composers. In 1965-1966, these concerts were devoted to Haydn and Mozart; this season Rudolf Firkusny was soloist in three programs, each of which presented a piano concerto by Mozart and Beethoven.

A concert in memory of James J. Rorimer was given on April 2 by the Musica Aeterna Orchestra and Chorus conducted by Mr. Waldman, with E. Power Biggs at the organ. The program included works by Bach, Monteverdi, Schütz, and Poulenc.

Irina Arkhipova, Vladimir Ashkenazy, Arthur Grumiaux, and Mstislav Rostropovich were among the distinguished musicians presented for the first time.

The British Broadcasting Company filmed a rehearsal performance here of the Schubert octet by the Melos Ensemble from England, as part of an hour-long film called “The Melos Ensemble in America.”

Boris Goldovsky, who has been giving lectures on music with illustrations, reversed the procedure by giving three piano recitals with commentary. He performed and discussed works by composers from Bach to Bartók. Singers who have been presented by Mr. Goldovsky in his series on opera during the past several seasons have subsequently become members of the Metropolitan Opera Company.

LECTURES

Fifteen series, consisting of 113 lectures, were presented this season, with a total attendance of 41,000.

New courses were Islamic Painting, the Archaeological Recovery of the Ancient Near East, Masters of Color, the Delight of Gardens, and After Abstract Expressionism.

For the first time, courses were repeated the same semester. Both series by Claude Marks, of ten lectures each, were fully subscribed soon after they were announced, so each talk was given a second time on another morning.

Art Entertainments, the series introduced by Carella Alden, concluded its second season with capacity audiences. These art-education programs for young people are presented with professional actors, dancers, and other variety artists in costume, to aid in bringing to life a period in history and its art. Because of the success of the series, two performances of each program will be given in the forthcoming season.

William Kolodney, Consultant

Book Shop and Reproductions

Sixty cards representing eleven departments were included in the forty-fifth annual catalogue of Museum Christmas cards. The cards continue to provide a unique means of exploring the reserves of the departmental storerooms, and illustrate rarely exhibited works of art as well as the familiar ones. Even with the latter, increasing use is being made of the selective and magnifying eye of the camera to look at details of design and technique that may elude visitors under the normal conditions of gallery viewing. The tradition of employing distinguished graphic-arts craftsmen and small presses to produce the Museum cards rather than mass-production methods has been continued. The Museum’s 1967 engagement calendar, Hokusai, with texts by A. Hyatt Mayor and the Reverend C. P. Chang, Clawson Mills Research Fellow, combined gravure color plates of the woodcuts and tinted pages from the artist’s sketchbooks reproduced by two-color offset. The edition exceeded 100,000 copies, and the entire production went smoothly except for one moment of alarm when an inspector at the bindery reported that every copy of one illustration was defective—“a man’s head was missing.” Members of the Museum who have the Hokusai calendar can see the reason for the alarm
by looking at Plate 51. The inspector, of course, hadn’t read the accompanying text, which explains that the print illustrates various magical talents including the ability to vanish into thin air – head first.

Large color collotype prints issued during the year included Taddeo Gaddi’s Madonna and Child, Fra Angelico’s The Nativity, and an American primitive painting of about 1825, The Plantation. In conjunction with the opening of the special exhibition In the Presence of Kings, a portfolio of four engravings, Les Appartements de Louis XIV, by Antoine Trouvain, was issued in facsimile size. The brilliant Persian miniature, A Hawking Party in the Mountains, described as the most magnificent example of Qazwin painting in America, has been reissued in full-color collotype with gold in facsimile size. Also reprinted in facsimile sizes were three Mughal miniatures: Prince Riding an Elephant, Riding Horse and Runner, and Two Fighting Elephants Watched by Jahangir, and a Northern Sung painting, Horse and Willow Tree in Moonlight. The large collotype of Rembrandt’s Aristotle Contemplating the Bust of Homer was reprinted for the fifth time since the original impression in 1962.

Eight new metal reproductions were issued, including facsimile copies of ancient Greek gold acorn earrings and a pair of gold dolphins. A new manufacturing source has been secured for the Museum’s copies of early American blown glass, which must be made by hand in small lots, and both the early nineteenth-century cobalt blue creamer and the blue-rimmed pitcher of the Steigel type are again available.

A wide selection of books has been added to the titles in the Book Shop. Particular attention has been given to paperbound books – those issued by other museums and reprints of facsimiles of original source books. Twenty gravure postcards have been placed on sale, the first of more than one hundred new titles.

The Book Shop’s mail-order service and warehouse have been combined in new premises outside the Main Building, and a major portion of the Museum’s mail orders were handled by an electronic data-processing system, which thus completes its second successful year. Machines, however, could never handle some mail orders, as in the case of the one for forty-seven large color prints to decorate the Air Force Station on remote St. Lawrence Island, off the coast of Alaska. The choice was left to us, and Mrs. Calvert Brewer, Color Print Consultant, picked landscapes and scenes that would add color to the airmen’s icebound environment. After her selection arrived, the commander of the base wrote back, “The pictures look just grand, and our new art gallery certainly brightens up the look of things immensely.”

BRADFORD D. KELLEHER, Sales Manager

The blue-rimmed pitcher is $5.75 and the cobalt blue creamer is $7.50, postpaid. Museum members are entitled to a discount on these reproductions.

Conservation

Especially outstanding work has been done this year in the reorganized section of the Department devoted to the restoration of ceramics, stone, and glass. By using new synthetic adhesives and clear or carefully tinted plastics to replace missing areas, many glass objects that have been put away for a long time are now reconditioned and ready for exhibition. The pieces, including some very rare ones, vary from a Roman polychrome banded glass kantharos to fantastic Venetian candelabra and vases of the sixteenth through eighteenth centuries. In addition some massive glass from the nineteenth century that posed a special problem because of weight was successfully repaired.

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The renovated textile quarters are now provided with an eighteen-foot bathtub for washing large hangings. Deionized tap water has been laid on so that no iron rust may damage the fragile fibers. For washing smaller textiles, we have constructed a stainless steel pan with a thermostatically controlled heating unit and an inner wire frame, which can be elevated by pulleys so that the fabric under treatment is supported during the entire washing operation. Nobuko Kajitani joined our staff last spring as Textile Restorer. She is a graduate of the Jiyu Gakuen Art Institute in Tokyo, where she specialized in the study of weaving and chemical dyeing of textiles. She came to us after completing a course in the cleaning and repair of textiles at The Textile Museum in Washington, D. C. We hope now to make some progress in caring for the vast Museum collection of textiles.

A Chester Dale Fellowship enabled us to have W. Thomas Chase III, a graduate student from the New York University Conservation Center, with us for six months to carry out special research in the examination of works of art. His project produced valuable information on the characteristics and behavior under varying atmospheric and heat conditions of “Egyptian blue”—an artificial crystalline blue mineral manufactured in the ancient world.

Both newly acquired and familiar objects have been examined and restored during the year. One of the most important was the great Sasanian silver-gilt head of a king, whose examination and treatment was described in the November Bulletin.

The Conservation Department is presently set up to provide a thorough visual examination of works of art. We are equipped with microscopes, special lights and viewers, an x-ray machine, and the usual laboratory equipment. We identify the general composition of the material of which a work of art is made and note its present condition as well as any former restorations. The techniques and tools used to create the piece are also often noted.

By simple microchemical tests, using a sample no larger than a pinhead, we can, for instance, identify various pigments present on a painted object, the general type of glass or glaze used in a ceramic, or the major elements present in metal. We can determine the karat of a gold object by comparison of its reaction to a drop of aqua regia with that of gold needles of varying karat, and we can make an informed guess as to the amount of silver and copper present in the gold by its color and degree of ductility. All this is necessary if we are to determine the best method to follow for the preservation and restoration of a work of art. Sometimes it also enables us to narrow down the dates between which the piece could have been made.

Frequently such general information will pinpoint the need for other specific types of analysis to determine qualitatively and quantitatively the exact composition of the materials present. For this information we must go to outside laboratories. Today there are many different kinds of analysis that can be used by the art conservator, and it is essential to know which type will give the needed information. Each non-destructive method requires expensive equipment and a trained technician to operate the machine. During the year routine analyses have been made by various commercial laboratories, but we are also indebted to the following institutions for offering their services: New York University Conservation Center, The Massachusetts Institute of Technology, The Ohio State University Department of Chemistry, Forest Products Laboratory, The Smithsonian Institute Museum of History and Technology, Conservation Analytical Laboratory, and Brookhaven National Laboratory.

KATE C. LEFFERTS, 
Associate Conservator in Charge

The Costume Institute

There has been a beehive of activity behind the scenes of the Costume Institute owing to its reconstruction. This has necessitated moving the entire department to temporary quarters in another area of the Museum. The Institute is now relocated on the main floor, with access through the Grace Rainey Rogers Auditorium Office, where it will remain during the interim period. We expect that the new Costume Institute will be ready by the Museum’s Centennial in 1970.
The moving and rearrangement of almost 16,000 articles of costume and approximately 21,500 library items required ingenious planning to accommodate the collection in much smaller quarters. The move was accomplished in about five weeks, and the Costume Institute is again actively functioning in its temporary quarters, although some of its services are curtailed because of the limited space.

During the year our collections were enlarged through generous donors and through purchase. One hundred and ten costumes and accessories were added; spanning approximately two centuries, they vary from an eighteenth-century Turkish gold-embroidered silk yelek, presented by David Leon Dalva II and Leon J. Dalva, Jr., to a small straw bonnet trimmed with violets, morning glories, and lavender velvet ribbon, worn for Harvard Class Day in 1868, given by Mrs. Frederic P. Chapman. Another costume that gives a glimpse into the past is a small boy’s formal morning suit with pin-striped gray trousers, made to order by DePinna, presented by Mrs. Edward H. R. Blitzer, and worn by the donor’s husband at the age of nine as ring-bearer at a wedding on May 22, 1924.

While space does not permit individual listing of all acquisitions, it is, however, interesting to note that gifts to the contemporary European collection include designs from the houses of Balenciaga, Givenchy, Dior, Chanel, Balmain, Courrèges, Grès, Castillo, Nina Ricci, Simonetta et Fabiani, Pucci, and Hardy Amies. American fashions have not been neglected, and designs by Norman Norell, Mainbocher, Charles James, Leslie Morris, Emoric Partos, Stavropoulos, Scaasi, and Hannah Troy are welcome gifts this year.

Through the Irene Lewisohn Bequest Fund many fine examples of eighteenth- and early nineteenth-century costumes and accessories were acquired. Especially handsome are a robe à l’anglaise of white linen embroidered in multicolored silks in a profusion of garden flowers.

Morning gown: robe à l’anglaise of white linen, embroidered with bright-colored silks; sheer linen neckerchief with a border of cording white work. English, second quarter of the xviii century. Irene Lewisohn Bequest Fund, CI 66.34, CI 66.38.3
Afternoon dress of dove gray silk, satin-striped in mauve and brocaded in polychrome silks. English, about 1836. Irene Lewisohn Bequest Fund, CI 66.35.1

and fruits, from the second quarter of the eighteenth century; a robe à la française, with matching petticoat, of burnt umber, gold, and cream striped Imberline, of about 1770; and a lilac and white striped taffeta dress, not unlike those found in some paintings by Vigée-Lebrun. Also of interest is a group of men’s waistcoats, three of which are unmade, showing how the pattern was laid out, and complete with embroidered collar, pocket flaps, and buttons, all ready for cutting and sewing. These are English and French, and date from the third quarter of the eighteenth century. There are also a most charming young girl’s English Regency dress of filmy ivory net trimmed with bands of ivory satin folds, and a petal border, and a romantic dress of dove gray satin-striped silk, brocaded in sprays of mixed flowers, which, with its tiny waist and bouffant sleeves, might have stepped from the fashion pages of La Belle Assemblée.

Library purchases include a facsimile edition of the thirty-three volumes of Vanity Fair, as originally published from 1913 to 1936 by Condé Nast, acquired through the J. E. Andrews Fund and the Irene Lewisohn Bequest Fund.

Among the many gifts to the costume library are a large group of fashion sketches dating from 1930 to 1952, presented by Bergdorf Goodman, and a useful collection of books and fashion periodicals, given by Lillian Fischer Farley. A complete list of all donors to the Institute’s collections will be found on page 101.

It is pleasant to report that the “Mirror Ball,” the nineteenth annual Party of the Year, the benefit for the Costume Institute held at the Museum in November, was a successful, outstanding event, netting the sum of $77,891. A highlight of the evening, a colorful pageant—“Through the Looking Glass”—graphically demonstrated the cultural link between fashion and art by showing contemporary fashions with our Museum costumes that inspired them. The Museum sends its thanks and appreciation to Andrew Goodman, Melvin E. Dawley, and Adam L. Gimbel, Co-Chairmen, and to all the committee members and other friends who participated in making the Party of the Year such a notable occasion.

Polaire Weissman, Executive Director

Drawings

Our collection was enriched during the past year by the addition of seventy-nine drawings. Forty-three of these were acquired by purchase, and they represent a cross-section of European draughtsmanship from the fifteenth through the nineteenth centuries. For the Italian schools, particular mention should be made of a sensitive Timoteo Viti chalk study of St. Sebastian for an altarpiece in the Brera, a noble Pordenone Biblical composition from Lord Harewood’s collection, a large-scale design by Pietro da Cortona for one of his mosaics in St. Peter’s, two rediscovered projects for fresco decorations by Carlo Maratta in the Palazzo Altemps in Rome, and designs by the late baroque sculptor Pietro Bracci for a tomb in the Roman church of S. Andrea delle Fratte. The French drawings range from a Boucher chalk study, the Continence of Scipio, to a luminous sheet of watercolor landscape studies by Renoir. Our Netherlandish holdings were increased by the addition of a rare landscape drawing by Hendrick Vroom and a brilliant watercolor landscape by Allart van Everdingen.

Friends of the Department have once again been most generous, and thirty-six works came to us by gift or bequest. Susan Dwight Bliss’s bequest of twenty-four drawings brought us fine examples of the work of Thomas Shotter Boys and David Young Cameron, as well as other excellent nineteenth-century English and French drawings. Particular mention, too, should be made of a gift from Mr. and Mrs. Carl Selden that enabled us to purchase a spirited pen sketch by Sebastian Ricci, of Mortimer Brandt’s gift of a stage design by Francesco Navone, and of the Duchesse de Richelieu’s gift of a large wash drawing of figures in classical ruins by Hubert Robert.

In October an exhibition of Italian drawings from the Art Museum of Princeton University opened at the Metropolitan. Princeton’s collection of drawings had been stored here while a new museum building at Princeton was constructed, and during this period the exhibition was prepared and a fully illustrated catalogue of these excellent but little-known drawings was written by the Curator of this department. From the Metropolitan the exhibition went to the Fogg Art Museum at Harvard and to the Art Gallery at Yale.
The second in a series of presentations of drawings in New York public and private collections, jointly organized by the Metropolitan Museum and the Pierpont Morgan Library, opened at the Morgan Library on February 23. Italian draughtsmanship of the seventeenth century was the subject this time, following in chronological order the exhibition of Italian Renaissance drawings at the Metropolitan in 1965. This second show presented 140 drawings, and offered a remarkably complete panorama of a particularly creative period in the history of Italian draughtsmanship. An illustrated catalogue that included a large number of important unpublished drawings was prepared by Felice Stampfle, Curator of Drawings and Prints at the Morgan Library, and by the Curator of this department.

**Gifts Received**

*Walter C. Baker*: Antoine-Emile Bourdelle, French, Adam and Eve, pencil, xix century; Kurt Seligmann, Swiss, Study for Prometheus, pen, xx century.

*Susan Dwight Bliss (bequest)*: British: John Smart, Portrait of Isabella Benson, pencil; unknown artist, Lady in a Garden, gouache, both xvi century; B. Albert, Ship at Sea, watercolor; Thomas Shorter Boys, View of Bayeux, and View of Isy, both watercolor; unknown artist, Portrait of a Young Girl, pencil and watercolor, all xix century; Muirhead Bone, Coast Scene, watercolor; David Young Cameron, Bridge, Road in Tuscany, and View of Edinburgh, all watercolor, all xx century. French: François Boucher (attributed to), Woman and Boy, black and white chalk; unknown artist, 2 views of Versailles, both watercolor, all xvii century; Louis-Robert de Cuvillon, Lady with a Fan, watercolor; Jean-Démousthène Dugouye, View of Bagatelle, watercolor; Jean-Léon Gérôme, Standing Soldier, pencil; Henri Harpignies, Landscape, watercolor; Charles Meryon, 4 studies of birds, pencil; Claude Monet, Landscape, pastel; Constant Troyon, Cows in Landscape, black and white chalk, all xix century; Marie-Auguste-Emile-René Ménard, Nude Female Figure, red chalk, xx century. Italian: Giulia Cecchi, Courtyard of the Palazzo Vecchio, and View of the Bargello Courtyard, both watercolor, xix century; Ferdinando Bucciarelli, View of Venice, watercolor, xx century.

