REPORT OF THE DIRECTOR

One of the year’s most pleasing tasks for the Director is the Annual Meeting of the Corporation. It gives him the opportunity to assess what has been accomplished in the course of the past year and what must still be done. Just as important, it gives him a chance to thank the Museum’s employees for carrying out their myriad tasks in a thoroughly professional manner during a year that must be counted as one of the busiest and most taxing and, indeed, most rewarding in the history of the Museum.

The Metropolitan Museum is a complex organization. It is really not one museum but eighteen, semi-autonomous yet tightly interrelated, with holdings that encompass five millennia of man’s creative activities in the visual arts. As such it is unique in the Western Hemisphere. Its totality, however, goes beyond the eighteen curatorial divisions: there are twenty-three other fully developed departments, dedicated to protecting, caring for, and interpreting its works of art. In order to appreciate the extraordinary accomplishments of the Museum’s staff, I urge you to examine this Annual Report very carefully. And when you do, please do not forget to look at the section toward the back where a number of departments are listed that do not file reports. These members of the staff – the vice-directors, the Operating Administrator, guardianship and protection, office service, the superintendent, switchboard, and restaurant – are essential to this Museum’s continuing achievements.

The greatness of the Metropolitan lies in its encyclopedic nature, not only in terms of its works of art but in its functions as a research library and catalogue, as one of the most significant conservation centers in this country, as a sponsor of business activities with a yearly volume of several million dollars, as an arena for the performing arts, and as an extremely active educational force. And part of the Metropolitan’s greatness is to be found in its social effectiveness, its public service, its role within the leisure-time patterns of the city and nation, and in its function in enhancing the overall quality of life.

But with greatness come heavy responsibilities, awesome obligations, and numerous challenges. One of the most critical problems lies in maintaining a balance of the manifold activities of all the departments. Another is the challenge of communicating what we are and what we have in the most vital way, not only to the enclaves of the highest scholarship, but also to the broadest portions of the lay spectrum. Still another is the problem of putting the house physically in order. And underlying all activities, functions, hopes, and goals is the massive challenge of how to pay for it all, in a world in which costs have risen dramatically and support for the arts seems lagging far behind the value the public assigns them through its use.

The twenty special exhibitions of the past year were carefully chosen to complement the interests and activities of the eighteen departments. No other museum anywhere in the world conducted such an active exhibition schedule or displayed works of art in such scope and depth as did The Metropolitan Museum of Art last year. Ancient art was represented by the showing of South Arabian antiquities from the Wendell Phillips collection and the widely praised exhibition of Greek vases from the collection of Walter Bareiss.
The total span of the Middle Ages, from Early Christian and Byzantine to late Gothic, was summarized in a group of over 220 works of art in Medieval Art from Private Collections, the first major special exhibition ever undertaken at The Cloisters. The early Renaissance up to mannerism was presented in The Great Age of Fresco: Giotto to Pontormo, a unique show and one of the most exciting we have ever presented. Baroque art from Tuscany was explored in the scholarly exhibition Florentine Baroque Art from American Collections, put together by members of the Department of Art History and Archaeology of Columbia University. A series of distinguished prints and drawings exhibitions presented mezzotints, the etchings of Stefano della Bella, nineteenth-century French drawings, Dutch drawings and prints before 1800, and drawings from the Mr. and Mrs. Walter Bareiss collection. Impressionist and postimpressionist masters, together with a number of contemporary works, were shown in the summer loan show, New York Collects, one of the most successful exhibitions of its kind in years. The Oriental world was represented in Accessions from the Florance Waterbury Collection. Modern painting and sculpture exhibited by the Department of Contemporary Arts included the works of Noland, Caro, Louis, and Olitski. Photography was represented in the highly acclaimed Thirty Photographers and in the highly controversial sociological essay “Harlem on My Mind.” The arts of ancient America were presented in Maya Art from Guatemala, while the brilliant exhibition Art of Oceania, Africa, and the Americas opened with Governor Nelson A. Rockefeller’s announcement of the agreement to merge The Museum of Primitive Art with The Metropolitan Museum of Art. This gift of over 4,000 works of art is surely one of the most important in our ninety-nine-year history, completing and confirming the Metropolitan’s encyclopedic character.

