American Paintings and Sculpture

Preparations for the comprehensive exhibition Nineteenth-Century America, scheduled to coincide with the hundredth anniversary of the Museum in April 1970, have been the main concern of this department during the past year. Over 200 paintings and sculptures have been selected from our own rich holdings or from other museums and individuals around the country, and exhaustive research on these works has been carried out for a definitive exhibition catalogue.

Since the removal of the American paintings from our galleries in the Morgan Wing to make way for the Museum's musical instrument collection, 140 of our eighteenth- and nineteenth-century pictures have been hung in a new, ground-floor study-storage area, which is available to specialists, students, and interested visitors.

Representing the Metropolitan at the United States Pavilion of the 1970 Osaka World's Fair will be thirty pictures surveying the history of American realistic painting chosen by this department in conjunction with the Department of Contemporary Arts.

We have been very fortunate to receive from J. William Middendorf II thirty extraordinary eighteenth- and early nineteenth-century American miniatures, including outstanding examples by Charles Willson Peale, James Peale, John Trumbull, and twenty-two other artists. This gift represents the most important single addition to the collection of American miniatures. Mr. Middendorf also gave us a Thomas Sully watercolor and an impressive group portrait of the artist's wife and children by George De Forest Brush.

The late Oliver Burr Jennings bequeathed us two trompe-l'oeil cabinet still lifes by William Michael Harnett, and an extremely important, large rack picture by John F. Peto, Old Souvenirs, which add considerable depth to our growing number of American still lifes.

Mrs. Gardner Cassatt gave an additional interest in Mary Cassatt’s masterful Lydia Knitting in the Garden at Marly, and Captain John R. Brasel donated another interest in Thomas Sully's conversation piece and portrait of his daughter, Mrs. John Hill Wheeler and Her Two Sons, painted in 1844.

For our collection of colonial painting we purchased Matthew Pratt’s superb double portrait, completed in New York during the early 1770s, of Lieutenant Governor Cadwallader Colden and his grandson Warren De Lancey. Colden was a historian, botanist, and friend and correspondent of intellectual leaders, such as Benjamin Franklin and Carolus Linneaus, so, in addition to its distinction as a striking work of art, the painting is an important historical document. Another purchase of major interest was a pair of matched portraits of an elegant but unknown lady and gentleman by John Wesley Jarvis,
probably executed in New York about 1810. To enhance a display in the American Wing and to enrich our fine representation of Benjamin West’s work, we acquired his small but richly painted panel, Moses Viewing the Promised Land, dated 1801.

Many friends have helped the department with contributions, gifts, volunteer work, and advice, all of which have been a great encouragement.

**GIFTS RECEIVED**

_Capt. John R. Brasel, U.S.N.R. (one-fourth undivided interest):_ Thomas Sully, American, Mrs. John Hill Wheeler and Her Two Sons, oil on canvas, 1844.

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

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

_Oliver Burr Jennings (bequest):_ William Michael Harnett, American, Still Life with Letter to Dennis Gale, 1879, and New York Times, November 9, 1879, 1880, both oil on canvas; and John Frederick Peto, American, Old Souvenirs, oil on canvas, 1881-about 1900.

_J. William Middendorf II: George De Forest Brush, American, Mother and Child, oil on wood panel, 1894; Thomas Sully, American, Reclining Female Nude, watercolor, pen and black ink on paper, second quarter of 19th century; 30 miniature portraits: John Henry Brown, American, Young Man, watercolor on ivory, 1840[0?]; John Carlin, American, The Allen Children, watercolor on ivory, 1847; Louis Collas, American, J. J. Miller, watercolor on ivory, about 1820; Louis De Broue, French, Benjamin Franklin, watercolor on ivory, 1777; Anson Dickenson, American, Mr. Rutherford, watercolor on ivory, 1808-1899; W. S. Doyle, American, Self-Portrait, watercolor on ivory, 1861; Joseph Dunkerley, American, William Gale, 1776, attributed to, Colonel Andrew Symmes, and Lydia Gale Symmes, about 1776-1780, all watercolor on ivory; Charles Fraser, American, Dr. Richard A. Maupin, watercolor on ivory, about 1810; Oliver Frazer, American, Henry Clay, oil on canvas, about 1840; French school, Marquis de Lafayette, watercolor on ivory in a ring, about 1770; Sarah Goodridge, American, Unknown Young Woman, watercolor on ivory, 1830; Samuel King, American, The Reverend Dr. Ezra Stiles, watercolor on ivory, 1770; William Lovett, American, Jonathan Snelling, watercolor on ivory, probably 1785-1790; Charles W. Peale, American, Rachel Brewer Peale, 1759, James Peale, about 1788, General Henry Knox, 1778, all watercolor on ivory; James Peale, American, Moses Cox, 1798, Henry Reems, about 1795, General Benjamin Lincoln, probably 1766-1790, all watercolor on ivory; John Ramage, American, George Henry Reems, watercolor on ivory, about 1790; Archibald Robertson, American, General Pierre van Cortlandt, watercolor on ivory, probably 1790-1795; Walter Robinson, American, Abigail Willing Peters, about 1795, William Paulet Carey, probably 1790-1795, both watercolor on ivory; Moses B. Russell, American, Mr. and Mrs. James D. Botter (pair), watercolor on ivory, 1841; John Trumbull, American, Major General Thomas Mifflin, oil on mahogany board, 1790; Henry Williams, attributed to, American, Young Man, watercolor on ivory, probably 1815-1820; Joseph Wood, attributed to, American, Young Man, watercolor on ivory, about 1810; anonymous artist, American school, Revolutionary Officer, watercolor on ivory, about 1780.

_Robert Stanley Vail: P. Howell, American, Rudolphus Bogert, watercolor on ivory, about 1807._

**PURCHASES**

Hugh Bridport, American, Joel R. Poinsett, miniature on ivory, 1843 (Rogers Fund); John Wesley Jarvis, American, Portrait of a Gentleman, Portrait of a Woman, both oil on wood, 1810-1815 (Bequests of Oliver Burr Jennings and George D. Pratt, by exchange); David Johnson, American, Trees, wash drawing (verso: Trees and Dog, pencil sketch), 1886 (Charles and Anita Blatt Gift); Matthew Pratt, American, Cadwallader Colden and Warren De Lancey, oil on canvas, 1770s (Morris K. Jesup Fund); Benjamin West, American, Moses Viewing the Promised Land, oil on wood panel, 1801 (Gift of Mr. and Mrs. James W. Fosburgh, by exchange).

**LOANS ACCEPTED**

(exclusive of Special Exhibitions)

_Hamilton F. Potter and Warwick Potter: E. D. Palmer, American, Alexander Hamilton, marble, second half of 19th century._

_John K. Howat, Associate Curator in Charge_
The American Wing

The most propitious event in the American Wing this year—perhaps in many years—was the presentation by the Edgar J. Kaufmann Charitable Foundation of a generous grant of funds for the purchase of nineteenth-century American decorative arts, an area that has remained unexplored and unfashionable. We have already been able to acquire from country dealers, descendants of great nineteenth-century families, and from specialists over sixty individual objects and groups of objects, thirty-five of which are documented by the marks or labels of their makers. All of them will be seen publicly for the first time in April 1970 during the Museum’s Centennial birthday exhibition Nineteenth-Century America.

The staff of the American Wing has been totally involved in the extensive and complex problems of research, restoration, and photography for this exhibition, which will be accompanied by a fully illustrated catalogue with more than 350 decorative arts entries.

Many of the objects in Nineteenth-Century America will come from other museums and private collections—pointing to the lacunae in our own holdings that should be filled before the proposed addition to the American Wing opens in the Bicentennial year of the United States in 1976. The items still needed for the permanent collection range from an important case piece by Duncan Phyfe to Tiffany leaded lamps of the turn of the century. We continue to solicit gifts and have received some superb ones listed below.

Even more difficult than finding appropriate objects is obtaining period rooms and backgrounds in which to install them. We still have no interiors later than 1870, and our chances for locating any are slim because many distinguished houses from the last quarter of the century have been demolished with nothing complete saved from them. Others, untouched by the wreckers, are being preserved in their entirety; consequently their interiors will never be available.

Through a special thirty-day stay of demolition from the city of Rye, New York, we were able to rescue in the bitter cold of December two adjoining, handsomely preserved parlors. In a house built about 1825 as a country seat by the New York merchant Benjamin Halsted, the richly carved woodwork and marble mantels are typical of the New York baroque classical style of the 1820s. The decorative elements were a gift of descendants Henry U. and Emma B. Halsted.

Unique among surviving Federal interiors is the highly carved woodwork from the Williams-Belvin House completed in 1811 at 412 North Eighth Street, Richmond, Virginia, presented to us by Joseph Kindig, Jr. The cornice, trim, and paneled chair rail, executed entirely of West Indian mahogany and signed by the maker, Theodore Nash, are finished with a baseboard of blue-gray King of Prussia (Pennsylvania) marble.

The Friends of the American Wing have generously purchased for the Museum the jewel-like, English crystal chandelier (Frontispiece) and matching candelabra that were originally in the company of our Duncan Phyfe curule chairs in the New York home of the merchant prince Thomas Cornell Pearsall. They will be seen together again in a New York dining room of 1815 in the Centennial exhibition.

gifts received

Margaret Bancroft and Ruth Farish Reynolds: Sewing box, laquer with mother-of-pearl inlay, first half of xix century, Oriental.
Stuart P. Feld: Chalice, mercury glass, about 1855, by New England Glass Company, American (Cambridge, Mass.).
Josephine M. Fiola: Architectural elements and furnishings, 1868-1870, from Beechwood Lodge, American (Meriden, Conn.).
Ginsburg and Levy, Inc.: Sweetmeat compote, creamware, about 1795, English (Leeds).
Henry U. and Emma B. Halsted: Carved woodwork, and pair of marble mantels, about 1825, from Halsted House, American (Rye, N. Y.).

Carved panel from the Halsted House in Rye, New York. American, about 1825. Wood, 14 x 29 inches. Gift of Henry U. and Emma B. Halsted, Inst. 68.4.1

Mrs. Robert Hutchins: Pair of curtains, embroidered net, about 1865, American.

Ronald S. Kane: Pair of side chairs, ebonized with brass and mother-of-pearl inlay, about 1860, American (New York); pair of urns, vieux Paris porcelain, about 1830, French; umbrella stand, earthenware, about 1890, by A. Haubrich, Owens Pottery Company, American (Zanesville, Ohio).

Joseph Kindig, Jr.: Workman, mahogany with blue-gray King of Prussia (Pennsylvania) marble baseboard, about 1811, from the drawing room of Williams-Belvin House, American (Richmond, Va.).

Margaret Kinnane: 2 hooked rugs, early xix century, American.


Mrs. M. E. D. McConnell: 5 urns, cast iron, xix century, American.

Mrs. Douglas M. Moffat: Set of furniture: cabinet, firescreen, sofa, armchair, 2 lyre-back chairs, ebony with ormolu mounts, about 1860, by Leon Marcotte, American (New York); pair of vases, porcelain, bleu de roi with ormolu mounts, about 1860, French (Sèvres); clock, ormolu, about 1860, by Rinquet Le Prince, French.

Mr. and Mrs. Rafi Y. Motahedeh: 2 lengths of handwoven checked cloth, cotton and silk, European (?).

Grace N. Roughton: Bolster cover, embroidered cotton, first half of xix century, by Anne VanderVeer, American.

Mr. and Mrs. Samuel S. Schwartz: Terrestrial globe, 1828, by James Wilson, American (New York).