*Mr. and Mrs. Mortimer Brandt*: Francesco Navone, Italian, Design for a Stage Set, pen and wash, xvii century.

*Susan Vanderpoel Clark (bequest)*: Henri Matisse, French, Odalisque, pencil, xx century.

*Katherine Ticknor Heintzelman*: Gustave Doré, French, Male Figure in Classical Costume, pencil, xix century; unknown artist, French, 6 drawings, xix century.

*Duchesse de Richelieu*: Hubert Robert, French, Figures in Classical Ruins, brush and wash, xviii century.

*Mabel L. Rossbach (bequest)*: Joseph Mallord William Turner, English, 2 landscapes, both black chalk and gray wash, xix century.

*Jean Pierre Selz and Seiferheld and Co.*: Jean Daret, French, Kneeling Male Saint, pencil, xvi century.

*Mrs. Arthur L. Strasser*: William Makepeace Thack-
vetti, Assumption of the Virgin, pen and wash; Francesco Simonini, Cavalry Battle, pen and wash; Gaetano Zompini, St. Francis Holding the Infant Christ, pen and wash (all Rogers Fund).

**xix Century**
French: François Bonvin, Standing Peasant Girl, black chalk; Auguste Renoir, Landscape Studies, watercolor (both Rogers Fund).

**LOAN ACCEPTED**
Jan Mitchell: Pierre-Paul Prud'hon, French, The Soul Breaking the Bonds that Tie It to Earth, black and white chalk, xix century.

**JACOB BEAN, Curator**

**Education**

On January 17 the Museum received news that it had been granted $100,000 by the New York State Council on the Arts for the development of a pilot high-school program over a three-year period. The Museum has also received a fund from the Geigy Chemical Corporation to expand the range of the State grant to a nationwide basis. With this support, the Education Department plans to diversify a number of its current high-school programs, and particularly to test new, experimental projects. The grant will also enable the Department to prepare various types of study aids, such as filmstrips, slide sets, and illustrated printed matter, some of which can be used by high-school students in preparation for visits to the Museum and others for further study in depth afterward.

The Museum had already received, in the summer of 1966, a smaller grant from the Council to use to participate in a special weekend program for visiting seniors from out-of-town high schools throughout the State of New York. Entitled the Museum-Lincoln Center Pilot Project, this program brought weekly busloads of about 120 students and four teachers to the City for a Friday afternoon-and-evening visit to the American Museum of Natural History, a Saturday morning visit to either the Metropolitan Museum or the Museum of Modern Art (sixty students assigned to each), and an afternoon session at Lincoln Center. To accommodate the 1,500 students visiting the Metropolitan, the Education Department hired part-time lecturers to provide two gallery tours each Saturday morning for twenty-five weekends. We supplied each class weeks in advance with floor plans of the Museum, a brief description of its history and function, and a thirty-minute color film, *Art Heritage*, on the high spots of the various collections.

For a number of years the Education Department has offered a special program cosponsored by the Board of Education for classes from the City's public high schools, which consists of twenty afternoon sessions at the Museum, including an introductory slide lecture, a gallery talk, and a short art film. About 3,600 students each year attend these sessions, which, for most of them at least, represent the only organized trip during their high-school career to an art museum. Classes from all other schools are excluded from this program, but may make individual arrangements for gallery talks by appointment. Almost 150 classes each year (approximately 4,800 students) take advantage of this latter possibility. These two programs, combined with the State-sponsored Museum-Lincoln Center Pilot Project, provided guidance services—mainly in the form of gallery talks—to about 9,900 high-school students in the past year.

This figure, of course, represents only a small fraction of the total number of high-school classes visiting the Museum. The number has grown continuously, partly because of the increasing attention paid to the fine arts in many schools, some of which have developed humanities courses through the support of Federal funds. Even textbooks in other disciplines now include handsome reproductions of paintings and sculpture as "art inserts," in an attempt to broaden the student's cultural horizons. Undoubtedly the wave of high-school visitors to the Museum today is only a small indication of what may be expected in the years to come. And it is in preparation for this eventuality that the new pilot high-school program has been launched.

Programs for adults offered during the year included the usual free Friday-afternoon lectures in the Grace Rainey Rogers Auditorium by members of the educational and curatorial staffs, and Sunday lectures by visiting scholars. The ten Mathews Lectures, on Romanesque and Gothic Architecture in France, this year were given by Whitney S. Stoddard of Williams College.

**THOMAS M. FOLDS, Dean of Education**

*The Visitors' Center, manned during the summer by student volunteers*
At the very beginning of the fiscal year the Museum acquired the superb Gallatin Egyptian Collection, and a special exhibition of these and other recent accessions was speedily prepared under the guidance of Eric Young. Like the exhibition of Egyptian accessions in 1964, it featured gifts and purchases of the preceding two years. Among the several benefactors who helped us to assemble this material, Dr. and Mrs. Edmundo Lassalle played a particularly important part, for their generosity was a decisive factor in our purchase of Gallatin's collection, and it was therefore deemed appropriate that, on October 24, they should be honored by a reception in the Sculpture Court, adjacent to the gallery in which these objects were shown. Exceptionally fine Lebanese food was provided for the occasion by Mr. and Mrs. Rafik Rasamny.

On December 11 a similar reception was provided by Hortense Rennie for the American Committee to Preserve Abu Simbel. His Excellency Mostafa Kamal, the U. A. R. Ambassador to the United States, presented the Museum with a model showing the former site and present location of the two temples of Ramesses II.

The Gallatin collection has already been described and illustrated in the March Bulletin. As was stated in the initial article of that issue, the arrival of Cleopatra's Needle to Central Park was instrumental in the formation of the Museum's Egyptian collections, and it is fitting that this year we should have been able to acquire a second important monument that Lieutenant-Commander Gorringe brought back from Egypt along with the obelisk. This is an imposing limestone stela depicting a scribe of the city of Memphis named Ptah-mose. He raises his hands in adoration before the god Osiris, who sits under an elaborate baldachin. Ptah-mose evidently had his stela inscribed during the Nineteenth Dynasty, when the splendor of the ancient capital of Egypt was being revived. For some time it has been our wish to represent this period more fully in our collections, and it is particularly gratifying to report that we have acquired another stela of the same period through the generosity of J. Lionberger Davis. On this monument the deceased Wenenkhu and his son kneel in adoration below a representation of the god Re-Horakhty, whose image is superimposed upon a great sun disk and is conveyed by a celestial bark.

We have also been fortunate in reuniting some antiquities that have been separated for many years. Mr. Davis has added a brightly painted shawabty figure to the box that originally contained it, which we acquired in 1886. And another of our earliest acquisitions, a relief doorjamb, has been supplemented by a section of a limestone architrave from the same building, inscribed in the handsome, bold style of the early Fourth Dynasty. This was presented by Mrs. Edmundo Lassalle.

These and other new acquisitions will be permanently exhibited by 1970, we hope, but for the moment we shall have to stow them away along with the bulk of our collection. During the spring the contents of our principal storeroom were transferred to the gallery that will eventually contain the exhibition of predynastic material, and the other galleries on the Fifth Avenue side of the wing have similarly had to be requisitioned for storage, to clear the way for the internal reconstruction of the north end. Subsequently the Sculpture Court will also be closed, along with the rooms containing funerary equipment and objects of daily life. While this work is in progress, the fragile coffins and smaller material will be stored in the evacuated Ancient Near East galleries; the largest statues and architectural elements will remain where they were, but will be housed in shockproof casing.

Among several publications in progress is a compilation of hieroglyphic inscriptions on tomb reliefs, stelae, and statues in our collections, as well as on objects of smaller size. This publication is intended to be a scholarly adjunct to William C. Hayes's Scepter of Egypt, the first volume of which is concurrently being revised.

During the past decade our Department has become increasingly involved in teaching at New York University and Columbia. Last spring the Curator gave a lecture series on the archaeology and minor art of ancient Egypt at New York University's Institute of Fine Arts, in addition to the two courses in Egyptian language that have been in progress since 1962 and 1963. Nora Scott, who has recently
made a study of Egyptian jewelry in museums throughout Europe and the Near East, is offering a seminar on jewelry and similar delicate techniques at Columbia this fall.

GIFTS RECEIVED
Susan Dwight Bliss (bequest): Bust of a man, gray granite, xii Dynasty.
J. Lionberger Davis: Shawabty figure of Khai-bekh-net, son of Sen-nedjem, painted terracotta, xix Dynasty.
Mr. and Mrs. J. J. Klejman: Ring of Queen Teye, hollow gold, xviii Dynasty.
Mrs. Edmundo Lassalle: Part of a tomb architrave with large-scale inscription giving the owner’s titles, limestone, iv Dynasty.
United Arab Republic and the American Committee to Preserve Abu Simbel: Model of the temples of Abu Simbel, in their former and reconstructed states, plaster.

PURCHASES
Old Kingdom: Nude boy from a life-size family group statue, limestone, early v Dynasty (Rogers Fund).

New Kingdom: Stela of Ptah-mose, limestone, xix Dynasty (Harris Brisbane Dick Fund); stela of Wen-en-khu, limestone, xix Dynasty (J. Lionberger Davis Gift).
The Gallatin Collection: 203 Egyptian antiquities, including:

Early Periods
Tusk figurine, ivory, Predynastic Period; statuette of a recumbent lion, quartz, late Predynastic or early Protodynastic Period.

Middle Kingdom
Head of a statue of a king, yellow limestone, late xi Dynasty; head of a statue of a king, green dolomite marble, early xii Dynasty; head of a statue of King Sesostris III, gabbro, xii Dynasty; statuette of a standing woman, wood, xii Dynasty; statuette of Ameny, limestone, late xii Dynasty; statuette of 2 wrestlers, limestone; 3 statuettes, lion, calf, and recumbent hippopotamus, all faience; relief fragment representing a slaughtering scene, limestone; scarab of Ameny, obsidian; hippopotamus amulet, alabaster, Middle Kingdom (?); statuette of a standing woman, limestone, late Middle Kingdom; group statuette of 2 men and a woman, black steatite (?), late Middle Kingdom.

Globular ointment jar of Mer-nefer-Re, obsidian, xiii Dynasty; mirror with papyriform handle, bronze and wood, Middle Kingdom – early xviii Dynasty.

New Kingdom
xviii Dynasty: Head of a statue of a king, black granite, early xviii Dynasty (?); head of a statue of Amenophis II, diorite; amphora and jar of Amenophis II, both alabaster; mirror with a handle in the form of

a nude girl, bronze; jar of Tuthmosis IV, volcanic ash; head of a statue of a man, black granite, mid-xvIII Dynasty; kneeling statuette of King Amenophis III, green serpentine; 2 heads of statuettes of King Amenophis III, alabaster and black granite (?); heads of officials, schist and dark red quartzite, both reign of Amenophis III; head of a calf from the shoulder of a vase, painted terracotta, reign of Amenophis III; lower part of the head of a statue, red quartzite, Amarna Period; upper part of 3 shawabty figurines of King Akhenaten, 2 of red quartzite, the third of faience; shawabty figure of Ese, limestone, Amarna Period; relief fragment representing the head of King Akhenaten, limestone; relief sculptor's model representing the head of King Akhenaten, limestone; relief fragment from a parapet, representing King Akhenaten, red quartzite; relief fragment representing the head of a man, limestone, reign of Akhenaten; relief fragment representing a servant, limestone, reign of Akhenaten; fragment of a stela of King Horemheb, limestone; statuette of a man playing a double flute, limestone, late xvIII Dynasty; relief fragment representing the head of a Nubian, limestone, reign of Akhenaten; relief fragment representing the head of a Nubian, faience, late xvIII Dynasty; openwork silhouette of a statue of a god, limestone, later; alabastron, faience, xxx Dynasty-Ptolemaic Period; sculptor's model representing a clutched hand, limestone, Ptolemaic Period; astragalus carved in the form of a monkey, bone, Ptolemaic Period or later (all Fletcher Fund, and Dr. and Mrs. Edmundo Lassalle Gift, through the Guide Foundation).

Later New Kingdom

Ancestral bust of a man, painted limestone, late xvII-xix Dynasty; ancestral bust of a woman (?), limestone, late xvIII-xix Dynasty; openwork silhouette of a statue of a man, painted limestone, late xvIII Dynasty; fragment of a semicylindrical box with a hunting scene in relief, wood, late xvIII-xix Dynasty; upper half of a statue of a baboon, black granite, xix Dynasty (reign of Ramesses II); brick from a foundation deposit of Ramesses II, faience, xix Dynasty; statuette of a female figure, black serpentine, xix Dynasty; dish in the form of a fish and lotus bud, black steatite, New Kingdom; vase in the form of the god Bes, alabaster, late New Kingdom; tile representing a hunting scene with a baboon and panther, limestone, late xix Dynasty; statue of a hawk, limestone, xix Dynasty; statuette of a duck, faience, xix-xx Dynasty; shawabty figurine of Ramses VI, faience, xx Dynasty.

Later Periods

Block statue of Takelot, indurated limestone, post-New Kingdom; head of a statue of a crowned prince or high priest of Ptah, black granite, xxv Dynasty; head of a statue of a crowned prince or high priest of Ptah, black granite, xxv Dynasty; naos stela of Pa-inmu and his father, I, black basalt, xxvi Dynasty; upper part of a statue of Amun-Re, schist, xxvi Dynasty (reign of Apries); statuette of a kneeling man, silver, xxvi Dynasty or later; alabastron, faience, xxx Dynasty-Ptolemaic Period; shawabty figurine of Ramses VI, faience, xxx Dynasty-Ptolemaic Period; sculpture's model representing a clenched hand, limestone, Ptolemaic Period; astragalus carved in the form of a monkey, bone, Ptolemaic Period or later (all Fletcher Fund, and Dr. and Mrs. Edmundo Lassalle Gift, through the Guide Foundation).

European Paintings

Our most significant acquisition was a distinguished and strangely moving portrait of Brother Gregorio Belo di Vicenza by Lorenzo Lotto. This is the first work to enter the Museum's collection by Lotto, a rare Venetian master, to whom Bernard Berenson devoted a lifetime of study, and characterized as "perhaps the most interesting Italian portrait painter of his time." The Venetian tradition of Giorgione is strongly felt in this work, but there is also a Northern element in the solemnly religious mood and the haunting atmosphere that surrounds the monk. The picture is inscribed with the sitter's name and is dated 1547, and Lotto's account book for the year records the payments made to him for painting it. This work, from the last decade of the artist's life, is one of his finest in its sensitive characterization of a living man.

The continued generosity of Mr. and Mrs. Henry Ittleson, Jr., has made it possible for the Museum to acquire a poetical still life by Henri Fantin-Latour, who was previously represented in the collections only by a portrait. He is most famous for his flower paintings, and this one shows a handsome arrangement of pansies and fruit. The dark background is unusual in this artist's work. Adelaide Milton de Groot's gift of a small canvas by Boucher is one of the few religious scenes by this worldly master, a Virgin and Child with the Infant St. John, attended by angels who look more like the usual companions of Venus.

Although acquisitions were limited in number, loans from private collections were plentiful, of exceptional quality, and for brief as well as extended periods. Spread through the appropriate galleries, they constituted in themselves a fascinating and constantly changing loan exhibition. Three full-length portraits of the Elizabethan and Jacobean periods have given our public new insight into a vital age. They are unlike anything in the Museum's collections or, indeed, in the United States.

**Brother Gregorio Belo di Vicenza, by Lorenzo Lotto (1480-1556), Italian (Venice). 1547. Oil on canvas, 34 3/4 x 28 inches. Rogers Fund, 65.117**
Through the kindness of Loel Guinness they were here for one year, adding significantly to the range covered by our own English portraits and broadening our image of the world of Queen Elizabeth and Shakespeare. The occasion of the loan was celebrated with a small cocktail party in the gallery of English paintings, where, among other things, Irish coffee, ale, and Stilton cheese were served.