Not a single curatorial department failed to make an important acquisition. In a very real sense, the head of each department has had a role in the acquisition of each of these objects and in the planning of the collections as a whole, for the chairmen of departments and curators selected those few works of art of the best quality and highest significance from literally thousands. Following a policy adopted by the Acquisitions Committee, a program was begun to examine our surplus or duplicate holdings with an eye to disposal. Greater attention than ever before was paid to possibilities of exchange as an acquisition technique, and in several instances we obtained works of art of considerable importance in exchange for those that we had kept for years in storage. In another case, we were able to acquire a notable painting in return for one by the same master that we had possessed for many years and considered one of his less important efforts. The trend toward a meaningful process of disposal established in the past year is of great significance for the future, for we well realize that it is in no way beneficial for the Metropolitan to keep a host of works of art that are not up to its standards or that it cannot utilize in its educational programs.

During the past year I have been especially pleased with the way the Museum has more and more effectively communicated to all our public the nature of our holdings and the innumerable epochs of history that they illustrate. The Department of Education has continued to grow, making excellent progress in its programs for adults as well as those for children and students. Particularly noteworthy have been the two orientation rooms developed by the department for The Great Age of Fresco and Art of Oceania, Africa, and the Americas. Despite the difficulty of presenting, briefly and understandably, the complex history of Italian frescoes and an introduction to appreciating the unfamiliar styles of “primitive” art, the two experiments proved highly successful. They enable us to look confidently and eagerly to the day when each curatorial department has at least one orientation room to provide the all-important background information that
The Great Age of Fresco
Giottto to Pontormo
September 28
November 15
labels and even the works of art themselves cannot afford. To assume that people are educated about art before they enter our halls is improper and to insist that they be educated before they come is, of course, irresponsible.

During the past year the excavation at Tell al-Hiba in Iraq undertaken by the Department of Ancient Near Eastern Art and the Institute of Fine Arts of New York University produced an exceptional series of discoveries, including the remains of temple foundations with a number of votive figurines. Owing to various changes in the policy of the Iraqi government toward foreign involvement in excavations, the likelihood is strong that the fifty-fifty portioning of archaeological finds will be altered so that the institutions carrying out the dig will be allowed to take home less than in the past. This is an unfortunate but not unexpected vicissitude, and hopefully one that will not jeopardize the Metropolitan's firm commitment to the increase of man's knowledge through archaeology.

Another fundamental duty of the Museum, the sponsorship of research, was promoted by extending the J. Clawson Mills and Chester Dale Fellowships of a number of scholars: Jay E. Cantor, to continue his study of nineteenth-century American architecture; James David Draper, to do research on Renaissance sculpture, especially bronzes; Ulrich Gehrig of the Berlin Museum, to study bronzes in the Greek and Roman Department, particularly armor, a field to which he brings special knowledge based on the extensive collection of helmets in Berlin; Tessa F. S. Greig, for work in decorative arts, especially English furniture; Jane Hayward, for research on stained glass, leading to her preparation of the section on stained glass for the catalogue of the Centennial exhibition The Year 1200; Mark Lindley, to study the history and development of musical instruments, especially their relationship to the visual arts; Ian H. McGee, to undertake research particularly in decorative arts, for several exhibitions of medieval art; and Isabel Wellisz, to study our collections of Indian art. A Cloisters Fellowship was given to Michael L. Ward to help in preparing the Centennial exhibition The Year 1200. A newly instituted fellowship given in the name of Henry Ittleson, Jr., was awarded to Virgil H. Bird to make an intensive study of Islamic manuscripts, especially those of the Timurid period, and to categorize the characteristics of several of these manuscripts with the aid of a computer.