Mrs. Edward Hunting Smith, in memory of her husband, Edward Hunting Smith, great-grandson of Henry Kellam Hancock; 81 pieces of furniture mounts and hardware from the workshop of Henry Hancock (Boston, Mass.), 1820-1835, French and American.


William G. Tachau (bequest): Carver chair, ash, mid-xvii century, said to have belonged to Peregrine White (1620-1704), American (New England).

Toledo Museum of Art and Owens-Illinois, Inc.: 6-piece place setting of stemware, glass, 1904, by Libbey Glass Company, American (Toledo, Ohio).

Mr. and Mrs. Harry Fontain Walton: 3 painted cornices, 1790, from Inlay House, American (Allentown, N. J.).

Purchases

Architecture: Architectural elements and furnishings, 1868-1870, from Beechwood Lodge, American (Meriden, Conn.) (American Wing Restricted Building Fund); column, iron, mosaic, plaster, glass, 1904, designed by L. C. Tiffany for his studio at Laurelton Hall, American (Oyster Bay, N. Y.) (Edgar J. Kaufmann Charitable Foundation Fund).

Ceramics: Pair of finger vases, creamware, about 1785, English (Leeds) (Rogers Fund); pitcher with hound handle, earthenware, 1847, by Harker and Taylor, American (E. Liverpool, Ohio) (Edgar J. Kaufmann Charitable Foundation Fund); pitcher, porcelain, about 1855, by William Boch and Brother, American (Greenpoint, N. Y.) (Anonymous Gift Fund); 2 figural groups, Parian ware, about 1870, by Union Porcelain Works, American (Greenpoint, N. Y.) (Edgar J. Kaufmann Charitable Foundation Fund); bust of General Grant, Parian ware, 1876, by James Carr, American (New York); pitcher with walrus spout, porcelain, 1876, by Union Porcelain Works, American (Greenpoint, N. Y.); pedestal, biscuit porcelain with buff and white figures, 1876, designed by Karl Müller, Union Porcelain Works, American (Greenpoint, N. Y.) (all Anonymous Gift Fund); vase, inscribed: "Mature Reflection Corrects the Actions of the Future from the errors of the past," vase with lion's-head handles, and vase with sunflower panels and frog handles, all earthenware, about 1880, by Chelsea Ceramic Art Works, American (Chelsea, Mass.) (all Edgar J. Kaufmann Charitable Foundation Fund); oyster plate, porcelain, 1881, by Union Porcelain Works, American (Greenpoint, N. Y.) (Anonymous Gift Fund); tiger's-eye dragon ewer, 1889, and Japanese flower bowl, 1890, both earthenware, by Rookwood Pottery Company, American (Cincinnati, Ohio) (both Edgar J. Kaufmann Charitable Foundation Fund); bowl, and whimsy pitcher, both Lotus ware, about 1890, by Knowles, Taylor, Knowles, American (E. Liverpool, Ohio) (both Anonymous Gift Fund); vase, belleek, about 1890, by Ott and Brewer Co., American (Trenton, N. J.); Hallowe'en mug, earthenware with silver deposit, 1892, by Rookwood Pottery Company, American (Cincinnati, Ohio); vase, stoneware, about 1900, by Grueby Faience Company, American (Boston, Mass.) (all Edgar J. Kaufmann Charitable Foundation Fund); vase, earthenware, about 1904, designed by J. Sicard for the S. A. Weller Company, American (Zanesville, Ohio) (Anonymous Gift Fund).

Furniture: Pair of card tables, rosewood and ormolu, about 1825, American (New York); center table, mahogany with marble top, about 1830, by Anthony G. Querelle, American (Philadelphia); side chair, mahogany, about 1830, American (New York); pier table, mahogany with marble top, about 1835, workshop of Duncan Phyfe, American (New York) (all Edgar J. Kaufmann Charitable Foundation Fund); secretary, rosewood, about 1845, Gothic style, by J. and J. W. Meeks, American (New York) (Rogers Fund); child's chair, laminated rosewood, about 1855, attributed to John H. Belter, American (New York) (Edgar J. Kaufmann Charitable Foundation Fund); étagère, rosewood, about 1855, by J. Desoist, American (New York) (Anonymous Gift Fund); side chair, rosewood, about 1855, American (New York) (Edgar J. Kaufmann Charitable Foundation Fund); center table with marble top, about 1865, Egyptian Revival style, American (New York) (Anonymous Gift Fund); curule bench, painted and gilded wood, about 1865, by Alexander Roux, American (New York); cabinet, rosewood and marquetry with porcelain plaques, 1866, by Alexander Roux, American (New York) (both Edgar J. Kaufmann Charitable Foundation Fund); pair of pedestals, black and gold painted wood, about 1870, American (New York); wall shelves, walnut, about 1880, Eastlake style, American; bedroom suite: washstand, dressing table, 2 side chairs, bed, chiffonier, table, towel rack, desk, bird's-eye maple,
about 1885, American (New York); curio cabinet, mahogany, about 1900, art nouveau style, by George C. Flint, American (New York) (all Anonymous Gift Fund); table, oak, about 1908, by The Roycrofters, American (East Aurora, N. Y.) (Edgar J. Kaufmann Charitable Foundation Fund).

Glass: Chandelier, and pair of candelabra, crystal, early xix century, formerly belonged to Thomas Cornell Peardall, English (The Friends of the American Wing Fund); Argand lampshades, glass, about 1835, American (Anonymous Gift Fund); pair of ornamental vases with witch balls, glass, about 1840, attributed to New England Glass Company, American (Cambridge, Mass.) (Edgar J. Kaufmann Charitable Foundation Fund); compote, favrile glass, late xix century, by L. C. Tiffany, Inc., American (New York); vase, green glass with silver deposit, probably 1890-1910, art nouveau style, American; vase, cameo glass, about 1905, American (Honesdale, Pa.); vase, glass, about 1910, by Victor Durand, American (Vineyard, N. J.) (all Anonymous Gift Fund).

Metalwork: Sauceboat, silver, early xix century, by William Adams, American (New York) (Anonymous Gift Fund); pitcher, silver, about 1815, by Joseph Lownes, American (Philadelphia) (Mr. and Mrs. Marshall P. Blanken Gift Fund); compote, silver, about 1863, by William Gale and Son, American (New York) (Anonymous Gift Fund); 3-handled cup, silver with emeralds and turquoises, about 1905, by L. C. Tiffany, American (New York); “Viking” punch bowl, silver, 1802, by Tiffany and Company, American (New York) (both Edgar J. Kaufmann Charitable Foundation Fund); pair of girandoles with glass prisms, bronze, about 1835, American (Anonymous Gift Fund); garden fountain, cast iron, about 1855, American (Rogers Fund); astral lamp, bronze, about 1859, American (Boston); urn, bronze, about 1865, American (New York); clock with matching obelisks, ormolu, and various marbles, about 1885, by Tiffany and Company, American (New York) (all Edgar J. Kaufmann Charitable Foundation Fund); garden table, cast iron, about 1860, American; settee and pair of side chairs; garden settee, all cast iron, American, about 1870 (all Anonymous Gift Fund); pair of urns on tripods, cast iron, about 1875, American; chandelier, bronze with glass prisms and shades, about 1885, American (New York) (both Edgar J. Kaufmann Charitable Foundation Fund); plate, bronze, about 1900, by Tiffany Studios, American (New York); drapery tiebacks, brass, about 1825, American; astral lamp, brass, about 1855, American (Philadelphia) (all Anonymous Gift Fund); lamp, patinated brass, about 1910, Craftsman style, American; garden statue of the Goddess Pnomnna, lead, about 1850, by W. Scelig, American (Brooklyn, N. Y.) (both Edgar J. Kaufmann Charitable Foundation Fund).


Loans accepted


Stuart P. Feld: Pier table, mahogany with marble top, about 1815, attributed to Joseph Barry and Son (Philadelphia).

Edgar J. Kaufmann, Jr.: 2 rugs, and slipcovers, made for the office of Edgar J. Kaufmann in Pittsburgh, Pa., designed by Frank Lloyd Wright, woven by Mrs. Elie Saarinen, 1938, American.

Mr. and Mrs. Samuel S. Schuval: Clock, glass, 1852, by Silas B. Terry, American (Terryville, Conn.).


BERRY B. TRACY, CURATOR

Ancient Near Eastern Art

The location of the department's temporary gallery near the Harry Payne Bingham Special Exhibition Galleries has enabled us to expose our collection to more people than ever before. In this space we have presented a number of important new gifts, purchases, and loans.

A Syrian "libation tower" made of terracotta was the year's most interesting purchase. It represents a type of object new to our collection. On the lower parts of the animals on the front and side faces there are seal impressions datable to the early second millennium B.C.

Once again we are indebted to H. Dunsmuchy Colt for his constant interest and generosity. His financial support made possible the Museum's participation in the digging at Tawilan, northeast of Petra, Jordan. It is hoped that Tawilan will reveal new information about the Nabateans and their predecessors the Edomites. The work was under the direction of the British archaeologist, Crystal-M. Bennett.

From late October until early February, the Wolfe Expedition to Al-Hiba, jointly sponsored by The Metropolitan Museum of Art and the Institute of Fine Arts of
New York University, was working at Tell al-Hiba, a large Sumerian site some 170 miles southeast of Baghdad. The principal achievement during this first season of excavation was the discovery and exposure of the platform of a temple to Inanna, chief goddess of the Sumerian pantheon, built by Enannatum I (about 2450 B.C.). The Curator served as Project Director, and Donald P. Hansen, of the Institute of Fine Arts, was Field Director. The expedition could not have been launched without the substantial financial support of the Lester and Kathryn Wolfe Foundation and the full cooperation of the Trustees of the Metropolitan Museum and of the Institute of Fine Arts. Mr. Wolfe made an important contribution of photographic, surveying, and tape-recording equipment in addition to the aid he provided through the foundation.

During the late spring and early summer of 1969 Susan Bodenstein was a Graduate Assistant in the department, an assistantship made possible by the Museum’s Education Department. She rearranged the cylinder seal collection to make it more accessible to scholars and students.

In the course of the year, Prudence Oliver Harper, Associate Curator, attended a conference at The Cleveland Museum of Art dealing with Sasanian art and in late May and early June visited museums and private collections in Europe.

Phrygian Fibulae from Gordion by the Assistant Curator, Oscar White Muscarella, was published in February 1968 as a monograph in a series published by the Colt Archaeological Institute.

Tell al-Hiba: A skilled pickman excavating the Inanna temple platform, and our reed camp with its potsherds-processing yard

**Gifts Received**

Mrs. Vladimir Littauer: A sum of money to be used at the discretion of the department.

Mr. and Mrs. Charles K. Wilkinson: Pin ending in ibex head, bronze, about 900 B.C., northwest Iran.

George Zacos: Vessel, terracotta, 11 millennium B.C., Anatolian (Hittite).

Anonymous: Fragment of worked, burnt ivory and fragment of a decorated Egyptian blue goblet, 9th century B.C., northwest Iran.

**Purchases**


1 millennium B.C.: 19 objects of bone, bronze, silver, and terracotta, all from the 1967 excavations at Nush-i Jan, Iran (H. Duncombe Colt Gift).

1 millennium B.C.-1 millennium A.D.: 17 objects of bronze, terracotta, and textile from the 1967 excavations at Shahr-i Qumis, Iran (H. Duncombe Colt Gift). The textiles have been transferred to the Textile Study Room.