Another magnificent loan was made by Mr. and Mrs. Charles B. Wrightsman. They lent eight paintings, which had never before been shown publicly in this country. One of the most beautiful is Rubens’s Portrait of a Lady, presumably his sister-in-law Susanna Fourment, painted with his usual brilliance and subtlety. Another is a rare painting by Georges de La Tour. The Penitent Magdalen is one of the mysterious night scenes, effectively lit by a candle, for which this highly original master is famous; its deep religious tone makes it a perfect pendant to the Museum’s worldly Fortune Teller, one of La Tour’s few daylight scenes. Considered by many his best work, Giovanni Domenico Tiepolo’s spirited carnival scene enriches our Venetian eighteenth-century gallery, as do the five brilliant and light-filled views of Venice by Canaletto, also from the Wrightsman collection. An anonymous long-term loan brings to the Museum’s famous collection of paintings by Rembrandt an image of Juno, a late and perhaps unfinished work by this Dutch artist, which gives us a powerful vision of the Queen of Olympus.

Every year, of course, the traditional summer loan exhibition, Paintings from Private Collections, is the greatest of the loan events. The 1966 exhibition was the twelfth of its kind and the most varied and largest ever held in the Museum. The French impressionists were, as usual, superbly represented, but a new emphasis was laid on works produced after the impressionist period, and, for the first time, drawings and a considerable number of sculptures, mostly of the twentieth century, were included. Comprising more than two hundred and fifty works, two-thirds of which had never been shown in the Museum before, and selected from forty-seven different collections, this popular exhibition demonstrated again the distinguished taste and public spirit of New York collectors, who are so generous in sharing their prized possessions with their fellow citizens and with the visitors who come here from all over the world.

All of these loans added new interest to our galleries of paintings. At the same time, the Department lent many pictures from its permanent collection to public institutions here and in Europe. One of our most treasured possessions, The Woman with the Water Jug by Vermeer, was lent to the exhibition In the Light of Vermeer, held at the Mauritshuis in The Hague and at the Louvre in Paris, which enjoyed a record attendance in both cities. In our continuing policy of lending exhibitions to smaller institutions, we sent twenty-two European and American paintings to the Phoenix Art Museum for one year to form an exhibition entitled The River and the Sea.

Among the Museum’s most important acquisitions of recent years, the three large canvases with scenes from Roman history by Giovanni Battista Tiepolo were first shown in their new installation at the Annual Meeting in October 1966, after they had been given a light cleaning to bring out their original harmony of color. Later they were presented to friends of the Museum and of the Department at a festive cocktail party. They have since proved to be one of our main attractions.
In February the Museum entertained almost a thousand members of the United Nations, giving these guests in our city an opportunity to spend an evening at leisure in the paintings galleries.

Along with other art historians and conservators, Hubert von Sonnenburg of the Department flew to Florence to assist the city, ravaged by flood, in giving first aid to some of the sadly damaged monuments of our common cultural heritage.

The Department’s effort to care for paintings and to exhibit them in the most effective way continues, with constant attention to the appearance of the galleries, the adjustment of lights to the aesthetic demands of the individual pictures, and in a steadily progressing conservation program.

After many years of research and preparation volumes II and III of the Catalogue of French Paintings have appeared, thus completing the publication of the Museum’s extraordinary collection of French paintings. We received valuable help in our research work from two Fellows who assisted in the Department as part of the program for training museum personnel.

Gifts Received


Susan Dwight Bliss (bequest): Unknown artist, French, Henri III, King of France, oil on wood, xv century; Louise-Elisabeth Vigée-Lebrun, French, Landscape with the Penitent Magdalen, oil on canvas, x VIII century.

Mr. and Mrs. Harold H. Burns: Gaspard Dughet, French, Landscape with the Penitent Magdalen, oil on canvas, xvIII century.

Nathan Cummings: Raoul Dufy, French, Paddock at Ascot, watercolor and gouache on paper, xx century.


Alan R. Shurlock: John Russell, British, Robert Shurlock, pastel on paper, 1801.

Geoffrey Shurlock: John Russell, British, Mrs. Robert Shurlock and her daughter, Ann, pastel on paper, 1801.

Mr. and Mrs. Arthur Wiesenberger: Jean-Louis Forain, French, Recess of the Court, oil on canvas, xIX century.

Purchases

Henri Fantin-Latour, French, Still Life with Pansies, oil on canvas, 1874 (The Mr. and Mrs. Henry Ittleson, Jr., Purchase Fund); Lorenzo Lotto, Italian (Venice), Brother Gregorio Belo di Vicenzo, oil on canvas, 1547; Francesco Solimena, Italian (Naples), A Member of the Pignatelli Family, oil on canvas, about 1730 (both Rogers Fund).

Loans Accepted (exclusive of Special Exhibitions)

Edward Fowles: Paolo Veneziano, Italian (Venice), Madonna and Child, tempera on wood, xiv century.

Mr. and Mrs. Paul Ganz: Francesco del Cairo, Italian (Milan), Herodias, oil on canvas, xvII century; Andrea di Lione, Italian (Naples), Tobit Burying the Dead, oil on canvas, xvi century; Giacomo del Pò, Italian (Rome and Naples), Expulsion of Adam and Eve from Paradise, and Infernal Scene, both oil on canvas, first quarter of the xvi century.

Loel Guinness: Marcus Gheeraerts the Younger, British, Captain Thomas Lee, oil on canvas, 1594; Paul van Somer, British, Anne Wortley, Lady Morton, and Elizabeth Symonds, Lady Tanfield, both oil on canvas, turn of the xvi century.

Dr. and Mrs. Rudolf Heinemann: Giovanni di Paolo, Italian (Siena), St. Catherine's Vision of Christ, and The Mystic Marriage of St. Catherine, both tempera on wood, xv century; Nicolas Poussin, French, The Holy Family, oil on canvas, about 1639-1631; Peter Paul Rubens, Flemish, The Meeting of David and Abigail, oil on wood, first half of the xvi century; Giovanni Battista Tiepolo, Italian (Venice), Allegory with Venus and Apollo, oil on canvas, xvIII century.

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

Mr. and Mrs. Henry Ittleson, Jr.: Georges Braque, French, Still Life with Purple Plums, oil on canvas, 1935; Paul Cézanne, French, Springtime, Auvers, 1875, and Bathers, about 1890, both oil on canvas; Jean-Baptiste-Camille Corot, French, La Ferté-Milon, oil on canvas, xIX century; Edgar-Hilaire-Germain Degas, French, Dancer with Tambourine, oil on wood, 1883; Paul Gauguin, French, Still Life with a Head-shaped Vase, oil on canvas, 1889; Francesco Guardi, Italian (Venice), The Piazza San Marco, Venice, oil on canvas, second half of the xvi century; Henri Matisse, French, Fruits and Flowers of Nice, oil on canvas, 1925; Amedeo Modigliani, Italian, Mme Hébuterne, oil on canvas, 1917; Claude Monet, French, On a Bench in the Park, oil on canvas, 1872; Berthe Morisot, French, The Balcony, oil on canvas, x IX century; Camille Pissarro, French, The Port of Rouen, oil on canvas, 1898; Pierre-Auguste Renoir, French, Paul Cézanne, pastel on paper, 1880, and Summer, oil on canvas, 1884; Georges Rouault, French, Domingo, oil on cardboard, xx century; Henri de Toulouse-Lautrec, French, Woman with Gloves, oil on cardboard, 1891, and Mlle Béatrix Tapié de Céleyran, oil on wood, 1896; Maurice Utrillo, French, A Street in Stains, oil on canvas, 1910; Edouard Vuillard, French, Entrance to the Villa, oil on canvas, 1903.

Mr. and Mrs. David Lloyd Kreger: Wassily Kandinsky, Russian, Self-Illuminating, oil on canvas, 1924.

Mr. and Mrs. Bagley Reid: Abraham Bloemaert, Dutch, Moses Striking Water from the Rock, oil on canvas, 1596.

The Norton Simon Foundation: Fra Angelico, Italian (Florence), Madonna and Child, tempera on wood, first half of the xiv century; Francesco Bissolo, Italian (Venice), Madonna and Child with Saints, tempera on panels, second quarter of the xv century; Botticelli, Italian (Florence), Madonna and Child, and Madonna and Child with an Angel, both tempera on wood, second half of the xv century; Bernardino Daddi, Italian (Florence), Madonna and Child, tempera on wood, second half of the xiv century; Anthony van Dyck, Flemish, Amalia von Solms, Princess of Orange, and Anne Carr, Countess of Bedford, both oil on canvas, first half of the xvii century; Francesco di Giorgio, Italian (Siena), Fidelity, fresco, transferred to canvas, second half of the xv century; Thomas Gainsborough, British, The Misses Sarah and Elizabeth Cruttenden, oil on canvas, xviii century; Masolino da Panicale, Italian (Florence), The Annunciation, tempera on wood, first half of the xv century; Neroccio de Landi, Italian (Siena), Madonna and Child with Saints, tempera on wood, second half of the xv century.

Estate of Hamilton Smith III: Simon Vouet, French, St. Peter Visiting St. Agatha in Prison, oil on canvas, first quarter of the xvii century.

Mrs. Nate B. Spingold: 52 paintings, drawings, and sculptures, mostly French, xix and xx centuries, including: Amedeo Modigliani, Italian, Little Blond Girl in Blue, oil on canvas, 1919; Claude Monet, French, Mme Camille Monet, oil on canvas, xix century; Pablo Picasso, Spanish, Spanish Landscape, oil on canvas, first quarter of the xx century; Pierre-Auguste Renoir, French, La Promenade, oil on canvas, 1870; Chaim Soutine, French, Woman in Black, oil on canvas, xx century; Edouard Vuillard, French, The Conversation, oil on paper, xx century.

Mr. and Mrs. Charles B. Wrightsman: Canaletto, Italian (Venice), 5 views of Venice, all oil on canvas, xviii century; El Greco, Spanish, Christ Healing the Blind Man, oil on canvas, mid-1570s; Georges de La Tour, French, The Repentant Magdalen, oil on canvas, first half of the xvii century; Jean-Baptiste Oudry, French, Still Life with Copper Kettle, oil on canvas, 1740; Peter Paul Rubens, Flemish, Portrait of a Lady, oil on canvas, first half of the xvii century; Giovanni Domenico Tiepolo, Italian (Venice), Carnival in Venice, oil on canvas, xvii century; Jan Vermeer, Dutch, Portrait of a Young Girl, oil on canvas, xvii century; Antoine Vestier, French, M. Foulon d’Ecotier, oil on canvas, 1785.


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

Anonymous: Marc Chagall, Russian, Lilacs, oil on canvas, xx century.

Anonymous: Rembrandt, Dutch, Juno, oil on canvas, about 1665; Pieter Claesz., Dutch, Still Life with a Pipe and Cards, oil on wood, 1636; Jacob Ochtervelt, Dutch, The Dish of Oysters, oil on canvas, second half of the xvii century.

Anonymous: Paul Cézanne, French, Fantastic Scene, oil on canvas, about 1873-1875.

Theodore Rousseau, Curator
Exhibition Design

The past year proved to be rewarding. We were very pleased with the public’s reception of our two major installations, *The Artist’s Workshop*, set up in the Junior Museum last summer, and the special exhibition *In the Presence of Kings*.

For *The Artist’s Workshop*, we were briefed by Roberta Paine of the Junior Museum about the story outline, artwork, slides, and films to be used. Then we attacked the problem of designing the exhibition. A scale model was made and remade; peepholes, projector openings, and artwork were repositioned until the design was complete. A hectic construction schedule followed, during which we supervised the installation. Work grew in crescendo during spring, when no less than five major projects were in progress simultaneously. The climax was reached with the opening of *In the Presence of Kings*, one of our most ambitious exhibitions, in April.

Our routine activities included the organization and installation of three recent-accessions exhibitions, six prints and drawings exhibitions, seven special exhibitions, and the *Baroque Neapolitan Crib* during the Christmas season. Behind the scenes, we held periodic conferences with Arthur Klein, Supervisor of Plans and Construction, to review plans for future galleries, giving constructive advice concerning lighting and exhibit problems. In addition, V. LeMar Terry, our Lighting Designer, has created the lighting for several galleries not yet open to the public.

Visitors to the New York City building in Flushing Meadow Park can view a special public-relations exhibit conceived by this department and opened in January. Last summer our redesign of the Museum’s Calendar of Events was approved, and in April we designed the program booklet for the members’ Open House.

The Museum’s posters, which are designed for the most part by Stuart Silver and made in our department, continue to be extremely popular. The designs are often suggested by pictorial matter related to the exhibition, but when no appropriate image exists, a purely graphic poster is composed. Because of many requests for them, which we cannot ordinarily satisfy, the Museum is selling reproductions of the poster for the *Kings* exhibition in order to test their desirability as a regular sales item.

We sincerely hope that our efforts have made the Museum a more pleasant and exciting repository of art.

**Constantine Raitzky, Manager**

Far Eastern Art

The Far Eastern collections have been enriched by a number of fine purchases, among them three Chinese paintings. The earliest, a handscroll attributed to the fourteenth-century Imperial Battalion commander and painter Wang Chen-p’eng, depicts in meticulously fine brushwork the traditional celebration of the spring festival on a lake near the former capital, Kaifeng. The end of the scroll is devoted to a long inscription in exquisite calligraphy by the artist. The medium is ink on silk, and the scroll is encased in Sung dynasty *k’o-ssu* (silk tapestry) of the highest quality. The second painting is a large hanging scroll in ink and colors on silk by T’ang Yin (1470-1523), a Ming artist famous for his paintings of women as well as landscapes. The subject of our painting is an autumn landscape: two men in a sailboat drift placidly on the water, while a scholar is ensconced in his mountain retreat under a tree with red foliage. The third painting, dated 1639, is a handscroll of buffaloes by the late Ming artist Chang Hung. Using ink with slight color on paper, without any landscape setting, he skillfully renders with great animation various activities of these animals: fighting, grazing, being led and ridden by herdboys. Another purchase was an important sixteenth-century Nepalese figure of Tara, consort of Avalokitesvara, the god of mercy. This graceful sculpture was cast in copper, gilded, and embellished with semiprecious stones.

Several particularly generous gifts came to the Museum. Edwin C. Vogel again has presented us with a large share of his outstanding collection of Chinese ceramics of the Ch’ing dynasty—eighteen porcelains, among which are several distinguished peachbloom pieces. Through a gift of The Roy R. and Marie S. Neuberger Foundation, the Museum was able...
to purchase a pair of large teak doors from Thailand, comparable to the splendid ones at the National Museum in Bangkok. The doors are decorated with celestial beings in gold leaf on a black lacquered ground, and date from the eighteenth century.

The family of the late Mrs. John T. Pratt, Sr., gave the Department two eighteenth-century Chinese export plates of superb quality and unusually large size. They depict scenes with figures painted in enamels of many colors, and the underside is rose enamel—the so-called ruby-backed porcelain. Paul E. Manheim has given us a number of excellent pieces of Gandharan and Chinese origin, among them a Han dynasty model of an outdoor stove, and a fine blue and white vase of the sixteenth century.

Christian Humann provided funds for the purchase of two eighteenth-century works: a Chinese table with an interesting carved pattern of grapes, and a charming painting of three puppies by the Japanese artist Okyo. Okyo was the founder of the Maruyama school of “realism,” in revolt against traditional style. Mrs. Henry-George J. McNeary gave twelve satin chair strips and two matching table frontals, embroidered with the endlessly varied garden scenes, birds, and flowers that are among the most delightful aspects of Ch’ing decoration.

Because of the reconstruction work planned for the north wing, it was necessary to evacuate ten Japanese and Chinese galleries and three storage areas by December. About thirty-five hundred items were moved and placed in a temporary storage room. In addition, our single Indian gallery had to be dismantled to provide temporary office space for the Islamic and Ancient Near East departments for the next three years. A few of the most important Indian sculptures have been placed around the Great Hall balcony—an unsuitable, but nevertheless accessible, location.

Mrs. Vincent Astor gave funds for a reception held on January 8 after a lecture on discoveries in mainland China by Bo Gyllensvärd, Director of The Museum of Far Eastern Antiquities in Stockholm. The party also marked the opening of two newly installed galleries displaying many loans as well as our own objects. The contents of the metalwork room were added to, so they now include pieces from southeast Asia, Korea, Japan, and China, while the long gallery to the east of this “Far Eastern Treasury” was reinstalled, to feature highlights of the enduring arts of China in painting, sculpture, ceramics,
furniture. The focal point of the gallery is a Lamaist hanging of appliquéd silk, almost thirteen feet high, which has recently been cleaned and brought close to its original splendor.