Part of our job of communications consists of our publications. Of particular importance were the great catalogues for the shows of frescoes, medieval art, and primitive art, with the first having become the current reference work in the field and a proven “best seller” of 44,610 copies to boot. The first volume of our new scholarly periodical, the Metropolitan Museum Journal, appeared last fall and was an immediate success. At present the Journal has more than 1,635 subscribers, no small feat for a specialists’ publication. The second volume will appear on schedule next month and a special edition celebrating our Centennial will appear in 1970. Among other publications of note that appeared last year were Margaret B. Freeman’s The St. Martin Embroideries, an unusual and fascinating study resulting from our conference on computers called Computers and Their Potential Applications in Museums, and the engagement calendar that reproduced the brilliant miniature paintings from a sixteenth-century Khamsa of Nizami, which sold over 160,670 copies. One of the Museum’s most important publications, the Bulletin, continued its fine process of informing our members of the activities and interests of this institution. Some of its issues, you will no doubt be interested to learn, made a considerable impact on the museum field and were discussed at length in complimentary terms at the last meeting of The American Association of Museums, especially the December Bulletin devoted to our educational activities and the January issue accompanying the exhibition “Harlem on My Mind.” An increasing number of our members and people in the museum profession have remarked favorably on how the Bulletin is reflecting not only the Museum’s acquisitions but a cross section of its many other vital functions as well.
The comprehensive architectural plan being prepared in conjunction with the firm of Kevin Roche, John Dinkeloo, and Associates for our long-term building program has been progressing in a highly satisfactory manner. Particular emphasis has been placed upon the needs and future expansion of the Western European Arts Department, the American Wing, and the Department of American Paintings and Sculpture, the structure for the Temple of Dendur to be built over the north parking lot, the Costume Institute, the galleries for musical instruments, the new cases for Oriental porcelain on the balcony above the Great Hall, the reinstallation of the Egyptian Department and the Departments of Islamic, Far Eastern, and Ancient Near Eastern Art, and, most recently, the wing to house The Michael C. Rockefeller Memorial Collection. It is hoped that this plan for what is virtually the completion of the Museum will be ready for a full reporting sometime during the Centennial year. The work on the Museum's new entrance and plaza is progressing well, and the construction should be finished before the Museum’s one-hundredth birthday on April 13, 1970.

One of the happiest and most welcome projects of the past year has been the completion—way ahead of schedule—of the air conditioning of the Harry Payne Bingham Special Exhibition Galleries, thanks to the generosity of Mrs. Vincent Astor. Another existing project has been the redesign of the Great Hall, illustrated here. This space, created by Richard Morris Hunt and among the most beautiful interiors in New York City,
Robert Lehman
1891-1969
has been nearly topmost on the list for rehabilitation. Since its opening, originally as a gallery for casts, a number of elements have been constructed that have encroached upon the majestic space and have obscured the impressive nature of the architecture. The work involves the cleaning of the stone, the refurbishing of the terrazzo paving, the construction of checkrooms with two entrances for optimum convenience and efficiency, automatic checking equipment, the relocation of the book shop to galleries on the west side of the hall, an exciting new system of interior lighting, the installation of a centrally located information desk, and elegant, comfortable furniture for the public. The plans call for an important and needed change of emphasis in the Great Hall, from a relatively gloomy space confused by the haphazard grouping of temporary sales areas and information desks to a dignified vestibule surrounded by noble architecture. The funds for this prodigious work have been provided by a donor who for the moment prefers to remain anonymous—a donor whose sensitivity and interest, enthusiasm and generosity are practically without parallel in the history of the Metropolitan Museum.

All of us who worked with him and knew him as a close friend were saddened by the death on August 9 of Robert Lehman, the Chairman of the Museum. I know of no better way to record his passing than by quoting excerpts from the eulogy delivered by his friend and associate, Edwin L. Weisl, President of The Robert Lehman Foundation:

As we gather together here—family, partners, and intimate friends—words of eulogy, however true and heartfelt they would be, are neither appropriate nor in accordance with the wishes of Bobbie Lehman.

By his contribution to business and the arts, our dear friend has achieved fame. The press has written extensively about his achievements. World leaders and governments have honored him. But we who were privileged to know him are moved at this sad and tender moment by the beauty of his spirit and the simplicity and goodness of his great heart.

Bobbie, through his efforts, advanced the horizon of knowledge and culture in many fields through his work in The Metropolitan Museum of Art, Yale University, the New York University Institute of Fine Arts, Mount Sinai Hospital, and the Lincoln Center for the Performing Arts. These are but a few of the organizations that benefited from his generous and creative counsel.

His tender consideration for his family, for his partners, for his friends, and for his employees was the basis of Bobbie’s enormous vitality and strength, which made it possible for him to make so splendid a contribution to everyone he met or dealt with.

Although the world at large thinks of him largely in terms of his distinguished American business leadership of nearly fifty years and his love of the arts, we who knew him so well treasure him as a loving friend.

And so it is, as a wise counselor and wonderful human being, that Bobbie will always live in our hearts. A man whose word was his bond. A man who always lived up to the great potentialities of the human spirit. A man of understanding and tolerance, of warmth and thoughtfulness, and a man of great vigor and enthusiasm for life.