**Loans Accepted**

Ben-Zion: 4 cylinder seals, stamp seal, and amulet, 3 millennium B.C., Mesopotamian and Iranian.

The Brooklyn Museum: Plaque representing a Nubian tribute bearer, bronze, viii-vii century B.C., Egyptian.

Ernest Erickson: Dagger, silver, vi century, Iranian.


Norbert Schimmel: Foundation figurine, bronze, iii millennium B.C., Mesopotamian (Sumerian).

Lester Wolfe: 30 stamp and cylinder seals, stone, vii-i millennia B.C., Anatolian.

**Vaughn E. Crawford, Curator**

**Arms and Armor**

Documented examples of Americana command ever higher prices among collectors. Consequently, gifts to the Museum—whether objects or funds enabling us to compete as buyers in the market place—are increasingly necessary and always appreciated. Particularly welcome, then, is a gift from John E. Parsons of two early Colt revolvers that have been on loan and on exhibition alongside a splendid array of thirteen other American firearms previously presented to the Museum by Mr. Parsons. One is an 1849 pocket model with the inventor’s presentation inscription to Col. Thomas H. Seymour, Governor of Connecticut; its companion is an 1851 Navy revolver, serial number two. A third American acquisition—bought at a London auction—is a set of an officer’s sword, belt buckle, and gorget from a South Carolina infantry regiment of the Revolutionary period.

From Isabelle Murray we received a Sumatran dagger or kris with a well-rubbed, ivory grip in the shape of the demon Garuda. As an important representation of military apparel of the early sixteenth century, an ivory
chessman (a knight) was purchased. It will be published together with similar figurines in a forthcoming Bulletin article.

In October 1968, the Curator read a paper on the history and method of collecting of arms and armor in the Metropolitan Museum before a meeting of the Gesellschaft für Historische Waffen-und Kostümkunde, the leading European learned society in the armor field, in Karlsruhe, Germany. He and the Armorer attended the Fifth International Congress of Museums of Arms and Military History, which was held in Rome and Turin in May.

The Curator wrote a note for publication in the Metropolitan Museum Journal, as well as an article for a special issue of Connoisseur dedicated to the Metropolitan Museum. His richly illustrated book about arms and armor in world art, based upon the holdings of the Museum, ranging from ancient Egypt practically to the present day, will be available in October. Though writ-

ten primarily for young people, it contains information that might also interest adults.

Gifts Received

Isabelle Murray: Kris and scabbard, iron, brass, ivory, and wood, xviii century, Sumatran (Atjeh).

John E. Parsons: Colt revolver, presentation pocket model of 1849; Colt revolver, Navy model, 1851, both American.

Purchases

Chessman (knight), ivory, English, about 1520 (Gustavus A. Pfeiffer Fund); flintlock pistol, silver-mounted, dated 1739, Russian; infantry officer's sword, belt buckle, and gorget, gilt bronze, Revolutionary period, American (all Rogers Fund).

Helmut Nickel, Curator

Auditorium Events

A highly acclaimed series of summer concerts given by Alexander Schneider and an ensemble of some of the finest musicians in New York opened the 1968-1969 season at the Grace Rainey Rogers auditorium. The introduction of a summer chamber music series brought the following response from The New York Times: “The Metropolitan has done it again—inaugurated successfully another concert series.” The ensemble performed works of Haydn, Mozart, and Schumann to a house so full that seats were provided on the stage. The concerts were given on Tuesday evenings and many concertgoers took advantage of the extended hours of the Museum galleries and restaurant.

Jazz concerts, the first given at the Museum, met with enthusiasm as Nina Simone led off the series with an electrically charged performance. The excitement that she generated quickly spread through the overflowing auditorium; the audience joined in the rhythmic hand-clapping with which she punctuated many of her songs.

The unusual instrumentation of the Melos Ensemble of London is still a rare treat in New York; string quartet, piano, bass, oboe, bassoon, horn, and clarinet provide the group with enormous program versatility. Their three performances included a piano quintet by Hummel, a composer who during his day was ranked with Beethoven, and a quintet for clarinet and strings written in 1968 by Robert Simpson, a British composer; the work is dedicated to Gervaise de Peyer, the ensemble’s clarinetist. The Renaissance Quartet presented another fresh approach to instrumentation in the opening concert of the Chamber Music Series. Lute, viola da gamba, recorders, rankett, and tenor voice were combined in a program of songs and instrumental dances of Spain and Elizabethan songs by John Dowland and Thomas Morley. This was a welcome variation for the Museum’s chamber music enthusiasts who are more accustomed to
the sound of the traditional string quartets that completed the series—the Smetana, Beaux-Arts, and the Borodin. The latter gave their first U.S. performance of a quartet by the composer for whom they are named; The New York Times called it “one of the rare experiences of the season.” In keeping with an eighteenth-century custom, the New York Chamber Soloists performed Handel’s Acis and Galatea with entr’acte music; costumes and backdrop recreated the flavor of the period.

The auditorium was host to many pianists this season, both in a performing and listening capacity. Artur Rubinstein, Misha Dichter, and Malcolm Frager were among the audience for the concert given by Jeffrey Siegel, one of the gifted musicians chosen to appear on the Young Artists Series. Three concerts devoted entirely to Schubert’s piano literature were given by Lili Kraus, the Hungarian performer previously known in New York for her cycles of Mozart concertos and sonatas. One of the soloists who appeared with the Musica Aeterna Orchestra conducted by Frederic Waldman was Jean Casadesus, a member of the renowned family of pianists. His parents, Robert and Gaby Casadesus, performed with the orchestra last season and will join their son next season in the Mozart triple concerto. Other outstanding pianists were Vladimir Ashkenazy and Misha Dichter, who gave solo recitals, and Daniel Barenboim, who appeared as pianist and conductor with the English Chamber Orchestra.

Directors of six outstanding American museums participated as guest lecturers in this season’s art history program. In a course presented in cooperation with New York University, the directors of the Cleveland Museum, the Guggenheim Museum, the Wadsworth Atheneum, the Museum of Modern Art, the Boston Museum of Fine Arts, and the Metropolitan Museum discussed their collections, concentrating on important, popular, and unique works.

This Museum’s paintings were further considered by Margaretta Salinger in a series of five lectures, each devoted to one painting; included was the recent acquisition, the Terrace at Sainte-Adresse by Monet. Thomas Folds, who has himself been a mural painter and designer, explored the painter’s creative process, tracing in one of his lectures the transformation of an initial idea into the completed work. Claude Marks gave a new series on classical art entitled, “The World of Greece and Rome.” Art history lectures given in a museum have the unique advantage of proximity to the museum’s collections. Objects and paintings in the galleries of French art were viewed in person by the students in Allen Rosenbaum’s course in the first of a continuing series entitled, “Learning from the Original.” These lectures were followed in the spring by Linda Lovell’s course on western European decorative arts.

On Saturday afternoons the Grace Rainey Rogers Auditorium was reserved for two series especially designed to interest children. In an archaeology course the past was brought alive by speakers who drew upon their own experiences in recent excavations. A unique educational series entitled, “Art Entertainments for Young People,” written and directed by Carella Alden, combined music, films, slides, and professional entertainers in costume to dramatize selected periods of art history.

HILDE LIMONDJIAN, Manager

Book Shop and Reproductions

Exotic gardens, silver pools and fountains, the splendors of multicolored palaces, and jeweled and silk-clad members of court illustrated the Museum’s 1969 engagement calendar. These miniatures and details from the celebrated Khamsa of Nizami (dated 1524-1525 and formerly in the royal library of the shahs of Persia) reveal with extraordinary clarity the luxurious world of the Safavid princes. Each miniature was reproduced in facsimile size, while some of the details were enlarged up to ten diameters, allowing the eye of the reader to explore the incredible intricacy of the designs. In an unprecedented step, the Trustees of the Museum authorized the transportation of the original manuscript to Switzerland, where the sixty-four color and monochrome plates were
engraved and printed by sheet-fed gravure, an intaglio process that provides a deep, controlled inking, particularly suited to the reproduction of the brilliant and subtle colors in these works. The volume was deposited in a Zurich bank vault and was continually available to the engravers for comparison and checking during the production and proofing of the plates. From the time of its design to its departure from the bindery, as much care and attention were given to this publication as to the most expensive art book. Nevertheless, we were able to retain the traditional retail price of $1.95. The high initial costs of platemaking were spread across an edition of more than 150,000 copies, and it was not necessary to incorporate within the retail price the secondary markups required by conventional distribution, as the entire edition was sold either at the Museum or directly to friends of the Museum through our nationally advertised catalogue. This fine-arts engagement calendar was one of the most popular in the nation.

During the first half of the year the facilities of our new sculpture and reproduction workroom were largely given over to meeting the demand for copies of the limestone head of a Ptolemaic queen. Our copy, made entirely in the Museum, is mounted on a polished marble base and is virtually indistinguishable from the original in its sharpness of detail. Precise plaster models of early American glass were prepared here and have now been translated into production in clear crystal. A diamond-banded flip glass, a baroque tumbler with palmettes and vertical fluting, and a diamond and sunburst creamer have been blown in hand-carved iron molds in the same manner as the originals, and the individual glassblower’s rough pontil mark is visible on the base. The Museum’s monogram has been worked into each border design to avoid confusion with the originals. New jewelry reproductions included a fourteenth-century Spanish (Catalan) heraldic badge in the form of a shield decorated with a rampant lion as a silver pendant, and a version of a fifteenth-century crown as a gold and silver brooch. We have begun to cast and chase wax models in the workroom for making reproductions in bronze by the lost-wax process. One of the ceramic reproductions issued by the department was a ninth- to tenth-century steep-sided bowl from Persia decorated with a fantastic bird and medallions. The copy is notable for its successful duplication of the original underglaze painting.

Eighty-seven new color postcards were published, including a series of fifty-four that gave extensive coverage of the Unicorn and Nine Heroes tapestries at The Cloisters. Among new subjects were twelve medieval sculptures and works by twenty-one European painters, such as El Greco, Rembrandt, Renoir, and Van Gogh. Two full-color colotype prints were issued: a glazed, terracotta bas-relief, The Nativity, by Andrea della Robbia, and a painting on silk, Cat, by the nineteenth-century Japanese artist Toko.

Sixty new Christmas cards were published, and, for the first time, we created “collectors’ packets” that contained assortments of Christmas cards published in previous seasons. The packets were well received and additional selections will be available during the coming season. We issued two new illustrated catalogues this year: Museum Sculpture Reproductions and Museum Color Prints.

**Bradford Kelleher, Sales Manager**

![Reproduction in cast stone of the head of a queen, Egyptian, Ptolemaic Period (332-330 B.C.). Height 7% inches, including black marble base. Price $19.50, postpaid](image)

**Conservation**

An invaluable aid to the department is the gift from Charles B. Wrightsman of a new x-ray machine and the lead-lined room to house it. This apparatus is of the greatest assistance in authentication: it tells us about the techniques used to create an object and also about condition. It is so powerful, 300 kilovolts, that for the first time we can make radiographs of dense materials: heavy pottery, wood panels and sculpture, and metal objects. This versatile machine also has a beryllium window tube with an 0.7 mm. focal spot that produces excellent x-rays of low density materials, such as paintings on canvas and thin-walled pottery. No other single technical means could hold more promise for implementing our work on the care and examination of the Metropolitan’s works of art.