GIFTS RECEIVED

F. Huntington Babcock: Rug, with center medallion on tan background with coin diaper design, wool pile, Yung-chêng period (1723-1735), Chinese.

Susan Dwight Bliss (bequest): Collection of 65 Chinese and Japanese objects, including ceramics, jade, and small sculptures.


Richard W. Courtis, in memory of Mr. and Mrs. Thomas J. Watson: Six-panel screen, with autumn and winter flowers and birds, colors on silk, attributed to Chikanobu Kano (1659-1728), Japanese.

Mr. and Mrs. Paul Dumat and their son, Dominique, as a token of their sincere appreciation and gratitude for a pleasant stay of ten years in the United States: Cabinet, decorated with golden crests of the Tokugawa family, lacquer with silver locks and hinges, xvi century, Japanese.

Albert TenEyck Gardner: 2 paintings, Buddhist Paradise, and The Thousand Buddhas, xvi-xix century, Tibetan (Lamaist); 2 jars, brown and white marbelized ware, in the style of the T'ang dynasty; length of export damask with woven loom ending indicating the place of manufacture, xix century, all Chinese; altar square, compound silk twill with inscription on lining with date of temple dedication, xix century, Japanese.


Harold G. Henderson: Standing figure of a priest, gilt-bronze, vi century, Chinese; incense burner, pottery, attributed to the second Raku, xvii century; twelve-sided plate with six-character mark, Imari ware; plate, with chrysanthemums and prunus, Imari ware; plate, with “precious things,” blue and white Nabel-shima ware, all porcelain, xix century; 2 large bowls, Oribe ware, pottery, xvi-xix century; two-fold screen, with squirrel on grapevine, ink on paper, by Shibata Zeshin (1807-1891), all Japanese.

Mrs. William S. Kies: Panel, Buddhist and Taoist dignitaries in front of a shrine, with a border of real leaves, compound tabby patterned in floss floats (kara-ori), xix century, Japanese.

Dr. and Mrs. Robert P. Loeb: Three-legged pot with handle, clay, Shang dynasty (1557?-1050? b.c.) Chinese.

Paul E. Manheim: 2 models of stoves, Han dynasty (206 b.c.-A.D. 220); wine vessel, Western Han dynasty (206 b.c.-A.D. 8); pair of goats, probably Northern Wei dynasty (386-535); standing camel, T'ang dynasty; vase, Sung dynasty (960-1279); pear-shaped bottle, blue and white, xvi century; vase, blue and white, Chia-ch'ing period (1796-1820); set of 2 table frontals and 12 chair backs, embroidered silk twill, Chia-ch'ing period; hat ornament, gold inlaid with kingfisher feathers, with 2 black satin tabs embroidered in silk and metal with pearls; hat feather and box, all Chia-ch'ing dynasty (1644-1912), Chinese.

Doris Meltzer: Length of printed silk crepe, with pine, plum, and bamboo, about 1900, Japanese.

Mr. and Mrs. Roy R. Neuberger: Seated Buddha, bronze, about xvi century, Thai.

Adra M. Newell (bequest): Standing bodhisattva, schist, i-i century, Indian (Gandhara).

Hans F. Smetana: 2 scrolls of commendation, written on lengths of silk with panels of various weaves and colors and finished with dragon-and-cloud silk, one dated with seal and reign mark of Ch'ien-lung in concordance with 1761, the other dated with seal and reign mark of Tao-kuang in concordance with 1835, both Chinese.

Mrs. Robert H. Thayer, Mrs. James Jackson, Jr., Mrs. Paul H. Nitze, Edwin H. B. Pratt, and John T. Pratt, Jr., in memory of their mother, Mrs. John T. Pratt, Sr.: 2 plates, one with figures, boats, birds, and dogs enclosed in an irregular frame of gold, with borders decorated in rose, blue, and green enamels, and underside in rose enamel; the other with figures of women and children enclosed in like manner and repeating the form and colors of the first, export porcelain, xvi century, Chinese.

Edwin C. Vogel: 3 bottles, apple green; water jar, 2 amphorae, and 2 rouge boxes, all peachbloom; pair of bottle-shaped vases, underglaze blue decoration; 2 vases, oxblood; water coupe, clair de lune; gallipot, sky blue; jar, yellow; bottle, mirror black, all K'ang-hsi period (1662-1722); pair of beakers, blanc de chine, Yung-chêng period, all porcelain, Chinese.

Florance Waterbury: Panel of pale yellow brocaded satin, with dragons and feng huang among floating peony sprays, early xvi century, Chinese.

Alan L. Wolfe: Lion, lead, T'ang dynasty; pair of bowls, brown glaze with black flecks, ceramic, Sung dynasty; teapot, pewter, all Chinese.

Paul B. Zeisler, Jr.: Vase, mei p'ing shape, underglaze blue decoration, porcelain, late xv century, Chinese.

Anonymous: Head in the form of a mask, wood, xvii-xviii century, Japanese.

PURCHASES

Ceramics: Plate, underglaze blue decoration, and dish, blanc de chine, both porcelain, Ming dynasty (1368-1644), Chinese (Rogers Fund); footed bowl, Yayoi terracotta, about 300 b.c.-A.D. 100, Japanese.
Tara. Nepalese, xvi century. Gilded copper with semiprecious stones, height 22½ inches. Louis V. Bell Fund, 66.179

(Seymour Fund): pair of birds and 3 maternity figures, glazed stoneware, Sukhotai-Sawankalok ware, xiv-xv century, all Thai (Rogers Fund).

Furniture: Pair of chairs, rosewood, about 1700, and washstand with bowl, wood and bronze, late Ming dynasty (1368-1644), all Chinese (Seymour Fund); carved table, wood, Ch'ing dynasty, Chinese (Christian Humann Gift).

Lacquer: Box with brass corners, laquered wood, xvii century, Chinese (Seymour Fund).

Metalwork: Buckle with buffalo-bird head, gilt-bronze, about v-iv century B.C., Chinese (said to come from Chin-tsun) (Dorothy Graham Bennett Bequest).

Paintings: Dragon-boat regatta, ink on silk, attributed to Wang Chen-p'eng, Yuan dynasty (1280-1367), with a k'o-ssu wrapper of the Sung dynasty; Landscape for Chao I-p'eng, ink and color on silk, by T'ang Yin (1470-1523); Buffaloes, ink and color on paper, dated 1639, by Chang Hung, all Chinese (Dorothy Graham Bennett Bequest); Three Puppies, ink and faint color on silk, attributed to Maruyama Okyo (1733-1793), Japanese (Christian Humann Gift).

Sculpture: Standing figure of Tara, gilded copper with semiprecious stones, xvi century, Nepalese (Louis V. Bell Fund).

Textiles: Dragon-robe panel, with gold dragon on blue ground, brocaded satin, early Ch'ing dynasty; length of silk with roundel pattern, K'ang-hsi period; 2 coverlets, with central roundels of feng huang and borders with birds and animals, resist-dyed cotton, xix century, provincial, all Chinese (Seymour Fund); pair of “Mongolian” k'o-ssu strips, with reversible designs of woven wild geese and printed Hundred Antiques, wool, xix century, western Chinese (Rogers Fund); child's summer kimono, with repeat pattern of sea bream and bamboo reserved in warp and weft before weaving (kasuri), ramie; indigo-dyed ceremonial (yogi) coverlet, with reserved design of lobster, rope, and mandarin oranges colored with dyes and paint; indigo-dyed cotton panel with reserved design of the Three Friends, cranes, and tortoises colored with dyes (yuzen); futon cover, with repeat pattern of tiger and bamboo in kasuri, cotton, all early xix century; indigo-dyed cotton panel with reserved pattern of peonies, fans, and tortoise tails in yuzen, xviii century, all Japanese; lay aristocrat's robe patterned like an early Ch'ing dragon robe, woven in Russia as a gift from Nicholas II to the Dalai Lama, brocaded compound satin, about 1900, Russian (all Seymour Fund).

Woodwork: Pair of doors, decorated with celestial beings, gold leaf on lacquered wood, xviii century, Thai (The Roy R. and Marie S. Neuberger Foundation Gift).

Loans Accepted
(exclusive of Special Exhibitions)

Frederick Baekeland: Painting, Lotus, ink on paper, by Chu Ta (1625-about 1705), Chinese.

Mrs. Jackson Burke: 2 paintings, Landscape for Shih-an, ink on paper, by Hung-jen (1610-1663), and Sails


Greek and Roman Art

Of the accessions that came to the Department during the fiscal year, two bronze hydriai are of particular interest, in that they not only strengthen our representation of this important shape but also extend the chronological range of our examples. The earliest is of the third quarter of the sixth century and has rich sculptural decoration on its cast handles: the vertical handle terminates in the protome of a girl and is flanked above by two splendid lions; ducks' heads decorate the ends of the horizontal handles. This vase is said to be from Sicily. The other hydria, a Hellenistic example, is said to come from Alexandria. At first glance it looked rather insignificant; cleaning, however, restored the hydria to its original luster and revealed that the three handles are not of bronze, but silver. This feature, not known from other hydriai, adds to its beauty and rarity.

The collection of terracotta vases was increased by the purchase of a black-glazed Laconian krater and of nine small vases from Apulia, and by the gift of Christos G. Bastis of two black-figured vases long in his collection: a kalpis by the Eucharides Painter, and a neck-amphora by the Pasikles Painter. It is particularly fitting that the Museum now owns this neck-amphora, for it belonged at one time to Henry G. Marquand, President of the Museum.

No new exhibitions were launched in the course of the year, but Brian F. Cook continued to improve the Gallery of Greek and

Black-figure kalpis, attributed to
the Eucharides Painter. Attic,
about 510 B.C. Height 13 3/4
inches. Gift of Christos G. Bastis,
67.44.2
Roman Bronzes. In the course of his work he discovered that our bronze Cybele, given by Mr. Marquand, served as a fountain, and his findings were published in *Archaeology* 19 (1966). Andrew Oliver, Jr., is working on plans for the Room of Gold and Silver, which, hopefully, will be completed next year. Both Mr. Cook and Mr. Oliver attended the General Meeting of the Archaeological Institute of America held in Toledo and read papers that are being published—Mr. Cook’s in the *American Journal of Archaeology*, Mr. Oliver’s in the *Journal of Glass Studies*. On April 1 the Curator went on six months’ leave of absence in order to take up his Guggenheim Fellowship, awarded in 1966.

The Department continues to receive distinguished colleagues from abroad, and their visits should be recorded, as the free exchange of ideas with scholars often leads to new discoveries and changes in dates and attributions. Of those who came this year I should like to mention Pierre Amandry of the University of Strasbourg, Pierre Devambez, Conservateur du Département des Antiquités Grecques et Romaines in the Louvre, R. A. Higgins of the British Museum, Vagn H. Poulsen, Director of the Glyptotek Ny Carlsberg in Copenhagen, D. E. Strong of the British Museum, and Nikolaos Yalouris, Curator of sculpture in the National Museum at Athens.

**GIFTS RECEIVED**

- Christos G. Bastis: Black-figured neck-amphora, attributed to the Pasikles Painter, with Apollo between Leto and Artemis on A, and Herakles and the lion between Iolaos and Athena on B, about 570 B.C., Attic; black-figured kalpis, attributed to the Euchides Painter, with 2 men and 2 women, about 510 B.C., Attic.
- Alice Lorris (final four-fifths undivided interest): Statue of Hermes, marble, Roman copy of a Greek original of the IV century B.C.

**PURCHASES**

- Hydria with lions, female protome, and ducks’ heads on the handles, bronze, third quarter of the VII century B.C., Greek (Harris Brisbane Dick Fund); hydria with cover, bronze with silver handles, said to be from Alexandria, in century B.C., Greek; black-glazed krater, VII century B.C., Laconian; trefoil oinochoe, 2 jugs, and bowl, about 550-450 B.C., Daunian (primitive Apulian); kylix, V century B.C., primitive Apulian; black-glazed stemless cup and skyphos, early IV century B.C., Apulian; dish with 2 handles, kantharos, jug, and kalathos, IV century B.C., Apulian; pyxis with lid, with decoration in superposed white, IV century B.C., Apulian; oinochoe, with decoration in superposed red, attributed to the Xenon Group, IV century B.C., Apulian; lekanis with lid, with floral decoration in superposed red, IV century B.C., Apulian; stemless cup with a swan and laurel wreaths in superposed red, IV century B.C., Apulian (all Rogers Fund).

**LOANS ACCEPTED**

- Mr. and Mrs. Douglas J. Bennet, Jr.: Black-figured oinochoe, with a wheeling chariot between a hoplite and an archer, about 500 B.C., Attic.
- Bernard Nicholas von Bothmer: Geometric pyxis with lid, VII century B.C., Attic; miniature skyphos, with a laurel wreath in superposed red, IV century B.C., Attic; miniature kantharos, with a water bird on each side in superposed red, IV century B.C., Attic.
- Dietrich von Bothmer: Black-figured aryballos, with 2 owls confronted, VI century B.C., Corinthian; red-figured lekythos, attributed to the Carlsruhe Painter, with a woman, second quarter of the V century B.C., Attic; white-ground lekythos, assigned to Class ATL, with Nike and Hermes in silhouette, second quarter of the V century B.C., Attic; red-figured pelike, attributed to the Achilles Painter, with a woman and a youth with armor on A, and a man on B, about 440 B.C., Attic; black-glazed fishplate, IV century B.C., Attic.
- Cleveland Museum of Art: 2 fragments of a black-figured amphora, VI century B.C., Attic.
- Barbara L. Kennedy: Black-figured kylix, about 560 B.C., Attic.
- Iris C. Love: 2 statuettes of actors, terracotta, IV century B.C., Attic.

**DIETRICH VON BOTHMER, CURATOR**

**Islamic Art**

Among the many important additions to the Islamic collection a few stand out, either because of their unusual quality and importance as works of art or because of their historical significance. In the first category belong four pieces of Seljuk ceramic ware, one vase and three ewers. Two are decorated in what we have come to know as the luster style practiced in Rayy, the Seljuk capital of Iran in the late twelfth and early thirteenth centuries. The other two pieces, ewers of almost identical shape, are decorated respectively with blue stripes on a white ground, and with black painted scrollwork under a magnificent blue glaze. Objects of this size, quality of design, and potting are excessively rare, and finding them in such nearly perfect, unbroken condition is a particular stroke of fortune. They make our collection of Seljuk pottery, already among the finest in existence, rank now...
among the two or three best. Of equally exceptional quality, if not rarity, is a tenth-century polychrome slip-painted bowl from Nishapur, which adds to our still small group of first-rate pieces of this type. As a gift from Mrs. James J. Rorimer in memory of her late husband, the Museum's former director, we received the funds to purchase a highly desirable and again very fine and rare piece of late Turkish ceramics, an art form well represented here. This piece, a steepsided, deep bowl, belongs, however, to a type of which we had so far no major example, the so-called Kutahya ware of the late seventeenth and early eighteenth centuries.

Of great historical interest are a small Mamluk ceramic plate that is inscribed, if our interpretation is correct, with the name of the Mamluk Sultan al-Kamie, who ruled in 1345 and 1346, and a group of small unglazed ceramic figurines of the thirteenth century, probably from Iraq, given by Jerome Eisenberg. In other areas, the Museum has acquired or received as gifts a number of equally important objects, most notably a lacquer-painted door of the early seventeenth century of unparalleled beauty and magnificence, a late fifteenth-century metal bowl with lid that was made by Islamic craftsmen in Venice or in Persia for the European market, a group of rugs from the collection of C. Ruxton Love, and a highly unusual ceramic model, of a type still not properly interpreted, of a house or palace court, with figures standing inside its walls, including one on a staircase.

J. Lionberger Davis provided the funds for the acquisition of another extraordinary, possibly unique object, a tile of the so-called minai type made in Persia in the twelfth century. He also gave the Museum some fine Islamic objects, among them a twelfth-century Persian relief-decorated glass bottle and a small bronze mirror of the Seljuk period.

Lester Wolfe, who last year donated a number of notable objects from his collection of Islamic art, agreed this year to lend the larger part of his collection to the Museum, where it is being studied.