His gentle forcefulness made it possible for him to imbue in others his own unique spark for life. Wherever he went and with whomever he dealt, he transferred his own standard of perfection and his own intellectual curiosity and his own will to accomplish.

For, above all, Bobbie Lehman was a lovable human being whose charm, whose grace, whose wit, whose genius, and whose gentleness made him a legendary figure in life and a person who will forever live in our hearts.

*Photograph: Marvin E. Newman from Multi-Media Photography*
The death of Alan Priest, Curator Emeritus of Far Eastern Art, on January 21, 1969, was a blow to all his friends at the Museum. After his appointment as Curator of Far Eastern Art in 1928, he succeeded in gathering pieces of Chinese sculpture that make the Metropolitan’s collection one of the finest in the West. We will remember him for the extraordinary exhibitions that he conceived and mounted, for his many articles, and for the enthusiasm he brought to the work he loved.

Following the course begun in the first year of my directorship, a considerable number of staff promotions were made last year, and greater salary advances were granted than ever before in our history. At various meetings the Board made the executive appointments discussed in the Report of the President, and elected Richard J. Ettinghausen Consultative Chairman of the Department of Islamic Art.

In addition, there were the following significant appointments and promotions: Jane Hayward became Associate Curator of The Cloisters; Marie G. Lukens, Associate Curator of Islamic Art; Oscar White Muscarella, Associate Curator of Ancient Near Eastern Art; Andrew Oliver, Jr., Associate Curator of Greek and Roman Art; Vincent Ciulla, Associate Manager of Exhibition Design; Hugh G. O’Neill, Associate Registrar; Nicholas Yalouris, Senior Research Fellow in the Department of Greek and Roman Art; Marica Vilček, Chief Cataloguer; Michael Botwinick, Assistant Curator of Medieval Art and The Cloisters; Malcolm Delacorte, Assistant Curator of Western European Arts; Linda Boyer Gillies, Assistant Curator of Drawings; Marilyn Jenkins, Assistant Curator of Islamic Art; Morrison H. Heckscher, Assistant Curator of the American Wing; James Wood, Assistant Curator of Contemporary Arts; and Allen Rosenbaum and Margaret V. Hartt, Senior Lecturers, Education.

We wish success to those members of the staff who resigned last year: to Guy-Philippe de Montebello, who became Director of the Museum of Fine Arts of Houston; to Brian F. Cook, now Assistant Keeper in the Greek and Roman Department at the British Museum; to Everett Fahy, who accepted a post as Associate Professor at the Institute of Fine Arts, New York University; to Eleanor D. Falcon, formerly Manager of Public Relations; and to James Delihas, who took a post at the Museum of Modern Art. Ernst Grube and Don Aanavi have also left the Museum for positions elsewhere.

There were the following retirements: J. Kenneth Loughry, Treasurer; Vera K. Ostoia, Associate Curator of Medieval Art; Eloise Bruce, Manager of the Restaurant; Betsy Mason, Manager of Office Service; Angela B. Watson, Senior Lecturer, Education; Merrill A. Lake, Assistant to the Dean of Education; Ann Marie Bustillo, Administrative Assistant in the Treasurer’s Office; Patrick McGarity, Supervising Attendant in Guardianship and Protection; Anthony Russo, Supervising Maintainer in Service and Supply; and Leo Dostous and William Scott, Attendants in Guardianship and Protection.

In the case of every individual retiring from the Metropolitan the axiom “No man is indispensable” is proven of faulty wisdom, for the departure of these dedicated individuals often spells the end of an era that can never be reproduced. Our deepest thanks go to all retirees for their help to the Metropolitan Museum over long years of service and accomplishment.

Surely one of the busiest offices in the entire Museum during the past year was the office of the Secretary of the 100th Anniversary Committee. Here, in conjunction with the many departments involved with the five Centennial exhibitions, the final touches were made to the Centennial schedule, the series of publications that will herald our one-hundredth birthday, the scholarly symposia, the group tours that will be coming to visit the Museum from all over the United States, and dozens of other activities, including the raising of funds.

Photograph: Bill Anderson
Our Centennial began with the gala opening of an exhibition of the Museum’s masterpieces of European painting in a series of extraordinary new galleries—one measuring two hundred by forty by forty feet. The next event was the current show New York Painting and Sculpture: 1940-1970, a vast exhibition of works intended to bring out the significance of these three decades, when American painting and sculpture have made what some historians call the first indigenous and powerful artistic statement in this country’s history.