Many members of the department were involved in the study and treatment of the Egyptian chair of Renonbe, acquired last year. The chair was executed with sophisticated techniques, such as the use of a double tenon into a single mortise. It is constructed of tamarisk, veneered with East African blackwood and ivory. Ex-
The new x-ray room in the Conservation Department

cept for the woven linen seat, a portion of the back, and a few missing pieces of veneer, the chair was in remarkably good condition and showed none of the weaknesses normally associated with veneered furniture. Analyses of the glue made for us by the New York University Institute of Fine Arts Conservation Center revealed that animal glues were used: one, appropriately darkened with a black fiber-like substance, which also added bulk, attached the wood veneer; amber-colored glue affixed the ivory. The veneer was also pegged into place for added security. From one remaining corner of the original woven seat we identified the cord as linen and reconstructed the weave. A new seat was woven with a modern upholstery twine that is almost identical with the original cord.

Perhaps the operation requiring the most skill, as well as dexterity and precision in the use of hand tools, was the repair of the recently purchased Egyptian electrum diadem, dated about 1650 B.C. (illustrated in the Egyptian Art Department’s report). The center stag head is flanked by alternating flowers and gazelle heads; these elements contain a number of pieces soldered together, and they are in turn soldered to the background strip. The heads are hollow, raised in two pieces and joined down the center. The ears and horns, cut out and rolled to shape in one piece, are inserted into the head and soldered in place. The band was cleanly broken in nine places and a section was missing. Parts of the decorative components had been crushed and torn, and one of the antlers was in crumpled pieces. One ear, one horn, and part of one flower had disappeared, and all but the main parts of the heads had become detached. They had to be painstakingly reshaped and soldered back in place. A piece of modern gold was inserted to fill the gap in the band, and the lost ear and horn were replaced with carefully executed replicas in modern gold.

Before we commenced our work we had studied the diadem to ascertain the techniques originally used to create the piece. A neutron activation analysis of the composition of the metal made by Edward V. Sayre and Pieter Meyers of the Brookhaven National Laboratory showed the headdress to be of electrum, the major component of which is gold, with, in this case, a silver content averaging better than twenty per cent. The presence of this amount of silver would not have been suspected from the color, which matches a rather pure gold, but a three-per-cent copper constituent may account for the warm tone.

Two new members joined the department in September 1968. Charles Bruce Colvin, a graduate of Colorado College and Rinehart School of Sculpture (Maryland Institute of Art), and formerly an instructor of sculpture, became a Restorer. Shinichi Doi, Senior Restorer, is a professional painter and has had experience in the restoration of ceramics and sculpture. He is a graduate of Kanazawa University for Fine Arts.

The Conservator was elected Chairman of the American Group of The International Institute for Conservation of Historic and Artistic Works.

Kate C. Lefferts, Conservator

Contemporary Arts

Demonstrating the department’s intention to display the best work being done by contemporary artists, we held two important exhibitions this year. New York Collects, the summer show, included for the first time a major sampling from private collections of contemporary art, and the following spring The Sculpture of Jules Olitski was held in our three second-floor galleries. We were not only the first museum to display these sculptures by a well-known American painter, but we were also able to place them in the most appropriate, side-lit gallery space available in New York.
Between these exhibitions we used our limited space to hang in-depth selections from our holdings rather than a truncated historical survey. These included a room of first-generation American moderns, concentrating on Dove, O'Keeffe, and Lachaise; one of New York school paintings from the forties onward; and one of American responses to cubism, ranging through Weber, Davis, and Hofmann. Furthermore, since the closing of three of our galleries in May for renovation, a mixed group of twentieth-century American and European painting and sculpture was put on view in Gallery 43 (formerly reserved for modern European paintings). While the primary intention of this selection is not didactic, it indicates the rich potential of this department, which incorporates works in many styles from many countries, to stimulate visual discovery through juxtaposition.

Dominating our efforts during the past year, however, have been preparations for our contribution to the Museum's Centennial. This exhibition, titled New York Painting and Sculpture: 1940-1970, will both initiate the Centennial and provide, with its catalogue, the first major presentation by any museum of the period as a whole.

Important accessions included the purchase of Barnett Newman's Concourse of 1949 and John Graham's Celia of 1944-1945, both the work of painters who, although long acknowledged by their fellow artists, have only recently received public recognition. Four rare pencil renderings of machine parts by Morton Schamberg, a gift from the Bertram F. and Susie Brummer Foundation, Inc., and Frank Kupka's gouache, Disques Noirs Syncope, purchased by the department, provide us with our first examples of work by these two pioneers of abstraction.

A particular interest of the department has been to coordinate and fill out the collections of twentieth-century decorative arts previously spread throughout the Museum. An especially significant accession was a writing desk of 1901, designed and signed by Carlo Bugatti. Looking back to the heavy, inlay forms of Victorian furnishings and forward to the streamlined aesthetic of the thirties that Carlo's son Ettore Bugatti was to epitomize in his automobile designs, this piece helps explain the recent reevaluation of early twentieth-century decorative arts that is occurring both within and outside the Museum.

**Gifts Received**

*American Abstract Artists:* Jean Xceron, American, Painting No. 260, oil on canvas, 1942.

*Mr. and Mrs. R. Kirk Askew, Jr.:* Stephen Greene, American, Self-Portrait, pencil on paper, 1945; Kurt Seligmann, Swiss, Self-Portrait, pencil on paper, about 1918; Walter Stuempfig, American, Self-Portrait, pencil on paper, 1947; Pavel Tchelitchew, American, Self-Portrait, pencil and wash on paper, about 1934.

*Amanda K. Berl (fourth one-twelfth undivided interest):* Andrew Wyeth, American, Up in the Studio, dry brush, 1950s.

*Brunschwig et Fils, Inc.:* 4 authorized reproductions of selected textiles in the Museum's collection.

*Mrs. Gilbert W. Chapman:* Alan Reynolds, British, River Bed Polyphony, oil on board, 1953.

*Mr. and Mrs. Arthur A. Cohen:* Edward Avedian, American, Painting, acrylic on canvas, 1965-1966.

*Everfast Fabrics, Inc.:* 12 printed textiles.

*Mr. and Mrs. Samuel B. Feld:* 3 glasses, 1920s, by Steuben Glass Works, American (Cornings, New York).

*Mrs. Charles Lamson Hoffman, Jr.:* Malvina Hoffman, American, casting models, bronze, second quarter of XX century.

*Mr. and Mrs. Raymond J. Horowitz:* William Glackens, American, At the Milliner's, pastel on brown paper, about 1914.

*Florence and Joseph Singer Collection:* Larry Rivers, American, Seated Figure, about 1960.

*Society of Medalists:* Nina Winkel, American, 2 identical medals: Children of Hope of the World, both bronze, 1968.


**Vogue Magazine**: 7 textiles: 1 printed, 2 embroidered, 1 knitted, 2 woven, 1 miscellaneous.

**Tessim Zorach**: George Biddle, American, William Zorach, oil on canvas, 1934.

**Anonymous Gift in Honor of Benjamin Graham**: Stefan Hirsch, American, Elsa in Mexican Hat, oil on canvas, 1929.

**PURCHASES**

Barnett Newman, American, Concord, oil on canvas, 1949 (George A. Hearn Fund); John Graham, Russian-American, Celia, oil on board, 1944-1945 (Hugo Kastor Fund); Frank Kupka, Czechoslovakian, Disques Noirs Synco, guache, 1930-1932 (Rogers Fund); Morton Schamberg, American, 4 untitled drawings, pencil on paper, about 1912 (The Bertram F. and Susie Brummer Foundation, Inc., Gift); Carlo Bugatti, Italian, combination mirror and desk piece, mixed metals, wood, and leather, 1901; Carl Schmidt, American, Rookwood leather design engine, earthenware, 1908; “Japan” plate and “Gloriana” jug, both earthenware, 1906, 1907, by Buffalo Pottery, American (Buffalo, New York); Van Briggle, American, vase, stoneware, 1906 (all Edward C. Moore Fund).

**LOANS ACCEPTED**

Alan Pomeroy Collins (in memory of his father, Alan Copeland Collins): Grant Wood, American, The Birthplace of Herbert Hoover, West Branch, Iowa, oil on canvas, 1931.


**Henry Geldzahler, Curator**

**Costume Institute**

Visits to town and country houses to sort through trunks, hampers, cupboards, and boxes were made by members of the staff. It has been rewarding to find many cherished heirlooms, some with carefully handwritten notes.

Among these family treasures was a notable group of costumes that now enhances the Costume Institute collection. These were acquired through the generosity of Mary Pierrepont Beckwith, part as a gift and part graciously lent to the Museum to become a gift in 1970. Of special importance are some splendid dresses dating from the early 1850s to the 1880s; many of these elaborate gowns were for promenades, dinners, receptions, and balls, and were made by French and English dressmaker houses. Some dresses have labels with the imprint, “By Special Appointment, Dressmaker to H. R. H. The Princess of Wales.” These costumes were worn by Miss Beckwith’s grandmother, Mrs. Edwards Pierrepont (née Margaretta Willoughby), wife of Judge Edwards Pierrepont, who served as United States Attorney General in President Grant’s cabinet in 1875, and as Minister to Great Britain, 1876-1877. This collection, with further documentation from family records, will be the subject of a future article.

This year we also received many accessories, which are important in adding just the right note to complete a costume for exhibition. One is a fashionable jacket of white ermine with black-tipped ermine tails, made by Revillon Frères about 1902-1903. The jacket, with matching ermine muff and stole, was presented by Hayward R. Alker. For our men’s group, Mrs. Edward E. Murray presented a coaching coat of heavy, sturdy beige wool, made by John Patterson & Co. of New York for Thomas Hitchcock, grandfather of the donor, who wore it when driving his “coach and four.”

Mindful that the present will some day be the past, the Costume Institute is fortunate in its gifts to the contemporary collection. These included two 1968 wedding dresses of classical simplicity. One, created by Marc Bohan of Christian Dior and made of “Quana” nylon, was presented by E. I. du Pont de Nemours & Co. The other was designed by Bill Blass for the donor, Mrs. William D. Haggard III, the former Hollister D. Houghton. From Mrs. Charles B. Wrightsman we received a superb group of French and Italian costumes in mint condition, dated 1963 to 1968. Two Mary Quant mini dresses, the first of her designs to be added to the collection, were presented by Maxime McKendry. Among other donors of contemporary costumes were Mrs. Douglas Auchincloss, Mrs. Leland Hayward, Mrs. Gilbert Miller, Mrs. William Rand, and Eleanor Lambert Berkson. Space does not

*Writing desk, by Carlo Bugatti (1856-1940), Italian. 1901. Mixed metals, wood, and leather, height 7 feet 4 inches. Edward C. Moore Fund, 69.69*
permit a full account of all gifts; a complete listing of donors will be found on page 103.

We also purchased many fine examples of earlier costume through the Irene Lewisohn Bequest Fund. Of special interest is a rare early American hooded cloak of scarlet wool from Utica, New York, and a charming little cape with hood, or capuchin, of embroidered beige silk cord mesh, probably French, 1725-1750. Men's costumes we acquired include three French and English satin waistcoats of the 1780s embroidered in polychrome silks and chenille in a variety of floral borders, swags, and sprigs; and a coat of olive brown satin-striped silk, probably Spanish, about 1792, similar to one shown in the portrait of Don Sebastián Martínez by Goya. Also purchased was a child's dress of ombré-striped silk taffeta, with a small bustle overdrape that could have been worn to a party—if children had been permitted—when the Metropolitan Museum was founded in 1870.