Some of the activities of the members of the Department included a seminar on Islamic art for fifteen university professors, held at Columbia University during the summer of 1966 under the auspices of the University of the State of New York. The Curator organized and lectured in the seminar; Marie G. Lukens also gave several talks. Last fall, the Curator delivered ten lectures on Islamic painting from the thirteenth through the seventeenth centuries in the Museum. He participated in a seminar on Mediterranean problems during March in Tunisia under the auspices of the Institute on Man and Science, which included sessions on the cultural heritage of the Mediterranean as reflected in North Africa and especially in Tunisia. He also organized an exhibition of Islamic painting held at the Museum of Syracuse University in Syracuse.

Miss Lukens spent two months in the summer and fall of 1966 in Istanbul carrying on her research in Islamic painting. She has received a special grant from the American Research Institute in Turkey for the continuation of her studies in the summer of 1967.

Three Clawson Mills Fellows were in the Department during the year. Abdel Aziz Marzouk, who is a professor at the University of Baghdad and formerly taught at the universities of Alexandria and Cairo, spent several months during the summer working on our Egypto-Arabic textile collection. Abdel Wahab, a young scholar from Egypt who is working toward his Ph.D. in Islamic art, and Don Aanavi, who will soon receive his doctorate in Islamic art from Columbia University, have both made valuable contributions in the study of our collection.

Gifts Received

Mrs. Paul Cauvin: 5 bracelets, silver; pendant, silver and niello, with 3 red stones; single chain, silver, with pins; triple chain, silver, with triangular pins; chain with cylinders, silver, coral pendants; pin, silver, coral; headdress with chains and pendants, silver, coral; earring, silver; pin, silver, turquoise; flask, silver; necklace with pendants, 2 pairs of earrings, pendant on chain, and snuffbox; all probably 19th century, Moroccan.

J. Lionberger Davis: Bottle, glass, mold-blown, 12th-13th century, Persian; head, unglazed terracotta, 12th-13th century, Mesopotamian or Persian; tile, minai ware, 12th-13th century, Persian; mirror, bronze, 13th century, Persian.

Jerome Eisenberg: 4 figurines, unglazed terracotta, 13th century, Mesopotamian or Persian.

C. Ruxton Love, Jr.: 3 rugs, 17th century, Persian; rug, 17th century, Turkish (Hereke).


James J. Rorimer, made by his widow, Katherine S. Rorimer: Bowl and lid, painted and glazed earthenware, 17th-18th century, Turkish (Kutahya).

Donald N. Wilber: Bowl, painted and glazed earthenware, 14th-15th century, Persian.

Anonymous: Bowl, earthenware, splashed green and yellow glazes, sgraffito, x century, Persian (Nishapur).

Purchases

Metalwork: Bowl with lid, brass with silver and gold inlay, x5 century, Italian (Venice) or Persian (Rogers Fund).

Glass: Chess piece, x century, Persian (Gustavus A. Pfeiffer Fund).

Ivory: 3 chess pieces, x century, Persian; chess piece with incised eagles, x1 century, possibly Egyptian (all Gustavus A. Pfeiffer Fund).

Textiles: Fragment of tapestry-woven band with medallion and cross, linen and wool; fragment of tapestry-woven square panel, linen and wool, both about x9 century, Egyptian (Rogers Fund).
Paintings: Painting of 2 fantastic creatures, xvi-xvii century, Persian (Rogers Fund); pair of doors, lacquer-painted wood, early xvii century, Persian (Fletcher Fund).

Ceramics: Bowl with warrior, buffware, x century, Persian (Nishapur) (Louis V. Bell Fund); plate with scalloped rim, luster-painted and glazed, x11 century, Persian (Rayy) (Rogers Fund); ewer with gazelles, black slip under turquoise glaze, x11 century, Persian (Joseph Pulitzer Bequest); large vase, luster-painted, xii-early x11 century, Persian (Rayy); large ewer, luster-painted, xii-early x11 century, Persian (Rayy); large ewer, cobalt blue and white stripes, glazed, xii-xi11 century, Persian (Kashan); large ewer, black arabesques under turquoise glaze, xii-x11 century, Persian (Kashan) (all Harris Brisbane Dick Fund); stand with figures, turquoise glaze, xii-xi11 century, Persian; plate, painted and glazed, xiv century (Mamluk period), Egyptian; 6 tiles, painted and glazed, blue and white, mid-xv century, Syrian or Turkish (all Rogers Fund); large bowl, painted and glazed, blue and white, xv1 century, Persian (Louis V. Bell Fund, and Proceeds of Sale and Other Receipts); panel of 77 tiles, painted and glazed, xv1 century, Persian (Harris Brisbane Dick Fund).


**LOANS ACCEPTED**

Ira Sonn: Manuscript with 8 paintings, xvi century, Persian.

Lester Wolfe: 90 Islamic objects, metalwork, painting, and ceramics, including: large figure of a man, stucco, painted, about 1200, Persian; vase in the shape of a man, earthenware, luster-painted, x11-x111 century, Persian (Rayy); bottle, lajvardina ware, earthenware, x11-x111 century, Persian; vase, earthenware, painted and glazed, white over blue, x11 century, Persian (Kirman).

**ERNST J. GRUBE, Curator**

The highlight of our year was the opening, on October 2, of a new exhibition, *The Artist's Workshop—Tools and Techniques*. Months of planning by Roberta Paine and other members of the Junior Museum staff and by Constantine Raitzky and Stuart Silver of the Department of Exhibition Design, followed by weeks of construction and installation, dramatically transformed our exhibition area. Beginning with a reproduction of a prehistoric cave, this exhibition seeks to evoke an awareness of the variety of materials, tools, and techniques artists have used and still use to express their ideas and to decorate their surroundings. Nearly every curatorial department is represented in the selection of 101 works of art, which help to illustrate how artists make mosaics and tapestries, paint in such different media as watercolor, tempera, oil, and fresco, and on such various materials as paper, canvas, glass, and clay. The exhibition abounds with special devices intriguing to children. Throughout there are peepholes and earphones to investigate, and buttons to push to start movie or slide sequences. Several photographic enlargements of artists' workshops provide wall-size backgrounds for the objects exhibited, and one life-size reproduction of a print of a Renaissance artist's studio may be lighted up, section by section. Finally, an electric game invites each child to test his recognition of techniques.

Nearly 2,500 members' children and their parents attended an open house in the Junior Museum on Saturday, October 1, to preview the exhibition. For this special occasion there were guest artists at work in the Library and Studio, movies in the Auditorium, a favor at the Sales Desk, and, in the Snack Bar, fruit punch with cookies shaped and decorated like artists' palettes.
New publications prepared to supplement the exhibition include a guide for parents and teachers, a set of ten color slides with text, a cardboard cutout of the Renaissance artist's studio, and a school picture set.

*Five Young Artists: A Retrospective Exhibition* was shown in the Studio from December 22 through February 19. Lent by the Children's Art Gallery of New York, this exhibition attracted unusual attention because the "artists" were so young, ranging in age from eight to thirteen. Each, represented by examples of his work over a period of several years, displayed from the beginning both an individual style and a strong personal preference as to subject and medium.

Mary Lewis, Liaison Supervisor assigned by the Board of Education, retired in September 1966. During her seven years here she developed a variety of programs designed to acquaint teachers, principals, and superintendents with the Museum's resources. We miss very much her broad knowledge of the schools and her enthusiasm for the Museum. Happily, though, Arra Ann Tolbert continues, and a second teacher, Marian Halperin, who has had considerable Museum experience, has been assigned to our program.

"Command Performance," a pageant inspired by the special exhibition *In the Presence of Kings*, was presented for members' children in the Grace Rainey Rogers Auditorium on Saturday, May 27. Three performances, in which forty-eight members of the staff participated, were attended by 2,102 children and parents.

Louise Condit, Assistant Dean in Charge

The Library

The spectacular increase in the use of the Library—books and periodicals, slides and photographs—is symptomatic both of the growing interest in art, and of the impact of Federal and State funds. Millions of dollars are being provided to all kinds and types of educational institutions to strengthen their curricula. This financial aid is inevitably reflected in the demands made upon museum resources in general and library materials in particular. Federal funds have been channeled almost exclusively through schools and degree-granting institutions of higher education, resulting in greatly increased numbers of students of all ages availing themselves of the scholarship provided by the Museum. With the exception of the relatively small grants made by the National Foundation on the Arts and the Humanities, no Federal money has been appropriated to museums as a means of coping with this influx.

The Library, however, is becoming involved in projects supported by public funds, which undoubtedly will provide some measure of relief. In one instance the Museum has agreed to permit the resources of the Library
to be used in a State-wide network known as the Reference and Research Library Service Program, in which our Art Reference Library becomes a subject-referral center with the New York State Library, as a means of providing research materials to qualified scholars throughout the State. It is hoped that eventually the plan will include other important research collections, but it must be pointed out that the first responsibility of each of these private libraries is to its own staffs and constituents.

Elizabeth R. Usher, Chief of the Art Reference Library, was elected President of the Special Libraries Association, an international organization of over 6,700 librarians in specialized fields, and assumes office for the year 1967-1968. For the same period of time, James Humphry III, Chief Librarian, has been elected President of the Association of College and Research Libraries, the largest division of the American Library Association.

James Humphry III, Chief Librarian

ART REFERENCE LIBRARY

"How do I go about finding material on the psychology of tapestry design?" "Have you received the catalogue of the Inigo Jones exhibition? If not, please notify me as soon as it is available." "Could you verify the location of Ferdinand Bol's painting Four Governors of the Leper Hospital?" This is just a sampling of the questions asked of our reference librarians. How is it possible to answer these and many similar ones?

Most people think of a library as a place filled with books attended by a librarian who stamps due dates on their borrowers' cards. How the books get to the shelves doesn't occur to them. Well, let's spend a few minutes behind the scenes and observe the activities necessary to the end result—having books available to readers and assisting them in their research.

Before material is ordered, hours of reading of book lists, dealers' catalogues, and curatorial recommendations are required. This must be done by library staff with the "know-how" to judge if the title is one necessary to support the research of the curatorial staff and the Museum's educational program. Once a book is received and unpacked, the order records must be checked for accuracy, bills prepared for payment, the source, price paid, and fund noted in the book, accession records typed and filed, and a bookplate inserted.

Now it is ready for cataloguing. The catalogue librarian wears two hats: she is also a reference librarian and has an art-history background, a master's degree in library science, and a proficiency in several foreign languages. She studies the book, prepares a workslip under the main entry, indicating the subject headings and other entries under which the book must appear in the catalogue, and gives it a number from the Book Classification System, a unique list developed by the Museum's Library staff that makes it possible for books dealing with the same subjects to stand together.

After cataloguing, the book is ready for channeling to the proper location, and the catalogue cards are ready to be typed and filed in the main catalogue. Each book requires an average of four cards. Photocopies of these cards are collected and later published by G. K. Hall in supplementary volumes to their printed catalogue of books in the Museum's Library. Consider that 3,106 items have been added to our collection since July 1966, and you can imagine the volume of work that has been done in preparation for their use by the 21,317 staff members, graduate students, and other researchers who have used the Art Reference Library during that period. Over 17,000 cards were typed and filed, 5,352 volumes were catalogued.

In addition, the Circulation Desk is manned by four men who also fetch and carry books and maintain the stacks where the majority of our 160,000 volumes are kept. Were it not for their careful record keeping of the 70,678 books in use by researchers in the Library reading rooms during the past year and the 9,125 books in use by staff in their offices, it would be impossible to serve our users with any semblance of proficiency.

We cannot overlook the Periodical Room, where 5,889 readers used 51,103 periodicals since July of 1966.

These are just a few of the behind-the-scenes activities of the Art Reference Library that have made it possible to answer the numerous questions asked of the reference librarians during the past year.
Several of the important additions to the Art Reference Library are listed below. A complete list of donors will be found on pages 101 to 102.

A gift of over four hundred items, including books, periodicals, catalogues, and reprints, was received from James J. Rorimer, made by his widow, Katherine S. Rorimer.

Important purchases include Vanity Fair, "a record of current achievements in all the arts and a mirror of the progress and promise of American Life," a facsimile edition in thirty-three volumes, originally published in New York from 1913 to 1936 by Condé Nast, Inc. (J. E. Andrews Fund and Irene Lewisohn Bequest Fund); Las Bellas Artes, published in Santiago, Chile, in 1869, the first publication of its kind in South America on Western art; Storia del costume in Italia (Milan, 1964) by Rosita Levi Pisetzky, a fundamental and complete study of Italian costume as an expression of the culture, a handsome three-volume work with numerous color plates (both J. E. Andrews Fund).

Elizabeth R. Usher,
Chief, Art Reference Library

Photograph and Slide Library

The unsung behind-the-scenes machinations of the Slide Library are little known, even to people in the Museum. For instance, obtaining slides for lectures by the staff and visiting scholars is one of the prime functions of the Department, and their deadlines dominate the lives of librarians and slide binder until the specified material is in the hands of the lecturer. The fact that the needed slides are here is all that the lecturer wants to know. Much time is involved, however, in securing the slides, projecting them before deciding on acquisition, having them bound, catalogued, labeled, and finally filed. The slides are obtained not only by special order from our own Photograph Studio (this year a total of 3,540), but also from independent photographers who travel in many countries to record artistic landmarks. An annotated list, prepared by the Department staff, Sources of Slides Illustrating the History of Art, has been widely circulated. Due to the growth of art-history courses, frequent questions about procedures, equipment, classification, and sources of both slides and photographs are answered. A booklet of more than forty pages, Slide Classification System, has been compiled by Emma N. Papert and Priscilla Farah to furnish guidelines for this cataloguing.

A growing collection of color transparencies of Museum paintings and other objects are rented for publication in art books, textbooks, calendars, record-album covers, and so forth. Valuable additions this year included the Ektachrome transparencies corresponding to the color plates in the first two volumes of The Wrightsman Collection. Museum policy controlling permission for reproduction of its object requires that color proofs be submitted to this Department for comparison with the original works of art. If necessary, we indicate color corrections so that the printed illustrations are as accurate as possible.

Our Department provides black-and-white photographs of the Museum’s treasures for publishers and industry, as well as museums, scholars, and the interested public. The photographic order is processed in the Museum’s Photograph Studio, where the printing is done and where the thousands of negatives are stored, above the domes of the Great Hall. The past year’s 2,808 mail requests show an increase of nineteen per cent over last year.

Not concentrating on the holdings of the Museum, the Photograph Reference Collection covers architecture and other arts throughout the world. This comprehensive file, including material no longer obtainable, is not for sale or reproduction, but only for study. New accessible vertical files make such research simpler than ever in the sixty years since the founding of the collection.
The following statistics sum up the scope of our operations: during the past year, we handled the circulation of 169,500 slides, the sale of 13,724 photographs, the rental of 775 color transparencies, and the provision of about 25,000 reference photographs for study purposes; at the same time 8,010 slides and 1,284 reference photographs were catalogued and added to the collections.

Some of the most important additions to the photograph and slide collections are listed here; a complete list of donors appears on page 102.

GIFTS RECEIVED

Shirley Glubok: 95 black-and-white photographs of Etruscan and Ethiopian art.
William Keightley: 1,382 color slides, principally English architecture and decorative arts.
Louis Kuffler: 123 color slides of Greek and Austrian architecture.
Eleanor Lambert: 190 color slides of recent fashions.
Margaret R. Scherer: 61 black-and-white photographs, principally views of Rome.
Stuart Shaw: 66 color slides of the Pella mosaics, Greek sculpture, and views of Athens.
Joseph Turner: 57 color slides of American and European paintings and Italian drawings.

PURCHASES

Photographs: Drawings in the British Museum; churches and palaces of Rome; Renaissance bronzes in the Louvre, the Victoria and Albert Museum, and the Museo Nazionale in Florence; acquisitions shown in The Cleveland Museum of Art’s fiftieth anniversary exhibition; American architecture (Special Library Appropriation).

Color slides: European paintings, sculpture, and architecture; objects in the exhibition Treasures from Medieval France at The Cleveland Museum of Art; Greek and Roman sculpture; Egyptian sculpture in the Brooklyn Museum; Tut-ankh-amun treasures; decorative arts in the collection of the Winterthur Museum; major monuments of Florence with many views of Santa Croce, including the Cimabue Crucifix and the Taddeo Gaddi Last Supper (Special Library Appropriation); contemporary American arts; the Manet exhibition at the Philadelphia Museum of Art; European paintings, including a comprehensive coverage of the Ghent Altarpiece; objects in the exhibition Art Treasures of Turkey (Lecture Series Fund).