Work is going very, very well on the manifold activities of the Centennial year, particularly in arranging for superb loans to our international shows, The Year 1200, Before Cortés: Sculpture of Middle America, and Masterpieces of Fifty Centuries. We have been especially fortunate in the generous response of lenders to what is perhaps the most important statement of our Centennial, Nineteenth-Century America. This exhibition will mark the first time in the nation’s history that the painting, sculpture, and decorative arts of this era have ever been presented in so comprehensive and scholarly a manner. It is interesting to remark that a symposium accompanying the show on nineteenth-century American styles will be the first ever held to discuss the field.

All Centennial undertakings have been planned to maintain that balance of as many elements in our figurative encyclopedia as possible, encompassing the presentation, discussion, and publication of works of art from as far back in time as we are able to perceive up to the present. Every event is an important part of the overall, balanced scheme of the Centennial—a pattern, indeed, of the Museum as a whole.
Despite its success in many fields, the Metropolitan is facing a series of problems in its financial affairs. During this continuing period of inflation, it is becoming more and more difficult to perform our proper function without experiencing annual deficits. Two years ago our deficit was $407,000, while during the past fiscal year we had a deficit of $138,500. The improvement was achieved only by effective management, hard-nosed cost accounting, and the cancellation or delay of certain projects, many of which are not only commendable but necessary. At the June meeting, the Board approved another projected budget deficit for 1969-1970. For the third successive year we face the prospect of being in the red, although in this budget there is no series of projects that can be interrupted or shelved.

Much more money is needed. It is clear that our problems can best be solved not by short-term stopgaps but by sizable injections into our endowment. The long-range Financial Planning Committee of the Board of Trustees, chaired by C. Douglas Dillon, has been studying the Museum’s financial picture, and in particular has been probing possible new sources of revenue, ranging from the municipal, state, and federal governments, foundations, corporations, our own business activities, fund-raising campaigns, membership fee increases, and a general admission to the Museum. The committee’s work is being aided by the management consulting firm of Cresap, McCormick and Paget, Inc., which is preparing a comprehensive study of the Museum’s fiscal and managerial affairs.

Although the full report of the long-range Financial Planning Committee has not yet been completed, a number of general observations can be made about future financial prospects.

There seems to be no great promise of increased assistance from either the state or federal governments. Indeed, during the past two years whatever state funding came to the Metropolitan (a total of $110,170) was specifically allocated to pilot projects to be supported only for two or three years at the most.

Photograph: Michael Freeland
There seems to be no promise of additional money from the city, either. In fact, lesser payments may well be the case. During the budget preview of February-April that preceded the approval of the 1969-1970 City Tax Budget, our city funds were slashed thirty-four per cent or $340,000. Only after determined pressure from city-supported cultural institutions and an unexpected increase in municipal revenues, was our cut reduced to $59,000. The money we get from the city is spent on maintaining and guarding the building—an area in which it is important that we get more help, not less, from the city in the future.

Contributions to the Metropolitan Museum from foundations have increased encouragingly over the past two years, and we are particularly grateful to the officers of the Billy Rose Foundation for their continuing interest and enthusiasm in the funding of the Tuesday evening openings, which have been gaining in favor and importance. We now average about 3,500 visitors each Tuesday between five and ten p.m., from an average of 2,500 in the first year of the program. It is hoped that this innovation so desired by the thousands who cannot visit the Museum at other times will not only continue but increase, possibly by additional hours on traditionally crowded Sundays.

We want to express our deepest thanks to the Henry Luce Foundation, which so generously—one might also say so courageously—underwrote the exhibition "Harlem on My Mind." And we want to thank the Rockefeller Family Fund for financing a program to send traveling exhibitions related to that same show to schools.

We are also grateful to the Ford Foundation for its sponsorship of the program, undertaken jointly by the
Museum and the Institute of Fine Arts, of fellowships enabling students to obtain their Ph.D.s in museum work. We also express our gratitude to the Henry Ittleson, Jr., Fund for giving an annual scholarship program to the Museum.