In closing, it is pleasant to report that the Party of the Year, the annual benefit for the Costume Institute, netted the sum of $79,194. The Party was a gay and colorful Folk Fête featuring international regional costumes from the Institute's collection, in a timely "Pageant of Peoples." To all of our many friends who have supported and participated in the annual Parties of the Year, we can now state that construction of the new Costume Institute is on schedule. We should be ready to open late in 1970 during the Museum's Centennial; then we will have two special occasions to celebrate. We extend our deep appreciation and thanks to all who have helped to bring this to fruition.

Polaire Weissman, Executive Director

**Drawings**

The Museum's collection of European drawings was enriched in the course of last year by forty-four acquisitions; twenty-six were purchased and eighteen came to us by gift or bequest. A powerful representation of a reclining river god by Amico Aspertini was acquired through funds given by Walter C. Baker, and a gift from the Fosburgh Fund, Inc. helped us to purchase a fine Guercino representing the Raising of Lazarus. Thanks to funds supplied by Mr. and Mrs. Henry Ittleson, Jr.,
Reclining River God, by Amico Aspertini (1475-1552), Italian. Black chalk and brown wash, 93/8 x 143/8 inches. Purchase, Walter C. Baker Gift, 68.78

We bought an exceptional Daumier charcoal drawing of St. Sebastian. Interesting drawings by Andrea Boscoli and Giovanni Lanfranco came as gifts from Eric Wunsch.

A superbly preserved Florentine drawing of the late fifteenth century, the work of Raffaellino del Garbo, was purchased and is a major addition to our early holdings. We also bought fine examples of the work of Taddeo and Federico Zuccaro, Guercino, Salvador Rosa, and Jusepe Ribera. In the field of eighteenth-century Italian drawings the resources of the Metropolitan Museum are exceptional; two particularly brilliant sheets have further strengthened this area: Domenico Tiepolo’s Acrobats, and a large watercolor representing the drawing of the palatial lottery in the Piazza Montecitorio, Rome, by Giovanni Paolo Pannini. A superb drawing of tulips by Jacob Marrel was acquired and it ornamented the cover of the February Bulletin. French drawings were not neglected, and we were able to purchase superior works by Boucher, Challe, Largillière, and Le Moyne. A wash drawing recording Francis Towne’s passage through Switzerland in 1781 was a most distinguished addition to our collection of English landscape drawings.

From January through March we joined forces with the Print Department in showing a wide selection of drawings and prints acquired during the past two years, and through the summer we were fortunate to be able to exhibit a group of splendid European drawings of the nineteenth and twentieth centuries from the collection of Mr. and Mrs. Walter Bareiss. A handsome selection of landscape drawings was displayed in an adjacent gallery at the same time; this exhibition was supplemented by important loans from Grégoire Tarnopol and Mr. and Mrs. Walter C. Baker.

Gifts Received

Walter M. Carlbach (bequest): Thomas Rowlandson, 8 drawings, watercolor, xviii century.
Mr. and Mrs. Daniel H. Silberberg: André-Pélix Roberty, French, 2 views at St.-Tropez, both watercolor, xx century.
Eric Wunsch: Andrea Boscoli, Italian, copy of a frieze by Polidoro da Caravaggio, pen and wash, xvi century; Giovanni Lanfranco, Italian, Priest at an Altar, pen, xvii century.

Purchases

XV Century
Italian: Raffaellino del Garbo, Madonna and Child with Angels, pen and wash (Rogers Fund).

XVI Century
Italian: Amico Aspertini, Reclining River God, black chalk and brown wash (Walter C. Baker Gift); Francesco Salviati, A Triumphant Entry into a City, pen and wash; Federico Zuccaro, Virgin and Child with Saints and Donor, pen and wash; Taddeo Zuccaro, double-faced sheet of male figure studies, red chalk (all Rogers Fund).

XVII Century
Dutch: Jacob Marrel, Four Tulips, watercolor on vellum; Cornelis van Poelenburgh, Landscape, pen and wash (both Rogers Fund).
Italian: Giovanni Battista Gaulli, called Baciccio, Christ Giving the Host to a Holy Abbess, pen and wash; Simone Cantarini, Half-figure of a Youth, red chalk; Giovanni Andrea Carlone, Biblical Scene, pen and wash; Belisario Corenzo, Scene from the Life of Don Juan of Austria, pen and wash (all Rogers Fund); Giovanni Francesco Barbieri, called Guercino, Endymion (Rogers Fund), The Raising of Lazarus (Rogers Fund and Fosburgh Fund, Inc. Gift), and The Virgin Immaculate (Rogers Fund), all pen and wash; Giovanni Lanfranco, Design for a Wall Decoration, pen and wash (Walter C. Baker Gift); Domenico Fiola, Romantic Landscape, pen and wash; Salvator Rosa, Figures Around a Globe, pen and wash; Pietro Testa, Triumph of Galatea, pen (all Rogers Fund).

Spanish: Josepe Ribera, Adoration of the Shepherds, pen and wash (Rogers Fund).

xviii Century

English: Francis Towne, Landscape Near Glaris, pen and wash (Rogers Fund).

French: François Boucher, Design for an Overdoor; Charles-Michel-Ange Challe, Farmyard; Nicolas de Largillière, Two Nude Male Figures Struggling Together; François Le Moyne, Three Putti, all black-and-white chalk (all Rogers Fund).

Italian: Paolo de Mattio, Triumph of Galatea, brown and gray wash over black chalk; Pietro Giacomo Palmieri, pair of trompe-l'œil drawings, pen and wash; Giovanni Paolo Panini, Drawing of the Lottery in the Piazza di Montecitorio, watercolor; Domenico Tiepolo, Acrobats, pen and wash (all Rogers Fund).

xix Century

French: Honoré Daumier, St. Sebastian, charcoal (Mr. and Mrs. Henry Ittleson, Jr., Gift).

Loans Accepted

(exclusive of Special Exhibitions)

Mr. and Mrs. Walter C. Baker: Thomas Gainsborough, English, Landscape with Cottage, watercolor, xviii century; Samuel Palmer, English, Bridge at Shoreham, watercolor, xix century; Joseph Mallord William Turner, English, Mountainous Landscape with Castle, watercolor, xix century; Peter de Wint, English, Trees by a Stream, watercolor, xix century.

Nathan Cummings: Honoré Daumier, French, Study of Three Reclining Female Figures, charcoal and wash, on canvas, xix century.

Grégoire Tarnopol: Antoine Chintreuil, French, Landscape, watercolor, xix century; Eugène Delacroix, French, sketchbook, xix century.

Mr. and Mrs. Charles B. Wrightsman: Gilles Allou, French, Portrait of Antoine Coysevox, pen and wash, xvii century.

Jacob Bean, Curator

Education

Educators are, by definition, optimistic. We enjoy rather than shrink from the challenge to improve the quality of contact between Museum visitors and the vast collection of art presented for their pleasure and edification, and we firmly believe that response to works of art can be favorably affected by prior experience and knowledge of art history and historical context.

We have used some of this year's special exhibitions to provide in the Museum building the educational orientation that enables the visitor to fully appreciate the Mu-
A demonstration of how frescoes are removed from walls, in the orientation room for the exhibition The Great Age of Fresco

museum offerings. These exhibitions, with their attendant publicity and excitement, give us an exceptional opportunity to reach a broad, general audience. During the exhibition The Great Age of Fresco, a gallery devoted to education was set up. Here graduates of the summer training program for college students, answering every visitor’s natural curiosity, demonstrated how frescoes are made and how they are removed from the wall. The short presentation, using large-scale models of the fresco layers and related exhibits around the room, was followed by a question and answer period. Many in the audience were stimulated to further considerations of technique, conservation, and close observation of the works of art on display.

During Art of Oceania, Africa, and the Americas our attempt in the orientation gallery was to shape attitudes toward the art rather than give facts about methods of execution and preservation. We felt it was essential to carry to the public the idea of viewing “primitive” art as art, not solely as anthropological data or simply as parallels to modern art. A twelve-minute talk using three slide projectors, film footage, and music, told the story of “The Discovery of ‘Primitive’ Art” by artists, critics, and museums during the past four centuries. For visiting school groups, a special kit of student preparation materials, which included color study prints, sheets of background information, a bibliography, glossary, and a listing of the objects, was produced. The format was widely praised by teachers, and we expect to have similar packets for special exhibitions in the future.

Advance preparation for the museum experience is even more beneficial than orientation sessions at an exhibition. This is why we are eager to find a foothold in the classroom, where the attitudes and values of young people are formed. Our experiment with filmstrips, publications, and traveling exhibitions relating American art and history for secondary school students has ended successfully, fully justifying our initial optimism. The materials—at first available only to the eighteen schools in the pilot project—are to be distributed for us by Rand McNally and Company to schools throughout the country. The program has been superbly coordinated by Lawrence Mayer, an American history teacher on leave from the Ardsley, New York, school system.

Grants from the Rockefeller Family Fund and Mrs. John D. Rockefeller IV allowed us to create twelve panel exhibitions based on “Harlem on My Mind: The Cultural Capital of Black America, 1900-1968. These travel to high schools and libraries around the country and will continue in circulation for the next two years. Each exhibit is accompanied by a teacher’s manual and a filmstrip based on recorded interviews with Harlem residents. Young audiences in the schools have proved to be most receptive to these traveling exhibitions, and their presence has provoked increased awareness of the achievements and cultural activities of the Harlem community.

Other activities of the department’s high school division have included special events to attract the individual teenager to the Museum. In the fall a series of artists’ demonstrations of various media was held, followed by guided tours of the collections emphasizing the same media. As part of their assigned work in a museum education seminar, students of New York University served as docents in this program. In the spring, premiere performances of two plays by Bertold Brecht with music by Kurt Weil and Paul Hindemith were offered by the New York Theatre Workshop; this group consists of actors and dancers from New York public schools.

During the protracted teachers’ strike of 1968, the high school division made special provisions to augment other emergency education programs around the city. Courses in art history, as well as art classes involving sketching in the galleries, were offered. That we stimulated and informed the participants and were not merely providers of substitute school space was amply proved by the sustained appeal of these classes, which students attended long after the schools reopened. Partly as a result of this experience, a “Summer Art Institute” comprising five art history and studio courses not normally offered in schools was inaugurated. In addition to giving the students intensive introductions to heretofore unavailable fields, the Institute showed teachers and administrators the kind of course that might make a desirable addition to the regular curriculum.

Art historians increasingly recognize the need to properly utilize great museums like the Metropolitan and to
give college and graduate students access to original art objects. Acknowledging these needs, the Museum appointed John Walsh, Jr., to a new Education Department post, Associate for Higher Education. Under Mr. Walsh's direction the academic associations between the Museum and New York and Columbia Universities have been revitalized. The graduate-level museum training program offered jointly by the Museum and the Institute of Fine Arts received new impetus with a grant from the Ford Foundation that will provide Ph.D. fellowships for outstanding students planning museum careers. Eighteen college students were in the summer internship program, and ten graduate students served as assistants. Altruism is, however, not our only motivation for creating these programs: they also serve us as a fertile recruiting ground for future museum professionals.

The Museum Volunteer Committee completed its second year of service. A successful second year is even harder than a successful first year, and we are proud and appreciative of the real contribution these volunteers make to the Museum's operation. The December Bulletin, which was devoted to the activities of the Education Department, provided the stimulus for an Open House in January, when some five hundred educators, students, and Museum members reviewed the educational activities initiated during the year.