Black-and-white slides: Medieval sculpture and stained-glass windows at The Cloisters; recent Museum acquisitions; Sasanian coins; xv- and xvi-century German woodcuts with emphasis on Dürer; xvi-century Italian bronze sculpture; European, Chinese, and South American architecture (Special Library Appropriation); Dutch drawings and etchings, including Old Testament themes mainly by Rembrandt; Italian paintings, especially by Tintoretto and Tiepolo; xx-century American paintings, principally of the last decade (Lecture Series Fund).

Margaret P. Nolan,
Chief, Photograph and Slide Library

Medieval Art and The Cloisters

THE MAIN BUILDING

By far the most important event in our department was the acquisition of a sensitive Byzantine portrait of a young man crowned with the imperial diadem, probably one of the sons of Constantine. This subtly modeled marble head represents the continuation of the classical tradition in the more stylized idiom of the fourth century. A charming millefleurs tapestry was bequeathed to us by Susan Vanderpoel Clark. Characteristic of the courtly style of the waning Gothic period, it depicts a shepherd and shepherdess making music in a pastoral setting.

The Department benefitted from visits of European colleagues, among them: René Crozet, former director of the Romanesque Institute at Poitiers; Otto Demus of the University of Vienna; Jacques Estelle of the Monuments Historiques in Paris; Herman Fillitz, Director of the Austrian Academy in Rome; Marie-Madeleine Gauthier of the Centre du Recherche Scientifique, Paris, who is making a corpus of Limoges enamels of the twelfth and thirteenth centuries; Wilhelm Holmqvist of the National Museum of Stockholm; Hans Peter L’Orange of Oslo University; Claus Zoege von Manteuffel of the Berlin Museum; Florentine Mütlicher of the Central Institut in Munich; and George Zarnecki of the Courtauld Institute.

Two students of medieval art spent the year working on research problems, assisted by the Department. Isabelle Bessard, formerly an assistant at the Ecole du Louvre and the Sorbonne, was awarded a Clawson Mills Fellowship for the year beginning in October 1966 to study, under the general direction of the Research Curator, French fifteenth- and sixteenth-century sculpture in the Museum as well as in other American collections. Arthur Blumenthal, a Ford Foundation Fellow, served as a Museum intern in this Department as part of the program carried out in collaboration with the Institute of Fine Arts of New York University.

Research also took members of the staff abroad. Vera K. Ostoia pursued studies of our medieval sculpture, particularly recent
acquisitions, in southern Germany, Switzerland, Austria, and northern Italy. Carmen Gómez- Moreno studied Italian sculpture in Apulia at the summer school of the Courtauld Institute, and carried on her research in Rome and Naples. She wrote the section on medieval sculpture for the catalogue of the Italian art exhibit organized by the Committee to Rescue Italian Art, at the Wildenstein gallery, to which the Museum lent several objects.

The galleries of medieval art were the stage for an interesting experiment: a week of poetry reading by the actors of the Four Winds Theatre, directed by Jenny Egan, under the title, “The Garland of Months: A Tapestry of Medieval Life.” Miss Gómez-Moreno participated in the planning of these presentations, and introduced each performance. Several staff members also took part in the Byzantine Symposium on the Age of Constantine at Dumbarton Oaks, Washington. Mr. Forsyth completed the revision of the manuscript for his book on the Entombment of Christ, to be published in the near future by the Harvard University Press.

**Gifts Received**

*Susan Vanderpoel Clark (bequest):* Millefleurs tapestry with a pastoral subject, Franco-Flemish, late 15 century.

*Mr. and Mrs. John J. Klejman:* Belt buckle, bronze, about VI century, probably Langobardic; belt buckle, bronze, about VI-VII century, Visigothic (?); fibula (brooch) and pelta-shaped ornament, bronze and enamel, probably XI-XII century, provincial Roman.

*Adra M. Newell (bequest):* 2 weights, one representing an empress and the other Athena, bronze, early Byzantine.

*James J. Rorimer, made by his widow, Katherine S. Rorimer:* 2 foliate tapestries, one with animals, XVI century, Flemish.

*Michael Ward:* $1,000 toward the purchase of a medieval object.

**Purchases**

Mount in the shape of a lion, bronze, XII century, Mosan or northern French; head of a young emperor, probably Constans, one of the sons of Constantine, marble, about 340, Byzantine (both Rogers Fund).

**William H. Forsyth,**

Research Curator in Charge of Medieval Art

**The Cloisters**

A special fellowship provided by Cloisters funds has been established to allow a suitably advanced graduate student to gain museum
experience by working during the summer at The Cloisters. Randolph Osman of New York University’s Institute of Fine Arts was chosen for 1966, and Jeffrey Hoffeld of Columbia University’s Department of Art and Archaeology for 1967.

Thomas Pelham Miller studied art collections in seven European countries; in the course of his travels he visited Unciti, a village in the Spanish Pyrenees that is the supposed place of origin of a Romanesque relief now at The Cloisters, and the church of St. Leonhard im Laventhal, Austria, from which came the panels of fourteenth-century stained glass acquired in 1965. This glass has been delicately cleaned, repaired, and prepared for eventual installation in the Early Gothic Chapel. Mr. Miller also gave special lectures on the Cloisters collection at museums in Birmingham, Alabama, and Columbia, South Carolina.

Sabrina Longland, a specialist in English Romanesque art who has been doing research on the Bury St. Edmunds cross for the Museum, studied medieval manuscripts in the British Museum and the Bibliothèque Nationale that relate to our cross.

The number of requests for guide service continues to increase, and on numerous occasions Bonnie Young and other members of the staff were host to special groups of graduate students and foreign visitors, including a visit by the Société des Amis du Louvre, conducted by Mr. Forsyth. The summer program has been extended to provide guides for groups from underprivileged areas, in cooperation with such projects as Haryou-Act and Operation Head Start.

Several publications are in preparation. Margaret Freeman, retired Curator of The Cloisters, has completed a manuscript for a study of some exquisite gold and silk embroideries, depicting the legend of St. Martin of Tours. In recognizing the relationships of these scattered elements, Miss Freeman has been able to reconstruct a work of major importance to the study of fifteenth-century textiles.

The delicate job of washing, repairing, and lining several of the Museum’s tapestries was done at The Cloisters by Matilda Sullivan, assisted by the staff. Among them were the four fascinating tapestries depicting Helen of Troy, lent by the Norton Simon Foundation, and three of the unusual ones bequeathed by...
Adele Lehman in memory of Arthur Lehman.

The New York Pro Musica gave a distinguished concert of medieval French music on December 22 and 23 in a Christmas setting in the Fuentidueña Chapel. On September 19, the City’s official dinner of welcome for President and Mrs. Marcos of the Philippines was held in the Cuxa Cloister; it was planned by the Mayor’s Department of Public Events with the help of the Cloisters staff.

Our purchases included an Italian ivory comb of the eleventh or twelfth century, carved in a rough, vigorous style with fantastic animals, putti, and foliate patterns derived from Eastern sources. Another unusual acquisition was a fourteenth-century boxwood diptych that may have been used as a writing tablet; recessed areas on the inner sides of the two plaques very likely held the wax on which it was customary to write with a stylus. The forthright style is a piquant contrast to the more mannered French work of the period, and an English origin is indicated by the presence of English saints and a scene of the martyrdom of Thomas à Becket.
GIFTS RECEIVED
Susan Vanderpoel Clark (bequest): Linenfold cabinet, oak, Franco-Flemish, late fifteenth century.
Mrs. William Bigelow Neergaard, in memory of her mother and grandmother: A gift of money for the Easter garden in the Saint-Guilhem Cloister.

PURCHASES
Comb, ivory, Italian (possibly Apulia), xi-xii century; diptych, boxwood, English, late fourteenth century (both The Cloisters Fund).

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

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

Thomas Pelham Miller,
Executive Assistant in Charge at The Cloisters

Membership
Members help keep the Museum alive. Not only in terms of the money they send for their subscriptions—though that is the Metropolitan's third largest source of income—but also in their interest, response, and attendance, providing the inspiration for the planning of enterprises as varied as scholarly lectures and preview parties. Their support was particularly noticeable this year, when, for the first time in the Museum's ninety-six-year history, membership fees were increased because of rising costs. General memberships were raised from $10 to $15, family memberships from $15 to $25, and sustaining memberships from $25 to $50.

When the increase was announced, we did not know how many of our subscribers would accept the changes, but, according to one, membership in the Metropolitan Museum is "a way of life"—a comment borne out, encouragingly, by many. This year's total enrollment is 21,810, or only 1,539 less than last year's. We both welcome and appreciate this generous response.

Activities began early in the fall with a succession of events planned for different ages and interests. On October 1, there was the opening of the exhibition The Artist's Workshop: Tools and Techniques, with an all-day party in the Junior Museum for members and their children. In December, 2,651 members and their guests came to the Museum for another preview, of 200 Years of Watercolor Painting in America. Between these two quite different events came four lectures, held at 5:30 especially for members. The lectures, scheduled each year for us by the Education Department, are listed at the end of this report to illustrate the diversity of the series, given by distinguished archaeologists and art historians.

The announcement that Thomas P. F. Hoving would be the Museum's new Director prompted a party on April 18 that combined the excitement of a preview—the opening of In the Presence of Kings—with the interest of a reception for Mr. Hoving and for the new Vice-Director for Administration, Joseph V. Noble. The Museum remained open until eleven that night, and 14,683 members and guests had the opportunity to visit five current exhibitions, listen to the New York Brass Quintet play music of the sixteenth to twentieth centuries, and hear six lectures given by the Museum's staff. Although focused on a single show, the lectures, in the Grace Rainey Rogers Auditorium, varied in emphasis: "The Taste of Two Fourteenth-Century Queens" was discussed by Bonnie Young; "Two Royal Paintings of Venus and Adonis," by Margaret...

Two more events took place before our year ended on June 30. In the report of the Junior Museum, Louise Condit gives an account of “Command Performance,” the 1967 pageant for members' children, written and directed by Carella Alden, a professional theater director and member of our office staff. The pageant was followed on June 5 by the traditional Garden Party at The Cloisters, which 3,796 people attended. It lasted two hours longer than usual, beginning at one and ending at six, and there were more and longer performances—four in all—by the New York Pro Musica Renaissance Wind Ensemble. Interest in this unique event is constant, and we enjoy ending our season each year “on the heights” in the setting of the medieval treasures and gardens of The Cloisters.

MEMBERS’ 5:30 LECTURES DURING 1966-1967

“The Conquest of Joshua in the Light of Archaeology,” by Paul W. Lapp, Professor of Ancient Near Eastern History and Archaeology, American School of Oriental Research, Jerusalem, on October 18.

“Excavations at Pasargadae: An Achaemenian Treasure and Other Discoveries,” by David Stronach, Director of the British Institute of Persian Studies, Teheran, on October 25.


“Irish Houses and Castles of the Georgian Period,” by the Honorable Desmond Guinness, President, Irish Georgian Society, County Kildare, on January 23.

“The Mummy Portraits of Roman Egypt,” by Michael Grant, President, Queens College, Belfast, on February 20.

“Palaces and Country Houses in Russia,” by Mary Chamot, Extension Lecturer, University of London, on February 27.

“Dr. Leakey’s Work in Africa,” by Harry L. Shapiro, Chairman, Department of Anthropology, The American Museum of Natural History, on March 6.


“Expressionist Architecture in the 20th Century,” by George R. Collins, Professor of Art History, Columbia University, on May 1.

DOROTHY WEINBERGER, Manager
Pianoforte, by Errico Gustadt, Italian (Naples), 1798. Height 34 inches. Gift of Mrs. Charles Edward Brown, 67.5

Musical Instruments

Two recent gifts greatly enriched the section of keyboard instruments. A small spinet, made by Arnold Dolmetsch in 1907 and in a good state of preservation, was given to us by Elizabeth M. Riley. Dolmetsch, an outstanding craftsman, teacher, and historian of musical instruments, was a leader in the revival of interest in the study and reconstruction of ancient musical instruments in England.

Outstanding because of its excellent preservation and historical interest is a pianoforte made by Errico Gustadt in Naples in 1798, donated by Mrs. Charles Edward Brown. It is not patterned on Italian instruments of that time, but follows closely the model of German pianoforte action invented by Johann Andreas Stein of Augsburg. Stein achieved great fame by designing a very practical light and easy hammer action that was esteemed by Mozart, who preferred his instruments to all other pianos. Both gifts, which can easily be brought back into playing condition, will be used to demonstrate characteristic tone color and playing methods of past periods.

A modern air-conditioning system was acquired for the storerooms, a necessary requirement for the preservation of objects so fragile. Plans and preparations were continued for the new permanent display of the collection, which has remained in the storerooms for the past few years due to reconstruction of the building. Despite this handicap, the Department tried to maintain its service to the music-minded people of New York by guiding tours through the storage area for small groups of scholars, professional musicians, and others. The Curator frequently gave talks on some of the most historically unique instruments, and those of ethno-musical interest were demonstrated to devotees of Chinese, Japanese, and East Indian music.

A book by the Curator on the art-historical aspects of musical instruments appeared recently in the United States (McGraw-Hill) and England (Thames & Hudson) under the title Musical Instruments of the Western World. More than half of the objects covered by descriptions and illustrations, most of which are in color, are outstanding specimens in the Museum collection. The Curator completed two more books on different aspects of musical instruments. One, Musical Instruments and Their Symbolism in Western Art, to be published in the fall by Norton in the United States and Faber & Faber in England, focuses on the iconology of musical instruments throughout the ages. The other, Gaudenzio Ferrari, His School, and the Early History of the Violin, to be published in English and Italian, deals with the forerunners of the famous violins made by the great dynasties of instrument builders. It attempts to ascertain the date of the origin of the violin by establishing important roots of the instrument, based on paintings and frescoes of Ferrari and Lanini, long before its “invention” by the
master builders of Cremona and Brescia.

The Curator continued his research on the musical activities of Leonardo da Vinci, and wrote a condensed report on Leonardo as a performer, teacher, and inventor of new instruments and his achievements in phonetics, acoustics, and the philosophy of music (Musik in Geschichte und Gegenwart, XI). He was also invited to see photographs of the notebooks of Leonardo recently found in the Madrid National Library, and could identify among these 700 pages several drawings as sketches for novel musical machinery. As President of the Comité International pour les Musées et Collections d'Instruments de Musique, the Curator helped to organize the programs of the three working groups devoted to an international inventory of musical instruments, rules for cataloguing and suggestions for conservation, and helped to prepare for the next international meeting at Ljubljana in September 1967.

Gifts Received

Mrs. Charles Edward Brown: Pianoforte, with a compass of 5 octaves from F to F, white naturals, black sharps, early Viennese action with knee pedal, signed on the front board, "Errico Gustadt, Reggio, Costruttore di Piani forti, Napoli, 1798," 1798, by Errico Gustadt, Italian (Naples).

Elizabeth M. Riley: Octavina spinet, with a compass of 4 octaves from C to C, white naturals, black sharps, signed on the soundboard, "Made by Chickering & Sons under the direction of Arnold Dolmetsch, Boston, U.S.A. MCMVII No. 48," 1907.

Emmanuel Winternitz, Curator

Photograph Studio

Probably not one visitor in a hundred ever wonders about the extensive preparations necessary to photograph the three large Tiepolo paintings put on display last September. One might ask what was so difficult--after all, these are only flat paintings. But the tallest is eighteen feet high and the widest is thirteen feet, and the problem was to light this huge area bright enough for reasonably short exposures on color film, and completely even in intensity so as not to distort the tonal relations.

There were seven working days left before the formal opening when we started our work. The first day was used to assess the picture needs of all departments concerned—the archives, the Bulletin, publicity, the curators, and the slide collection—and to arrange a hookup of heavy-duty electrical lines to a main panel box, and the assembly of four telescoping rigs.

Early on the second day a few pictures were made on 8 x 10 negatives showing the conservator at work on the upper part of the center panel; we used the natural daylight that poured through the gallery's skylight for exposure. Immediately after this the skylight was blocked out with a thousand running feet of tar paper, since only by lighting the panels with controlled artificial light could we insure that all subsequent exposures would be uniform in intensity and of the right shade for color film.