These gifts made possible undertakings we could not otherwise have afforded. We must make a greater effort to indicate to foundations not only our financial needs but the importance and value of our activities, which are turning more and more, as is proper, to education. It is unfortunately still true that raising money for conservators and educators, for fellowships, for travel and study grants, for staff salaries, for endowed curatorial chairs—in short, for the people who make the institution go—is the hardest task of any. We must be able to compensate our staff adequately, and over the past two years, at the specific instructions of the Board, we have raised our salaries to bring them more in line with those at universities. It is gratifying to know that the time is fading when some of the most important qualifications for museum work are an outside income and zeal for volunteer work. A museum’s professional ranks should have the same economic benefits and opportunities for study and research as other top academic disciplines.

Contributions from corporations to our activities, special exhibitions, and projects for our Centennial year have proven to be one of the very brightest aspects of our financial affairs. On behalf of the Board I would like to take this opportunity again to single out the extraordinary generosity of Olivetti for its funding of The Great Age of Fresco, and its contributions toward keeping that remarkable show open Thursday evenings and Sunday mornings. Xerox has graciously underwritten the Centennial exhibition currently on view, New York Painting and Sculpture: 1940-1970, and the program of events related to it. Eighteen corporations have thus far joined together to sponsor Masterpieces of Fifty Centuries, the Centennial exhibition that will cap our celebration next year.

We feel that much can be accomplished in strengthening and increasing our own business activities. I am happy to say they showed a fine growth over the previous year. We are undertaking substantial improvements in this area, which includes the restaurant, the manufacture and sale of art reproductions, publications, and the distribution of such attractive and successful items as last year’s engagement calendar.

One of the financial items highest on the list of priorities is a full-scale campaign to raise additional funds from our members and friends, not only for building activities such as the new wings for American art and Western European Arts, but for the general endowment. We have also given a great deal of thought to ways in which the public can, properly and without being unduly burdened, aid in the day-to-day support of this institution. At its meeting in March, the Board resolved that all major special exhibitions should henceforth have an admission charge. This policy has helped to provide funds for our exhibition program, but more may be needed in the future. It may be that a general admission to the Museum will have to be initiated, with an appropriate number of free hours and a system under which scheduled school groups have free entry. We would take such an important step with reluctance and as a last resort, but very serious financial facts confront us now, and will loom larger next year and the year after that. Finding solutions for current demands is only part of our job: we must prepare responsibly for the future as well.

Of all the accomplishments of the past year, and there were many, I have been particularly pleased with our progress in strengthening the role of the Museum as one of the greatest sources of popular instruction in the visual arts in the Western Hemisphere. I have seen our attitudes change from frank skepticism concerning our part in today’s searching society to one of eagerness to participate by better communication. I have sensed beneficial changes from what were, in my opinion, too narrow, too restrictive attitudes toward the function of the Museum, attitudes that tended to look upon our collections as preserves for special groups
fortunate enough to have years of education in art history. We have deliberately expanded our horizons and have looked boldly into regions of art that we had never examined before, we have tested ourselves by re-examining all of our activities, and we have begun to reach beyond the traditional definition of a museum in order to communicate fully, by all modern methods, to all levels of interest. We have put to vibrant test—not just by talk or theory but by action—the role of an art museum in today's society. In some of these tests we have made mistakes; they have not proven to be damaging over the long pull. We have generated criticism over certain projects, but have found it an inevitability with new directions. We have found that a museum can combine adventurous procedures with its traditional tasks and flourish.

Today the Metropolitan has the largest and the best-trained curatorial staff of any art museum in this country, and we have been blessed the past year with the most distinguished roster of foreign scholars of art history. Our links with universities and colleges are becoming stronger and stronger. We have continued to make astonishing acquisitions. Our publications and educational programs are worldwide models for the scholar and the layman. Last year we mounted an awesome series of loan exhibitions. Our architectural designs are truly monumental contributions to the environment of this city. Our community relations are becoming a standard for the entire art museum field. We have, in short, been the leader we should be not only in the museum profession during its current period of transition but in important aspects of our community as well. We have reached greater maturity as an institution.

But much more remains to be done—much in the area of guidebooks, catalogues, programs for exhibitions that will provide orderly supplements to our holdings; much needs to be done in our architectural plan; much thought must be given to how we are to bring about a more flexible interrelationship of our various curatorial departments and how we are to plan and present our permanent collections; and much needs to be done with our public, our six million constituents. We must reach out even more to that constituency and from all levels inside the Museum seek even greater involvement with all levels outside. With a staff as good as the one we have, with a Board as keen and dedicated, and with a Corporation and body of members and friends as fine as those we have, the Metropolitan shall surely attain all of its goals.

Thomas P. F. Hoving, Director