Harry S. Parker III, Chairman

Egyptian Art

After its arrival in New York on August 22 of last year, the temple of Dendur was unpacked and stored within a plastic air structure behind the south wing of the Museum. This work required months of patient supervision by Eric Young, who has subsequently completed the major part of a volume on Dendur's history, architecture, and decoration, including a translation of the hieroglyphic inscriptions. Meanwhile, the firm of Roche and Dinkeloo has been designing an improved version of the glass-sided hall that will house the temple. The target date for its completion is 1972.

Construction work on the north wing of the Museum has caused further dislocations of the collections as well as the temporary evacuation of parts of our already much-restricted exhibition area. This situation should be alleviated by the end of the year, however, and from that time onward the Egyptian collections will gradually reemerge in renewed splendor.

While we hope to have much more of our own material on display during 1970, the major impact of ancient Egypt on the Centennial year will come from the Cairo Museum, which is lending us the most important group of sculpture that has ever left the banks of the Nile. The exhibition will consist of forty-three pieces, including the renowned diorite statue of Chephren.

Through the generosity of Mrs. DeWitt Wallace, our collection of Egyptian jewelry, already the best outside of Cairo, has received its most significant addition since the Treasure of the Three Princesses in 1926. This too is a "treasure," consisting of many rings, necklaces, and other finery, all said to come from a single tomb, but one piece in particular lends importance to all the rest. It is a unique diadem of superlative workmanship, a slender band of electrum to which are affixed five hollow animal heads beautifully fashioned from the same material—a pale gold that contains a high percentage of silver. The central head, representing a stag, is flanked by four octofoil blossoms and four gazelle heads. The only remotely comparable Egyptian diadem is in the Eighteenth Dynasty Treasure of the Three Princesses. It is similarly secured by a string at the back and is decorated with rosettes and a pair of gazelle heads, but, as in the case of a Twelfth Dynasty diadem from Lahun, the band is wider, and the rosettes are flat and inlaid. The three-dimensional octofoils of the new diadem find a much closer parallel at Gaza, where quatrefoils and cinquefoils were applied to narrow bands that were similarly fastened at the back. Asiatic influence may also explain the presence of the stag's head. Although deer

Diadem, from the El Salhiya Treasure. Egyptian, probably Hyksos Period (about 1650 B.C.). Electrum, height of central deer head 3½ inches. Lila Acheson Wallace Fund Gift, 68.136.1
may be found in Egyptian hunting scenes of every period, representations in the round are extremely rare in contrast to their abundance in the neighboring East, where the stag was popular as an isolated motif. And the modeling of all the heads on the diadem shows a degree of stylization that points in the same direction. These conclusions are strengthened by the alleged provenance of the treasure—El Salhiya—which is situated on the eastern margin of the Delta, astride the old caravan route to Gaza and Syria. It is ten miles farther east than Qantir, the probable site of the Hyksos capital of Avaris. And while much of the Salhiya treasure is unmistakably Middle Kingdom Egyptian, several pieces—three scarabs and a composite cylinder seal—equally clearly derive from the Hyksos Period. It is therefore possible that the diadem is to be dated between the founding of Avaris in 1720 B.C. and the destruction of the city in about 1567, in which case this is the finest and most spectacular Hyksos object that has yet come to light. The alternative possibility, to regard it as a late Middle Kingdom example of Asiatic influence, cannot be ruled out, but it is difficult to establish a definite link between it and the Middle Kingdom objects with which it is associated. A few of these objects, including a gold shen-amulet filled with carnelian and an incomplete inlaid scarab ring, must be at least seventy years earlier than the Hyksos scarabs. Four other rings may also be this early, but are perhaps as late as the Thirteenth Dynasty (1786-1633 B.C.), and one of these bears the name of the Mistress of the House Sonbe. One hesitates, however, to crown this woman of modest rank in a style so much more appropriate to a queen or princess.

For many of our other acquisitions, we are again indebted to Mrs. Wallace, while not a few of them derive from funds supplied annually by Dulaney Logan. Dr. and Mrs. Edmundo Lassalle have continued their assistance to the Egyptian Department through a special fund for the purchase of books, and the Egypt Exploration Society has handsomely rewarded the Museum’s contribution to its excavations by presenting us with a magnificent limestone jackal of the Ptolemaic Period from Saqqara.

Among other news of the department, we must note that Eric Young has departed for a year’s leave of absence, that Virginia Burton has returned after a long illness, and that the curator has published a volume entitled Dendera in the Third Millennium B.C., which appeared under the joint auspices of the Metropolitan Museum and the Institute of Fine Arts.

Gifts Received

Martha K. Diefenbach: Group of beads and amulets, carnelian and other semiprecious stones, mostly New Kingdom.

Egypt Exploration Society: Statue of recumbent jackal, limestone, Ptolemaic Period.

Ernst Kofer and Maguid Samaa: Statuette of emaciated old man, terracotta, probably xix Dynasty.

Joseph V. Noble: Hand from statue, indurated limestone, xix Dynasty (Amarna Period); three inscribed ostraca, New Kingdom.

United Arab Republic: Temple of Dendur, sandstone, Roman Period.

Purchases

Late Predynastic Period: Bull’s-head amulet, amethyst (Dulaney Logan Gift).

Old Kingdom: Tomb relief showing threshing scene, v Dynasty (Lila Acheson Wallace Fund, Inc. Gift).

Middle Kingdom: Statuette from Byblos reinscribed in xxvi Dynasty for the High Priest of Heliopolis Harirse, schist, xii Dynasty (Rogers Fund); quail-chick amulet, Hathor emblem, beads, minute inlay figure of crocodile-headed god, all gold, from Byblos (all Dulaney Logan Gift); shawabti-figurine, schist, xiii Dynasty, rear panel from tomb niche of the judge An, xii Dynasty (both Lila Acheson Wallace Fund, Inc. Gift).

Middle Kingdom to Hyksos Period: The El Salhiya Treasure: 5 gold rings; lion amulet, stone mounted in gold; shen-amulet, gold and carnelian; acacia seed, carnelian; 9 Hathor-emblem pendants, gold; 6 shell pendants with missing inlay, gold; 9 small shell pendants, gold; 8 larger shell pendants; 10 drop beads, sard; 6 drop beads (and fragments), gold; necklace of faience beads with gold caps, all xii Dynasty; diadem, electrum, late Middle Kingdom or Hyksos Period; 2 scarabs, multiple cylinder seal, all with pseudo-cartouches, steatite; 2 scarabs, crystal; 5 ringlike hollow gold earrings; hollow gold necklace; toggle pin, gold, all Hyksos Period (all Lila Acheson Wallace Fund, Inc. Gift).

New Kingdom: 2 weights in form of bull’s head and gazelle, bronze with lead filling, xvii Dynasty; figurine of naked woman, painted terracotta, xii Dynasty; canopic jar embodying the jackal-headed Duamutef, blue faience, xii Dynasty (all Lila Acheson Wallace Fund Gift); rubbing implement with name of Ramesses II, green jasper, xix Dynasty (Dulaney Logan Gift).

Late Period: figurine of baboon, yellow faience (Rogers Fund); vase in form of goddess Toueris, faience; offering slab with figures of Bes on front, crocodiles on top, limestone, Roman Period (all Dulaney Logan Gift).

Henry G. Fischer, Curator
European Paintings

No other event of our past year rivaled the exhibition *The Great Age of Fresco: Giotto to Pontormo*. It was the most successful exhibition ever arranged by the department and perhaps the most successful one ever held in the Museum. The chief reason for its popularity was the fact that the exhibition offered a unique opportunity to study in this country an important aspect of Western art. These holy images or remnants of dramatic cycles have a strong visual message for us, telling of man's strength, of his dignity and his hopes. In a time of change and uncertainty these monuments of the past regained some of the vital meaning they had when they were created, and they captured a large, responsive audience.

That frescoes could be made movable for an exhibition is astounding. After centuries of trial, Italian restorers perfected methods of detaching frescoes from the walls on which they had been painted and with which they were united. Threatened and, in many cases, damaged by the ravages of time and especially by the disastrous flood of 1966 in Florence, they were mounted on new and durable backings. The Education Department ingeniously devised a room where the techniques of fresco painting and detachment were explained and demonstrated.

Under many of the frescoes there were extraordinary finds: the artists' original full-scale preparatory sketches in red earth color. These so-called *sinopie*, many of them extremely beautiful but not intended ever to be seen again, are an invaluable addition to our cultural heritage. In the exhibition many were shown next to the finished fresco, often revealing fascinating compositional or iconographical changes as well as an immediacy and expressiveness of line, which appear entirely modern.

The frescoes all came from churches, monasteries, and shrines in Tuscany, where the great age of fresco unfolded over three centuries. The exhibition covered this entire period, demonstrating the evolution of style from pre-Giottesque painting to the sophisticated and elegant mannerism of Pontormo. The imaginative and suggestive installation evoked the austere atmosphere of the original architectural setting of the frescoes.

Held under the patronage of the Presidents of the United States and the Republic of Italy, the Honorable Lyndon B. Johnson and Giuseppe Saragat, the exhibition was a loan made possible through the generous cooperation of the Soprintendenza di Fl önüne Musei, especially of Professor Ugo Procacci and his staff. Preparations for the exhibition were unusually complex: they

* A gallery in the exhibition *The Great Age of Fresco*
involved the help of many people outside the department and outside the Museum, here and abroad. The packing, transportation, and insurance of this valuable cargo, which included so many exceptionally large pieces, were complicated and expensive; the costs were in large part met by Olivetti. After the selection had been made and approved by the Italian Council on the Fine Arts, the frescoes were shipped in specially designed and sealed, waterproof and fireproof boxes, accompanied by a distinguished group of Italian restorers.

At the same time a fully illustrated catalogue was printed in Italy. Prepared by Professor Procacci and his colleagues, and by Professor Millard Meiss, it is the first comprehensive study in English of frescoes and their detachment. It was repeatedly sold out before reprints could be received from Italy.

The Adoration of the Shepherds, by Vincenzo Catena (about 1480-1531), Italian (Venice). About 1520. Oil on canvas, 49½ x 81¼ inches. Purchased principally from funds given or bequeathed by Gwynne M. Andrews, Louis V. Bell, Charles B. Curtis, Harris Brisbane Dick, William Earl Dodge, Gustavus A. Pfeiffer, Joseph Pulitzer, Alfred N. Punnett, Jacob S. Rogers, Victor Wilbour, as well as contributions made by George T. Delacorte, Jr., Christian Humann, Mrs. Charles S. Payson, and other friends of the Museum, 69.123

However great the combined efforts of those involved may have been, they seem minimal now in view of the gratifying result—that more than 370,000 people saw and appreciated The Great Age of Fresco.

A small exhibition held in the European Paintings Galleries this spring served as an epilogue to the fresco show. Conceived and organized by the Department of Art History and Archaeology at Columbia University, under Howard Hibbard, with Everett Fahy acting as liaison for the Museum, Florentine Baroque Art from American Collections showed the little-known art of seventeenth-century Florence. This school, often neglected as provincial, offers pleasant surprises and deserves the study it is now beginning to receive. The exhibition comprised a colorful and instructive mixture of small paintings, drawings, and sculptures in bronze and terracotta, all lent by private collectors and American museums. An illustrated catalogue presents much new information.