Two telescoping rigs were raised to twenty-two feet, and placed twenty-five feet away on each side with eight 500-watt bulbs arranged so that 350 square feet were evenly lit. By the end of the day two 8 x 10 test negatives, color and black and white, were made and sent to the lab for processing.

The third, fourth, and part of the fifth days were needed to make fifteen 8 x 10 color pictures and twenty-six black-and-white ones, overall views and details; we also shot ten rolls of 35mm film for color slides. The other rigs had been placed side by side, one used as a camera tripod, the other for the photographer to stand on (so his motions would not shake the camera). By this method the cameras could be raised to the full height to record details at the very top, and could also move forward and backward to get the compositions requested.

During the third and fourth days the negatives suitable for publicity release were printed and delivered. Newspapers published them the day the gallery opened.

When all photography was completed, the cameras, lights, and electrical lines were removed. On the sixth day, the tar paper was taken up, the heavy frames were installed, and the cleaning and arranging of the gallery was completed.

Next morning, when the gallery was opened, not a hint of the activities of the past seven days was in evidence.

William F. Pons, Manager
Pre-Columbian Art

GIFTS RECEIVED

Nathan Cummings: 43 vessels, pottery, representing Mochica, Nazca, Coastal Tiahuanaco, Chancay, and Chimú wares, 200 B.C. – A.D. 1450, Peruvian; burial mask, copper, about A.D. 300-500, Peruvian (Mochica).

Prints

Our collection is stored in approximately 10,000 solander boxes – flat, black, precisely made, rectangular boxes named after the eighteenth-century Swedish botanist who originally made them for the storage of botanical specimens. But even the 10,000 boxes do not contain all of the Print Department’s holdings, for there are an almost equal number of illustrated books, some containing a solitary print, others with thousands. Last year’s purchases and gifts consist of over 500 books and enough prints to fill almost fifty boxes.

The prints range from the early sixteenth century to the present. Among the earliest and rarest is the Battle of Ravenna of 1512, one of three engravings by the north Italian artist known only, from his curious monogram, as Master Na Dat with the Mousetrap. Other acquisitions include an engraving by Lucas Van Leyden, a superb impression of Dürer’s Adam and Eve, a woodcut by Cranach, one of the few etchings attributed to Jean Cousin, and Nanteuil’s portrait of Cardinal Mazarin. The new examples of eighteenth-century work were particularly notable. Especially fine is Moreau le jeune’s splendid print of the festivities at Reims celebrating the erection of the statue of Louis XV, and the superb drawing for it. Others were a group of life-size mezzotint portrait heads of various beauties of the court of George III by Thomas Frye, almost unique in his creative use of the medium; S. Maffei’s La Merope, one of the few books illustrated by G. B. Tiepolo, containing a frontispiece and several vignettes after his designs; and a volume of prints after Guercino, with a frontispiece printed by Piranesi in brown and black, an outstanding use of the two-color technique. For the nineteenth century, etchings by two major sculptors, Rodin’s Printemps and Carpeaux’s Bacchanale, are particularly interesting purchases. Also from the nineteenth century is the collection of about seventy lithographs by Antoine Thomas, a vivid record of life in Rome in the first decades of the century. The generous bequest of John B. Turner has made it possible for us to acquire a great number of contemporary American prints, by artists ranging from Alexander Archipenko to Larry Zox.

The Museum’s ornament and architectural drawings were enriched by almost 500 drawings from the Tiffany studio, including architectural projects as well as designs for lamps, birdbaths, and other decorative objects. Another gift, a fascinating group of drawings by Erté, a fashion illustrator and designer whose work best sums up the period of the twenties, is a startling contrast to the earlier Tiffany drawings and shows how fast taste changes. We also acquired several important sixteenth-century architectural drawings, including two for papal projects—one a design for an organ for Pope Sixtus V and the other for a wall decoration, possibly in the Quirinal Palace, for Pope Paul V.

To our collection of more than 5,000 photographs we added a group of contemporary ones, including work of Ansel Adams, Richard Avedon, Henri Cartier-Bresson, Yousuf Karsh, and Hans Namuth. We also added the work of two of America’s foremost nineteenth-century photographers, Muybridge and Matthew Brady.

Nine exhibitions once again showed the range and extent of the collection, and some of our new acquisitions. A complete list of donors appears on pages 102 to 103.

GIFTS RECEIVED


George S. Amory, in memory of his wife, Renee Carhart Amory: 28 Currier & Ives lithographs, American, xix century.

Mrs. Alexander Archipenko: Alexander Archipenko, American, 3 lithographs, xx century.


Ben-U-Perrotta: D. H. Maracci after L. Pasinelli, Italian, Dedicatory Scene, and Le Concert de Musique, etchings, xvii century.

Oscar Berger: Oscar Berger, American, sketch of James J. Rorimer, xx century.

Susan Dwight Bliss (bequest): Group of 193 prints, including 26 etchings by Charles Meryon, French, xix century, and 10 etchings and lithographs by J. A. McN. Whistler, American, xix century.
Container Corporation of America: Shiro Ikegawa, Japanese, In the City Fields Contemplating Cherry Trees, and Strangers Are Like Friends, xx century.

John J. Cunningham: 10 etchings by various artists, including Charles Meryon, Marie Laurencin, and J. A. MeN. Whistler.

Hugo Dreyfuss: Enrico Glicenstein, American, 4 etchings, xx century.

Julia Feininger: Lyonel Feininger, American, 3 woodcuts, xx century.

Föreningen för Grafisk Konst, Stockholm: 33 prints by various Swedish artists, xx century.


Lucien Goldschmidt: Hola mit dem Leimstangen, engraved political broadside, German, 1588.


Mrs. William W. Hoppin: Glass print of a portrait of Abraham Lincoln, American, xix century.

Mrs. Albert A. List: 29 posters by various contemporary artists, including Jasper Johns, Robert Motherwell, Jim Dine, Joseph Albers, and Larry Rivers.

Nikita D. Lobanov: Léon Bakst, 5 costume tracings for a ballet, 4 details of sets, costumes for Aladdin and a lady, and screen project; Georges A. de Pogédaieff, 2 etchings; Boris Anisfeld, 2 drawings for ballet costumes, all Russian, xx century.

Joseph D. Marks: Rockwell Kent, American, 2 illustrations, in Stones of Heaven (a printed invitation) and Story of the Star Stones (a pamphlet), xx century.

John J. A. Murphy: Cantique de Cantiques, with wood engravings by Cecil Buller, American, xx century, and format by John J. A. Murphy (1888-1967).

Donald Oenlager: Donald Oenlager, American, 2 drawings for Stravinsky’s L’Histoire du Soldat, and drawing for Monteverdi’s Orfeo, xx century.

Mrs. William H. Osborn, in memory of Johnston L. Redmond: Albrecht Dürer, German, Adam and Eve, 1504, Virgin and Child on a Grassy Bank, 1503, Virgin and Child with the Pear, 1511, and The Cook and His Wife, all engravings.


Emanuel Romano: Emanuel Romano, American, Dragonflies, linocut, xx century.

Emilio Sanchez: 8 Puerto Rican posters, xx century; Emilio Sanchez, Puerto Rican, drawing and 5 woodcuts and lithographs, xx century.

Mae L. Schaetle: Large collection of studies for and photographs after the work of Louis Schaetle (1867-1917), American.


Miriam Schaet Schlesinger: Group of 26 prints by French, German, Dutch, and British artists, xviii-xix century.

Mrs. John H. Sicel: Large collection of various French, Italian, and German prints, including works by Ribera, Charpentier, Le Sueur, Callot, and Antonio da Trento.


PURCHASES

xvi century: Jean Cousin, French, Moses and the Brazen Serpent, etching (Ida Kammerer Bequest, in memory of Frederick Kammerer, M.D., by exchange); Martin Zazinger (Master MZ), German, Company of Soldiers, engraving; Giulio Bonasone, Italian, Adoration of the Shepherds, engraving; Hendrik Goltzius, Dutch, allegory with a woman with 2 serpents and 2 pigeons, engraving; Maarten van Heemskerck, Dutch, Elijah Fed by Ravens, etching; Lucas van Leyden, Dutch, Old Woman with a Bunch of Grapes, engraving; Geronima Parasole after Antonio Tempesta, Italian, Battle of the Centaurs and Lapiths, woodcut (all The Elisha Whittelsey Fund); Frans Floris, Dutch, Victory Surrounded by Prisoners, etching; Frans Huys, Dutch, Peasants Merrymaking, and The Arrival at Bethlehem, engravings (all Rogers Fund); Master Na Dat with the Mousetrap, Italian, Battle of Rovenna of 1512, engraving; Antonio Fantuzzi, French (school of Fontainebleau), Saturn Asleep with Other Gods, Ornament Panel with Mountainous Landscape, Ornament Panel with Seated Man, Ignorance Overcome, The Elephant, all engravings (all Gift of George Coe Graves, The Sylmaris Collection, by exchange); Lucas Cranach the Elder, German, Lamentation, woodcut proof before book (Harry G. Friedman Bequest); unknown artist, Italian, drawing for an organ for Pope Sixtus V (Anne and Carl Stern Gift).

xvii century: Robert Nanteuil, French, Portrait of Cardinal Mazarin, engraving, 1659; Bartolome Reiter, German, The Man of Sorrows, seated, etching, 1615; Claude Mellan, French, Thèse de Guillaume de Longueil, engraving; Giovanni Guerra, Italian, drawing for a wall decoration for a palace for Pope Paul V, perhaps the Quirinal (all The Elisha Whittelsey Fund); Jan van Almeloveen, Dutch, Clement X and G. Volitus, etching; W. Basse, Dutch, Manoah's Sacrifice, and The Flight into Egypt, etchings (all Rogers Fund).

xviii century: Marco Alvise Pitteri, Italian, Redemption Mundi, and a portrait of Carlo Goldoni after Lorenzo Tiepolo, etchings; Raccolta di alcuni disegni del Barberi da Cento, detto Il Guercino (Rome, 1764), etchings, published by Giovanni Battista Piranesi, Italian; Giovanni Battista Tiepolo, Italian, frontispiece for La Merope by Scipione Maffei, etching, 1745; Jean-Baptiste Martin, French, collection of theatrical personages, Paris, 1760, engravings (all The Elisha Whittelsey Fund); Jean-Michel Moreau le jeune, French, drawing dated 1767 for Réjouissances du peuple près de la pyramide d'illumination élevée sur la Porte de Mars à Reims le 27 août 1765, and etching by the Varin brothers, French, 1771 (Harris Brisbane Dick Fund); Thomas Frye, British, 7 lifesize portraits, 1760s, mezzotints (Harry G. Friedman Bequest).

xix century: Auguste Rodin, French, Printemps, etching; Pierre-Philippe Thomire (attributed to), French, pen and ink drawing for a clock design showing Love and Innocence; Jean-Baptiste Carpeaux, French, Bacchanale with children and an ass, etching, xix century; F. Bartolozzi, Italian, 82 Prints Engraved ... from the Original Drawings of Guercino, about 1800; Edward Burne-Jones, British, The Beginning of the
Publications

The Museum’s publications differ in the kind of recognition they receive, depending on the audience for whom they are intended. Our scholarly offerings sell best once they are extensively reviewed. Our popular books, on the other hand, tend to have an immediate success.

An example of a young publication whose reputation is steadily growing is our catalogue of the collection of Mr. and Mrs. Charles B. Wrightsman. The first two volumes of the series, though they appeared late last year, are now only gathering the reviews they deserve, here and abroad—reviews that compliment the collection, the author, F. J. B. Watson, and the physical appearance of the books themselves. Together with another of our titles from last season, Ancient Peruvian Ceramics: The Nathan Cummings Collection, by Alan R. Sawyer, the Wrightsman volumes were among the twenty-five books selected on the basis of their excellence of design and manufacture for the show An Awareness of Quality, the annual traveling exhibition sponsored by the Association of American University Presses.

Interests in other fields are being served by new titles in two of our other series. For this year’s major exhibition of European drawings, organized by the Metropolitan and the Pierpont Morgan Library, we published, in conjunction with the Library, a catalogue entitled Drawings from New York Collections: II, The Seventeenth Century in Italy. All the works in the exhibition are illustrated and fully annotated, as in the preceding catalogue, which dealt with Italian Renaissance drawings. Of wide usefulness will be volumes II and III in our Catalogue of French Paintings. With text and notes by Charles Sterling and Marguerite Northrup, these volumes are illustrated with color reproductions of appropriate paintings in our collection, supplemented by reproductions of woodcuts and engravings.

JOHN J. MCKENDRY, Associate Curator in Charge
The first of these books, launched with a printing of nearly sixty thousand copies, became something of a best seller for the Museum during the Christmas season.

**Publications Issued:**

*Ancient Near Eastern Art* ("Guide to the Collections"). By members of the Department of Ancient Near Eastern Art. 40 pages, 64 illustrations. 9 x 6 inches. Paper, 35 cents.

*The Christmas Story*. Edited by Marguerite Northrup. 32 pages; 15 black-and-white illustrations, 12 color plates. 10½ x 8½ inches. Cloth, $3.75.

*Drawings from New York Collections: II, The Seventeenth Century in Italy*. By Felice Stampfle and Jacob Bean. 228 pages, 140 illustrations. 10¾ x 7¾ inches. Limited edition, $20.00; cloth, $8.50; paper, $3.95.

*In the Presence of Kings*. By Helmut Nickel. 44 pages, 32 duotone illustrations. 9¾ x 7¼ inches. Paper, $1.00.


*Drawings from New York Collections: II, The Seventeenth Century in Italy*. By Felice Stampfle and Jacob Bean. 228 pages, 140 illustrations. 10¾ x 7¾ inches. Limited edition, $20.00; cloth, $8.50; paper, $3.95.

*The Easter Story*. Edited by Marguerite Northrup. 40 pages; 15 black-and-white illustrations, 5 color plates. 10½ x 7¾ inches. Cloth, $3.75.

*French Paintings, A Catalogue of the Collection of The Metropolitan Museum of Art, Volume III, XIX-XX Centuries*. By Charles Sterling and Margaretta Salinger. x + 278 pages; 187 illustrations, including map. 9½ x 6½ inches. Cloth, $7.50; paper, $2.95.


In 1871 the Board of Trustees "resolved that the President, the Chairman, and two other members of the Executive Committee . . . be a Committee to consider the advisability of procuring the publication in daily and weekly journals of articles calculated to excite the favorable attention of the community."

Contemporary news accounts suggest not only that this Committee found such action advisable, but that very "favorable attention" was generated for the young museum. And thus we have what is probably one of the earliest recorded definitions of a public-relations department. (The Department's history at the Museum hasn't been without setbacks, however. Consider the Trustees' resolution in 1888, "That the allowance of $40.00 per month for journalism be discontinued.")

Today the public-relations staff attempts to assure the continued "favorable attention of the community." This community is without geographic boundaries, and through the international as well as the national press media are the Museum's multitudinous activities made known. Over ten thousand clippings of articles in newspapers and magazines were accumulated during the past year — articles ranging from announcements of major acquisitions, of special exhibitions, and of staff promotions to the coveted features that help interpret to the public our activities, our responsibilities, and our needs.

In addition to the scores of news releases and background papers prepared for the press during the past year, some mention should be given one of our lesser-known but equally active functions — the film, radio, and television coverage. This involves not only appearances by staff members and news coverage of special events, but also films devoted to a particular aspect of the Museum, and the inclusion of objects from our collections in television programs.

The Museum has long enjoyed the full cooperation of the press corps. We owe particular thanks to the New York press, which continues, despite increasing demands made by so many upon their space, to keep people abreast of what's happening within our walls.

**Eleanor D. Falcon, Manager**
Registrar and Catalogue

During the last year the Museum’s collections were enriched by 1,154 objects, not including those acquired by the Costume Institute, the Library, and the Print Department. Newly catalogued objects totaled 1,151, while 2,894 additions and changes were made to records of previously catalogued ones. Included in this latter figure are many pieces that have been substantially recatalogued as more study has revealed additional knowledge not known at the time of initial cataloguing; for, unlike the relatively fixed entries of the more conventional book catalogue, the Museum’s Central Collections Catalogue is constantly changing and growing to reflect the widening scholarship of the curatorial staff. One thousand and thirty-three entries were added to the Subject Index of Western Art.

The Registrar’s unit accepted on deposit for examination as possible gifts, purchases, or loans a total of 4,100 objects from 657 depositors, more than twice the number of objects deposited the previous year. Fifteen hundred and ninety-four were returned to 336 individuals or organizations; deaccessioned objects totaled 107.