The summer loan exhibition, for many years a welcome event in the schedule of New York exhibitions, achieved the stature of a major offering in 1968. Drawing again from the seemingly inexhaustible treasures in private collections, it comprised 273 paintings, watercolors, and sculptures, dating from the middle of the nineteenth century to the present. Examples of the work of nearly every important artist from Corot and Manet to Larry Poons and Frank Stella were shown. Sixty collectors—more than twenty of them for the first time—generously contributed to the exhibition. Many of the objects were new to our visitors; indeed, many had never been exhibited publicly in this country before. After fourteen summers, this loan exhibition finally received its full due: a proper title, New York Collects; an enlarged checklist almost worthy of being called a catalogue; a banner strung across the Museum’s façade; and an attractive poster for sale.

An outstanding work, the large and impressive Adoration of the Shepherds by Vincenzo Catena, was purchased for the collection. Its poetry and quiet simplicity are typical of the new spirit that Giorgione brought to the Venetian tradition. The provenance of this picture is unusually distinguished, including the same English collections as Rembrandt’s Aristotle.

The Conservator of Paintings, Hubert von Sonnenburg, has treated a great many pictures as part of our continuing effort to improve the condition of the Museum’s best paintings. After bringing out the intrinsic beauty of Rembrandt’s Woman with a Fan, he accompanied the picture to Japan where it was shown in exhibitions devoted to Rembrandt.

As in previous years many paintings were lent to important American and foreign exhibitions. David’s Marshall Gérard and Rosa Bonheur’s The Horse Fair made significant contributions to The Past Rediscovered: French Painting 1800-1900, held this summer in Minneapolis. Generous loans were also made to an exhibition in Paris devoted to Baudelaire, including The Death of Socrates by David and The Spanish Singer by Manet.

Guy-Philippe de Montebello, Associate Curator, made a study tour of American museums with the help of funds generously provided by the Catharine Lorillard Wolfe Art Club, Inc. Later in the year he was named Director of The Museum of Fine Arts, Houston, a position he assumed in September. For the last seven years he has been an active and highly valued member of the department.
**Gifts Received**

**Harry N. and Nina Abrams (partial interest):** Claude Monet, French, Windmills at Zaandam, oil on canvas, 1871-1872.

**Marcel Aubry:** Abraham Mignon, Dutch, Portrait of the Artist (?), oil on canvas, third quarter of xvii century.

**George R. Hann, in memory of Mrs. Hann:** Francisco de Zurbarán, Spanish, St. Francis in Meditation, oil on canvas, xvii century.

**Mrs. William M. Haupt:** Richard Cosway, British, Marianne Dorothy Harland (afterward Mrs. Dalrymple), oil on canvas, about 1800.

**Liliana Teruzzi:** William Pether, British, Portrait of a Gentleman, miniature, watercolor on ivory, xviii century.

**Anonymous (one-third interest):** Giovanni Bellini, Italian (Venice), The Presentation in the Temple, oil on wood, about 1500.

**Purchases**

Alessandro Longhi, Italian (Venice), attributed to, Portrait of a Gentleman, Portrait of a Lady, both oil on ivory, miniatures in a carved ivory box, xviii century (Victor Wilbour Memorial Fund); unknown Italian artist, St. Margaret of Cortona, oil on canvas, about 1730 (Gwynne Andrews Fund); Vincenzo Catena, Italian (Venice), The Adoration of the Shepherds, oil on canvas, about 1530 (principal from funds given or bequeathed by Gwynne Andrews, Louis V. Bell, Charles B. Curtis, Harris Brisbane Dick, William E. Dodge, Gustavus A. Pfeiffer, Joseph Pulitzer, Alfred N. Punnett, Jacob S. Rogers, Victor Wilbour, as well as contributions made by George T. Delacorte, Jr., Christian Humann, Mrs. Charles S. Payson, and other friends of the Museum).

**Loans Accepted**

(exclusive of Special Exhibitions)

**Mrs. Harry Payne Bingham:** Edgar Degas, French, Le Foyer, 1872-1873, and Répétition au Foyer, 1875, both oil on canvas; Edouard Manet, French, Jeanne le Printemps, oil on canvas, 1851.

**Mrs. Lincoln Ellsworth:** Lorenzo Lotto, Italian, Christopher Columbus, oil on canvas, early xvi century.

**Mr. and Mrs. Henry Illeston, Jr.:** Georges Braque, French, Still Life with Purple Plums, oil on canvas, 1935; Paul Cézanne, French, Springtime, Auvers, 1875, and Bathers, about 1900, both oil on canvas; Jean-Baptiste-Camille Corot, French, La Ferté-Milon, oil on canvas, xix century; Edgar Degas, French, Dancer with Tambourine, oil on wood, 1883, and Avant l’Entrée en Scène, pastel on paper, 1878-1879; Paul Gauguin, French, Still Life with Head-shaped Vase, oil on canvas, 1889; Francesco Guardi, Italian (Venice), Piazza San Marco, oil on canvas, second half of xviii century; Edouard Manet, French, La Dame à la Toque, pastel on canvas, 1882; Henri Matise, French, Fruits and Flowers of Nice, oil on canvas, 1925; Amedeo Modigliani, Italian, Madame 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, xix century; Camille Pissarro, French, The Port of Rouen, oil on canvas, 1882; Pierre-Auguste Renoir, French, Summer, oil on canvas, 1884; Georges Rouault, French, Domingo, oil on cardboard, 1952; 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.

**Col. C. Michael Paul:** Master of the Madonna with a Parrot, Flemish, attributed to, Woman Holding a Covered Urn, oil on wood, xvi century; Corinne de Lyon, French, attributed to, 2 portraits of bearded men, both oil on wood, xvi century; François Clouet, French, attributed to, Bearded Nobleman, oil on wood, xvi century; Adriaen Isenbrandt, Flemish, attributed to, Young Man with a Hat, oil on wood, xvi century; Jan Sanders van Hesmesen, Dutch, attributed to, Lady-in-Waiting to the Queen of Hungary, oil on wood, xv century; Hans Eworth, British, attributed to, Mary Tudor, oil on wood, xvi century.

**Alan H. Polkes:** Giovanni Battista Pittoni, Italian (Venice), Anthony and Cleopatra, oil on canvas, xviii century.

**Mr. and Mrs. David Schiff:** Claude Monet, French, Poplars, oil on canvas, 1891.

**The Norton Simon Foundation:** Rembrandt, Dutch, Portrait of Titus, oil on canvas, 1633-1654; Giovanni Francesco Romanelli, Italian (Rome), The Building of Carthage, gouache and watercolor over charcoal on paper, mounted on canvas, xvii century; Louise-Elisabeth Vigée-Le Brun, French, Princess Theresa of Dietrichstein, oil on canvas, 1783.

**Mr. and Mrs. Charles B. Wrightman:** Giovanni Battista Tiepolo, Italian (Venice), The Four Continents, Sketch for the Ceiling of the Staircase in the Palace at Würzburg, oil on canvas, 1752.

**Anonymous:** Louis Corinthis, German, Martyrdom, oil on canvas, 1907.

**Anonymous:** Aelbert Cuyp, Dutch, Landscape with Shepherds, oil on wood, xvii century; Abraham Mignon, Dutch, Still Life with Crabs and Fruit, oil on wood, xvii century; Jacques-Samuel Bernard, French, Still Life, oil on canvas, 1657; Jan Fyt, Flemish, Still Life with Parrot, oil on canvas, about 1650; Peter de Witte, called Candid, German, The Mystical Marriage of St. Catherine, oil on canvas, about 1600; Rosa Bonheur, French, Study for The Horse Fair, oil on canvas, about 1855; Anthony van Dyck, Flemish, Head of an Old Man, oil on paper mounted on canvas, xvii century.

**Anonymous:** Ambrosius Bosschaert the Elder, Dutch, Flowers in a Glass, oil on copper, first quarter of xvii century; Laurent de La Hire, French, The Rape of Europa, oil on canvas, 1644.

**Anonymous:** Pierre Bonnard, French, Flowers in a Pitcher, oil on canvas, xx century; Paul Cézanne, French, A Road in the Woods, oil on canvas, 1879-1882; Edgar Degas, French, Répétition, oil on canvas, about 1882, and Seated Dancer, drawing, late xix century; Othon Friesz, French, The Port of Antwerp, oil on canvas mounted on board, xx century; Claude Monet, French, Windmills in Holland, oil on canvas, 1871-1872; Camille Pissarro, French, Village Street, oil on canvas, 1873; Pierre-Auguste Renoir, French, Still Life with Plums, oil on canvas, late xix century; Henri de Toulouse-Lautrec, French, Berthe la Sourde, oil on board, 1890; Edouard Vuillard, French, Roses, oil on canvas, 1926.

**Claus Virch, Curator**

**Exhibition Design**

Our major opus this year was *The Great Age of Fresco: Giotto to Pontormo*. The majority of these frescoes had been salvaged from the walls of Florentine churches after the disastrous 1966 flood. A new and dramatic process had enabled Italian restorers to transfer the frescoes and their underdrawings, or *sinopie*, intact to permanent, portable mounting boards. Representing a cross section of Italian fresco painting from the thirteenth to the fifteenth century, this collection was assembled in Florence, awaiting shipment. After much nail-biting and transatlantic cabling and telephoning, the frescoes and *sinopie* arrived in the Port of New York about twelve days before opening night. Fortunately, we had completed major con-
construction work, and our only remaining problems were mounting and lighting.

The gallery was arranged as a light, spacious echo of the original settings, highlighted by a modern treatment of the groined vault ceilings common to Tuscan chapels. In addition we installed an education-orientation room in which demonstrators, using devices designed by this department in conjunction with the Education Department, explained the fascinating technical processes of creation, removal, and transfer of the frescoes. This popular feature added an extra dimension to the exhibition that more than 370,000 people literally pushed their way through to see during its seven-week showing. It was the most heavily attended, paid art event in our history.

Another particularly satisfying effort was the design and installation of Medieval Art from Private Collections at The Cloisters. Many problems unique to The Cloisters were encountered, including the necessity for a completely new lighting system where none existed. New steel and plexiglass cases, which evoked wide praise, were created for this exhibition; the Museum has applied for a design patent on them.

Hard on the heels of these exhibits came two shows prepared mainly by outside groups, freeing us to attend to the extensive problems of planning the Centennial Year exhibition program. To the first of these, "Harlem on My Mind," we lent coordinating and support assistance, but the show was largely conceived and installed by a team under the auspices of the New York State Council on the Arts. Predictably, the exhibition and its presence in the Museum became a magnet for controversy, but we hope that a substantial number of the people who saw it came away with more insight and understanding than they took in.

Following "Harlem on My Mind" was Art of Oceania, Africa, and the Americas, an extraordinary assemblage from The Museum of Primitive Art. Once again, this department participated in support activities, notably graphics, lighting, and the creation of an education area that consisted of an excellent, triple-screen, recorded slide presentation prepared by the Education Department. The exhibition itself represented the first opportunity for so much from these extensive holdings to be shown in one place; it revealed the beauty and scope of "primitive" art from disparate times and cultures. By way of frosting the cake, Governor Rockefeller announced that he would turn this entire collection over to the Metropolitan. With his staggering gift the Museum leaps into the forefront among collectors of a long-neglected area of man's aesthetic achievement.

The Exhibition Design Department is presently in the throes of Centennial preparations, including a special exhibition schedule of prodigious scope, plus corollary activities too numerous and diverse to mention. In the face of such a program, we have continued to expand our staff, welcoming Richard Abarno as a designer, as well as three studio assistants. I feel confident that the enormous talents and unhesitating cooperation of the entire staff will prevail against all odds in carrying us successfully through the demanding, exciting Centennial celebration.