During the year the Museum borrowed 1,219 works of art from 139 lenders for special exhibitions or to be shown with the Museum’s collections. The Museum made 140 loans—1,127 objects in all—to 115 institutions.

To support the movement of art objects to and from the Museum 119 import and export customs entries were made and 357 transportation orders completed, an increase of over thirty per cent from last year.

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

Western European Arts

When, on July 1, 1966, a new year began for the Museum and the summer doldrums settled over us, as in the past we wondered if substantial acquisitions would come to our department during the course of the next twelve months. We quickly found that we were not without friends. Through the good offices of one of them, Colonel C. Michael Paul, funds were made available to enable the Museum to purchase the intensely spirited portrait bust in marble of Samuel Bernard, banker and advisor to Louis XIV. It was carved by Guillaume Coustou, about 1720, and must rank as one of the most successful and remarkable of all French sculptured portraits.

Perseus Holding the Head of Medusa, by Antonio Canova (1757-1822), Italian, 1804-1808. Marble, height 86% inches. Fletcher Fund, 67.110
Thanks again to Colonel Paul, an even more prestigious piece was soon to come to us. It is the larger-than-life marble figure of Andromeda chained to a rock, a menacing sea monster at her feet. This may be said to be the masterpiece of Pierre-Etienne Monnot, a noted French sculptor who worked for much of his life in Rome. It was commissioned in 1699 by John Cecil, fifth earl of Exeter, and completed by 1704, when it was shipped to Burghley House, the Earl's country seat in England, where it remained until a short time ago.

A number of gifts add new strength to various aspects of our collections. Among these we would particularly like to cite the vast mid-nineteenth-century Aubusson carpet, from Adele Pharo Azar; a rare glazed pottery figure of Neptune, made in France in the early seventeenth century, from Mrs. Francis P. Garvan; an impressive Italian Renaissance marble bust of a Roman emperor, from Nasli and Alice Heeramanek; two fine Italian eighteenth-century chairs, from Sarah Hunter Kelly; and five choice examples of European ceramics, from R. Thornton Wilson. Mr. Wilson's gifts were made in memory of Joan Bergère Drayton; the Heeramaneks' gift was in memory of James J. Rorimer.

The late Susan Dwight Bliss was a long-time friend of the Museum, and we can now report the receipt of many gifts from her that are described on our labels as coming from an anonymous donor. The celebrated painted interior from the Hôtel Crillon in Paris was one of these. A number of rare objects have come to us from Miss Bliss's estate; we call attention to an enchanting version of the Madonna and Child theme by Luca della Robbia, and a remarkable full-length tapestry of Augustus, duke of Saxony, a German work of about 1550.

Outstanding among our purchases made with regular Museum funds was the acquisition of the Tarnowska Perseus holding the head of Medusa, a marble figure heroic in scale, made between 1804 and 1808 by Antonio Canova. It was the sculptor's second example of the Perseus — his first, which was one of his greatest triumphs, having been acquired from him for the Vatican Museum, where it still remains. In our version, ordered by the Polish Countess Valeria von Tarnowska-Stroynowska, Perseus is represented more sleekly than in the Vatican marble, and seems more buoyant and perhaps more attractive to the taste of our times. Canova himself wrote that he had executed it with "qualche piccola variazione." *Viva le variazioni.*

Still another intriguing purchase is the art nouveau dining room from the house at 10bis, avenue Elisée Reclus in Paris, quite under the shadow of the Eiffel Tower. It is completely furnished, and remains just as it was designed by Lucien Lévy-Dhurmer in 1910. The elaborately carved wood walls are interrupted to enframe four large and luminous paintings by Lévy-Dhurmer, and there are a dining-room table, two consoles, seven side chairs, four armchairs, four standing lamps — described by one expert as pure *Métro* — and a Savonnerie carpet. We eagerly look to the day when this remarkable assemblage can be shown to the public, and this underlines our department's urgent need — more space.

Most welcome loans have come to us from staunch friends: a marble bust of Voltaire by Houdon was lent by Mrs. John Barry Ryan; a pair of English eighteenth-century chandeliers of gilded wood, from Irwin Untermyer; a French bookcase by the eighteenth-century ébéniste Carlin, from Mary Hayward Weir; and, from Mr. and Mrs. Charles B. Wrightsman, a superb collection of eighteenth-century snuffboxes, two black Sévres urns, an eye-catching gilt-bronze lock from eighteenth-century France, and a pair of terracotta figures, Renaissance variations after themes by Michelangelo.

During the period when the Museum was without a director, the Curator served on the Administrative Committee of four charged with the direction of the Museum. Other staff members were involved with projects of keen interest to the Museum, although outside their normal curatorial duties. Carl C. Dauterman, in his capacity as Adjunct Associate Professor in the Department of Art History and Archaeology at Columbia University, gave a seminar and a lecture course here at the Museum, using our collections to illustrate aspects of seventeenth- and eighteenth-century decorative arts. Olga Raggio, who is Adjunct Associate Professor at the Institute of Fine Arts of New York University, conducted a seminar on Renaissance bronzes. Mr. Dauterman is also completing his work on further volumes of the expanding catalogue of the Wrightsman collection; Yvonne Hackenbroch is working on a history of Renaissance jewelry, and also on a revised volume on the European silver
in the Irwin Untermyer collection. Both the Wrightsman and Untermyer catalogues are to be published under the auspices of the Museum.

In last year’s Annual Report we noted that two Louis XV boiseries purchased with funds given by Charles B. Wrightsman were in the course of being erected. Since then Mr. Wrightsman has generously made it possible for the Museum to completely remodel the large adjoining gallery, which will serve both as an entrance way to the two boiseries, and for showing the arts of the period of Louis XVI. These three Wrightsman galleries should be opened to the public during the course of the coming year.

Five new galleries devoted to the arts of the northern European Renaissance are also scheduled for early completion. These include two large galleries for French Renaissance and Elizabethan material, the chapel with the extraordinary wainscoting in intarsia work of about 1550, from the Château de la Bâtie d’Urqué, the very fine late Elizabethan oak room from the Star Hotel in Great Yarmouth, Norfolk, and the well-known seventeenth-century room from Flims in Switzerland. The Swiss room had been on exhibition in an area adjoining the Morgan Wing until 1951, when new construction made it necessary to place it in storage.

Gifts Received

Adele Pharo Azar, in memory of her late husband, Jemile Wehby Azar: Carpet, tapestry-woven wool, mid-xix century, French (Aubusson).

Susan Dwight Bliss (bequest): Horology: Barometer, ivory, wood, metal, and glass, xvii century, by S. Mancel, Dutch (Rotterdam).

Leather: Miniature coffer with key, leather and wood, bound with iron straps, xvi century, French; coffer with key, leather and wood bound with iron straps, late xvi-early xvii century, Spanish; coffer, tooled leather, xvii century, French; box, shagreen, xvii century, French or English.

Metalwork: 3 coffers, iron damascened with gold and gilded brass and copper, xvi and first half of the xvii century, Italian and south German; mortar, bronze, inscribed “Lot Godt von A? 1504,” Dutch; 2 knives, steel with nielloed silver haft, and steel, partly gilt, with ivory haft, late xvi-early xvii and xvii centuries, probably French and Italian; 7 miniature padlocks, one in the form of a key, steel, iron, and brass, xvii-xix centuries, German and European; 4 keys, iron, early xvi, xvii, and xix centuries, French and German; seal, steel, partly gilt, late xvi-early xvii century, French or Italian; straightedge, iron damascened with gold and silver, late xvi-early xvii century, French; hammer, steel and wood, xvii century, French; rugh-weaver’s tool, brass and iron, xvin century, probably French; scales and set of weights, brass and iron, late xvin century, probably English.

Sculpture: Madonna and Child, enameled terracotta relief, about 1440-1460, by Luca della Robbia, Italian (Florence); Cupid Blindfolded, bronze statuette, xvii century, German.

Textiles: Hanging, silk and gold velvet, in a branching pomegranate pattern, about 1500, Italian (Venice); antependium, silk and gold velvet, bouclé and ciselé, with pomegranate medallions, early xvi century, Spanish or Italian; full-length portrait of Augustus, duke of Saxony, tapestry, woven in wool, silk, and metal thread, 1540-1550, by Segars Bombex, German (Leipzig); casket top, white satin embroidered in silk and metal with Solomon and Sheba in the center and the Seasons in the four corners, xvii century, English.

Woodwork: 2 toilet boxes, carved fruitwood, early xviii century, French; nutmeg or tobacco grater, carved fruitwood inlaid with brass and iron, xviii century, Austrian; panel with coat of arms, wood, xviii century, French.


Helen Flynn Conway (bequest), from the Helen Flynn Conway Collection: Kettle, stand, and lamp, silver, 1734-1735, by Anthony Nelme, English (London); fruit basket, silver, 1744-1745, by Paul de Lamerie, English (London); pair of tea caddies, with case, key, and spoon, silver and Macassar ebony, 1779-1780, by John Schofeld, English (London); teapot, silver, 1785-1786, by William Vincent, English (London); 4 candlesticks, silver, xix century, English.

Mr. and Mrs. Sidney de la Rue: Pair of carrying candlesticks, glass, last quarter of the xvii century, probably Belgium (Lège).

Albert Ten Eyck Gardner, in honor of Thomas P. F. Hoving: St. Thomas Aquinas Offering His Writings to the Lord, gilt-bronze plaquette, xvii century, Italian.

Mrs. Francis P. Garvan: Figure of Neptune, lead-glazed earthenware, xvii century, French (school of Avon).

Mrs. Benjamin Ginsberg: Length of cotton tabby, copperplate-printed with a version of the “Old Ford” design, about 1800, probably French.


Michael Hall: Medal of Pope Alexander VIII (reigned 1689-1691), bronze, 1700, Italian (Rome); medal of Pope Clement XII (reigned 1730-1760), bronze, 1733, by Ottone Hamerani, Italian (Rome).

Nasli and Alice Heeramaneck, in memory of James J. Rorimer: Bust of a Roman emperor, marble, late xv century, Italian (Lombardy).

Sarah Hunter Kelly: Pair of armchairs, polychromed wood, about 1780, Italian.

Mrs. Raji Y. Mottahedeh: Platter, soft-paste porcelain, with an Urdu inscription that may be translated as, “Greatest glory to the valiant Prince of India, Bahadur, a.d. 1820,” 1820, English (Chamberlain’s Worcester).
Charles C. Paterson: Cylindrical wine cooler, mahogany, about 1780-1790, by Joseph Gegenbach, called Canabas, French.

Mrs. Richard S. Perkins: Bookcase, walnut, with 2 glass doors, about 1710, English (for installation purposes).

Lydia Bond Powel: Panel, cotton tabby, copper-plate-printed with scenes of the Four Seasons, last quarter of the xvIII century, English.


Mrs. Robert E. Rose: Parure, consisting of 2 earrings, bracelets, and brooch, gold and carved meerschaum, about 1840, Italian.


Mrs. Samuel S. Schwartz: Panel, linen, embroidered in wool and silk with flower sprays, xvIII century, French.

Lilliana Teruzzi: Cruet stand, silver, with 3 casters and 2 glass bottles, 1762, by R. Peaston, English (London); hot-water urn, silver, 1769, by Louisa Courtauld, English (London); hot-water urn, silver, 1769, by John Baxter, English (London); dish, cross, silver, 1770, by Septimius and James Crespell, English (London); stand with spirit burner, silver, 1775, by Matthew Boulton and John Fothergill, English (Birmingham); pair of wine coolers, Sheffield plate, 1810-1820, by Matthew Boulton, English (Birmingham); hot-water urn, silver, 1830, probably by John Angell, English (London).

Mr. and Mrs. Arthur Wiesenberger: Set of 12 spoons, pewter, bearing the arms of France, about 1730-1760, French.

R. Thornton Wilson, in memory of Joan Bergère Drayton: Pair of saucers, tin-glazed earthenware, with figures of the Four Seasons, about 1685, Portuguese; cup and saucer, soft-paste porcelain, about 1730-1735, French (Chantilly); plate, tin-glazed earthenware, about 1750, French (Sinceny); plate, tin-glazed earthenware, third quarter of the xvIII century, Hungarian (Holitsch); Toby jug, creamware, about 1780, English (Leeds).

Anonymous, in memory of Marion P. Bolles: 2 pieces of linen tabby, embroidered in silk, xvi-xvII century, Italian.

Purchases:

Ceramics: Charger, hard-paste porcelain, decorated with the Portuguese arms, an armillary sphere, emblem of King Manuel I (1495-1521), and the Sacred Monogram, about 1517-1521, Chinese, made for the Portuguese market (Winfield Foundation Gift); Rake of Proserpine, porcelain group, late xvIII century, Italian (probably Este) (Charles E. Sampson Memorial Fund).

Furniture: Armchair, mahogany, 1815-1820, English; side chair, mahogany, dated 1820, inscribed “C. Dixwell,” English (both Rogers Fund).

Sculpture: The Virgin and Child, gilt-bronze and silver devotional plaque in its original frame, about 1500, by Francesco Marti, Italian (Lucca) (Rogers Fund); seated male figure, bronze statuette, about 1600, attributed to Adriaen de Vries, Ital-Dutch (Edith Perry Chapman Fund); Andromeda, marble, 1700-1704, by Pierre-Etienne Monnot, French; bust of Samuel Bernard, marble, about 1720, by Guillaume Coustou, 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.); Perseus Holding the Head of Medusa, marble, 1804-1808, by Antonio Canova, Italian (Fletcher Fund).

Textiles: Piece of voided 

ciselé silk velvet with floral design, xvIII century, Italian; piece of brocaded silk damask, type known as “bizarre,” early xvIII century, Italian; piece of brocaded silk damask with “bizarre” design, first quarter of the xvi century, French; piece of brocaded silk satin with large fruit and leafy branches, about 1735, French (all Rogers Fund).

Woodwork: Art nouveau room of carved walnut paneling, with four decorative paintings by Lucien Lévy-Dhurmer, and with furnishings consisting of extension table, 2 console tables, 6 side chairs, 4 armchairs, and mantel clock, all of carved walnut, 4 flame-beaux of cast bronze and alabaster, and Savonnerie carpet of wool pile, all about 1910-1914, the woodwork and furniture by Edouard-Louis Collet, French (Paris) (Harris Brisbane Dick Fund).

Loans accepted

Forbes Magazine, Inc.: Easter egg, Spring Flowers, gold, enamel, and semiprecious hardstones, 1885-1890, by the House of Carl Fabergé, Russian (St. Petersburg); Easter egg, Fifteenth Anniversary, gold, enamel, and diamonds, with miniature paintings by Zuev, dated 1911, by the House of Carl Fabergé, Russian (St. Petersburg).

Walker and Lucie Rosen Foundation: Set of 4 armchairs, gilded and polychromed wood, covered in needlepoint; pair of armchairs, polychromed wood; pair of armchairs, painted wood; pair of banquettes, polychromed wood, all second half of the xvi century, Italian (Venice).

Mrs. John Barry Ryan: Bust of Voltaire, marble, dated 1778, signed by Jean-Antoine Houdon, French.

Irwin Untermyer: Pair of six-branch chandeliers, gilded wood, about 1740, English.

Mary Hayward Weir: Bookcase, oak with marquetry of tulipwood and purplewood, about 1780, signed by Martin Carlin, French (Paris).

Mr. and Mrs. Charles B. Wrightsman: Day and Dusk, terracotta, 2 variations after the sculptures by Michelangelo in the Medici Chapel in Florence, about 1660, Italian; 25 snuffboxes, gold, enamel, diamonds, mother-of-pearl, and lacquer, about 1740-1788, French (Paris) and German; door lock and key, gilt-bronze and steel, about 1765, French; eyeglass case, gold, enamel, and diamond, 1750-1756, possibly by Jean Ducrollay, French (Paris); set of 4 three-light wall brackets, gilt-bronze, made for the cabinet de toilette of Marie-Antoinette at the Château de Saint-Cloud, 1785, French; 2 urns, hard-paste porcelain with chinoiserie decoration, in gold and silver on a black ground, 1792, decoration attributed to Denis Levé, French (Sèvres).

Anonymous: Virgin and Child, pendant, onyx, silver, gold, enamel, and pearl, late xV century, French or Flemish.

John Goldsmith Phillips, Curator