Stuart Silver, Manager

Far Eastern Art

A precious gilt-bronze image of the Newborn Buddha now enhances our holdings of Japanese sculpture. Its style reflects the influence of the early icons of Buddhism, which arrived in Japan by way of Korea in about the sixth century. The youthful figure with upraised arm dates from the Asuka period, seventh century, and is the earliest Japanese gilt-bronze sculpture in our collection. The purchase was made possible, in part, through the generosity of The J. M. Kaplan Fund and Rafi Y. Motahedeh.

Imperial dragons and clouds grace the rare Chinese palace hanging that was added to our growing textile
collection. This thirteen-foot-wide brocaded satin section of a curtain has a wave border and dates from the late seventeenth or early eighteenth century.

Florance Waterbury, a friend of long standing of the Far East Department, died last year and bequeathed her collection together with the bulk of her estate to the Museum. She was interested in early Chinese objects as well as late Thai and Tibetan religious art. From May 21 to September 14, the department presented a small selection from Miss Waterbury’s collection in our special exhibition area. It showed the variety and discrimination of the collector’s taste. Also displayed in the same special exhibition were two spectacular Lamaist tankas purchased with funds from Miss Waterbury’s bequest. The paintings, of unusually large size and punctilious technique, are splendid examples of temple painting and its extraordinary manifestations in Tibetan art— in which fear and magic played such large roles in the religious experience.

The huge fourteenth-century temple wall painting on the north side of the Arthur M. Sackler Gallery has had additional attention in the past year. It came to the Museum in over fifty fragments, cut up for easy shipment. Through the skilled work of Alan Thielker under the direction of our late conservator, Murray Pease, this monumental painting was removed from its original backing, and the pieces were put together and mounted on a new, more durable substance. In 1965 the painting was installed in its present location. We have done further restoration to fill in the loss of paint; the painting now reads as a unit.

In the past year the north galleries, which contained our Chinese paintings, furniture, the Bishop Jade Room, and a number of important Korean and Japanese artworks, remained closed for reconstruction. The gallery of sculptures from greater India, dismantled in 1967 to provide office space for other curatorial departments, is still unavailable for exhibition use. The display on the Great Hall balcony was taken down so adequate electric cables could be laid under the terrazzo floor to feed our new cases. This new installation has been made possible, in large part, by a gift of funds from Mrs. John D. Rockefeller, Jr. We will use this area to set up our Chinese ceramics, including the John D. Rockefeller, Jr., Bequest, the gifts of Edwin C. Vogel, and other collections of pottery and porcelain. Again one section will be devoted to bronzes.

Because of air-conditioning ductwork all but one of our new galleries in the central section of the building were dismantled to ensure the safety of the objects. We hope that the comfort of our visitors in the future will make up for their difficulties in seeing artworks during the past year.

We were fortunate to have a month’s visit by Li Chi, Director of the Institute of History and Philology at the Academia Sinica in Taiwan. Dr. Li has prepared a paper on the department’s Tuan Fang bronze altar set for the Centennial issue of the Metropolitan Museum Journal, and completed his research by working with the pieces here. During his stay he gave an illustrated lecture.

Newborn Buddha. Japanese, vii century. Gilt bronze, height of figure about 73/4 inches. (The pedestal is lacquer inlaid with mother-of-pearl and probably dates from the xv century or earlier.) Rogers and Seymour Funds, supplemented by gifts from The J. M. Kaplan Fund and Rafi Y. Mottahedeh, 68.90
“Royal Treasures from Anyang,” to Museum members about the excavations he directed in North China; the results of this project are world-famous for their revelations of Shang dynasty culture in the second millennium B.C.

Among other distinguished colleagues who spent time in the department to study our collections were Lains Bangdel, head of the Faculty of Fine Arts, Royal Nepal Academy, Katmandu; S. C. Kala, Director of Allahabad Museum, India; and Ichimatsu Tanaka, the highly respected authority on Japanese paintings.

GIFTS RECEIVED

Mrs. W. Murray Crane: Ram’s head, tomb pottery covered with green glaze, Han dynasty (206 B.C.-A.D. 220), Chinese.

Mrs. William Emery: Table frontal, silk and metal tapestry (k’o-ssu), xvii century, Chinese.

Mrs. F. L. Hough: Painting of 21 ancestors in Ming and Ch’ing robes, ink and color on paper, Ch’ing dynasty (1644-1912), Chinese.

Mr. and Mrs. Rafi Y. Mottahedeh: Pair of rattles in the shape of a donkey, bronze, Han or Six Dynasties (221-589), Chinese.

Frank Edward Sherman: 86 miscellaneous pieces of textile and embroidery, some from formal overrobes (uchikake), mounted in 2 volumes, silk, ramie, gold and silver thread, xvi-xix centuries, Japanese.

J. T. Tai: Handscroll, Landscape, signed by Wei K’o, color and ink on paper, Ming dynasty (dated in concordance with 1635), Chinese.

Lilliana Teruzzi: Dragon robe, silk and metal tapestry (k’o-ssu), first half of xix century, Chinese.

C. C. Wang: Album leaf, Landscape, signed by Shen Chou (1427-1509), ink and color on paper, Ming dynasty; hanging scroll, Bamboo, by Chêng Hsieh (1693-1765), ink on paper, Ch’ing dynasty, both Chinese.

Florence Waterbury (1885-1968), in memory of John I. Waterbury (bequest): 3 carvings, pig and 2 rabbits, jade, Han and T’ang dynasty, and bird with lion’s head, marble, T’ang dynasty; pair of armchairs, sandalwood, Ming dynasty, and imperial throne, lacquer on wood, xviii century; tortoise and 3 rhinoceros-like figures, tomb pottery, Han or Six Dynasties; panel with dragon and Precious Image Flowers (pao hsiang hua), silk, cut and uncut velvet, xvi-xviii century; saddle rug, wool pile with Sehna knot on cotton ground, xix century, all Chinese; cabinet for sacred books, xvi-xviii century, and tall conical headdress box, lacquer on wood, xvii century, both Thai; painting of Manjusri, color on cloth, xvii century, Tibetan.

Anonymous: Kuan-yin, standing on lotus, accompanied by two disciples, limestone, dated in concordance with 583, Chinese.

PURCHASES

Costumes and textiles: Square with field patterned in ikat, embroidered border, silk, late xviii-early xix century, Cambodian; section of palace curtain, satin, late xviii-early xix century, and large panel with mythical animals, silk and metal tapestry (k’o-ssu), Ch’ien-lung period (1736-1795), both Chinese; tubular skirt, cotton tabby, early xix century, from the island of Lombok; 2 pieces of silk cloth, heavily patterned in gold, one a sambong, xvi century and the other a slendang, xix century, both from Palembang, Sumatra; scarf with tie-dye and stitch-resist decoration, silk, xix century, from Sumatra; all Indonesian (all Rogers Fund).

Tanka (temple painting), showing Yama, one of the Dharmapala, the Defenders of the Law of Buddhism. Tibetan (Lamaist), xvi-xviii centuries. Colors on cloth, 72 x 47 inches. Purchase, Bequest of Florence Waterbury, 69.71
Landscape, detail of a handscroll by Wei K’o, Chinese. Ming dynasty, dated in concordance with 1635. Ink on paper, height 113/8 inches. Gift of J. T. Tai, 68.195

Paintings: 2 tanks, one depicting Yama, the other Mahakala Gompo, both colors on cloth, xvi-xvii centuries, Tibetan (Lamaist) (Bequest of Florance Waterbury).

Rubbings: Procession of Male Donors, and Female Donors, from reliefs previously in the Pin-yang-tong cave at Lung-men, the former now in The Metropolitan Museum of Art, the latter in The William Rockhill Nelson Gallery of Art, Kansas City, ink on paper, xx century, Chinese (Seymour Fund).

Sculpture: Newborn Buddha standing on lotus pedestal, gilt bronze (pedestal, lacquer inlaid with mother-of-pearl), vii century (pedestal, probably xv century or earlier), Japanese (Rogers and Seymour Funds supplemented by gifts from The J. M. Kaplan Fund and Rafi Y. Motahedeh); seated Buddha, bronze, vii-ix centuries, Indonesian (Rogers Fund).

Lost in Acceptance
(exclusive of Special Exhibitions)

Nathan Cummings: 12-fold Coromandel screen, painted and lacquered wood, early K’ang-hsi period (1662-1722), Chinese.

Dr. and Mrs. Roger G. Gerry: Footed vase, late Jomon period (about 1000 B.C.), and large vase, Jomon period (about 3000-2000 B.C.), both pottery; vase with incised decoration and Temmoku glaze, Seto stoneware, Kamakura period (1185-1333); ink palette, Oribe stoneware, Momoyama period (1568-1615); dish, Nakebuna porcelain, xvii century; ornamental lion, gilt bronze, xiv century; pair of 6-fold screens, The Four Accomplishments, attributed to Kano Motonobu (1476-1559), all Japanese.

Harry Kahn: Surasundari (celestial being), marble, xi century, Indian (southern Rajasthan).

Mary Kennedy: Stand, wood, Ming dynasty (1368-1644), Chinese.

Iris Love and Kay Maunke: Pair of stirrups with inlays of semiprecious stones, gilt bronze, xvii century, Tibetan.

Arthur J. McQuade: Vase, porcelain, Lung Ch’ing mark and period (1567-1572), Chinese.

Mrs. II. A. Metzger: Pair of lotus-shaped bowls, pottery, Ming dynasty (1368-1644); stem bowl, porcelain, xvi century; 2 altar tables, wood, one xvii century, the other decorated with archaic dragons, xvii century; all Chinese.


**Fong Chow, Associate Curator in Charge**

**Greek and Roman Art**

A large statuette of a woman was the most important acquisition of the year. Made in the Cycladic islands in the third millennium B.C., this figure stands out among the many from this period, not only because of its sheer size but also for its accomplished volume. It was presented by Christos G. Bastis, a benefactor whose gifts have always been of singular importance. Another significant gift came to us from the H. L. Bache Foundation: it comprises the head of a Cycladic statuette and three bronzes of the geometric period, a period in which the department’s collection is not overly rich.

Among the many loans accepted, a group of 120 vases selected from the collection of Walter Bareiss must be singled out. These were shown during the summer of 1969 in the Blumenthal Patio, demonstrating the collector’s well-developed sense of beauty and the exceptional quality and wide range of his vases.

The Associate Curator, Brian F. Cook, accepted a position in the British Museum. In the more than eight years that he worked here, he contributed much to the Museum’s scholarly standing. As one of the editors of the Metropolitan Museum Journal, he had been instrumental in launching that publication. His diligence, his thorough knowledge, and his devoted loyalty will be deeply missed.

The Assistant Curator, Andrew Oliver, Jr., continued his scholarly program by publishing an article in the annual Journal of Glass Studies and lecturing at the Ninth Seminar of Glass at Corning, New York. The Curator published articles on vases in the Bulletin du Musée Hon- gros des Beaux-Arts (Budapest), the Revue Archéologique, Antike Kunst (Basel), and the Metropolitan Museum Journal. He participated in a museum training program conducted jointly by the Museum and the Institute of Fine Arts of New York University and one for the Teachers College of Columbia University, and he is supervising
the work of two Ph.D. candidates. As Adjunct Professor of the Institute of Fine Arts he gave a seminar on the interpretation of Greek vase paintings. He also collaborated with Professor Martin Robertson in correcting and updating the proofs of Sir John Beazley’s *Paralipomena*. This volume, long in preparation, adds all the attributions made or accepted by Sir John since the publication of his standard works on Attic black- and red-figure. As chairman of the American Committee on the *Corpus Vasorum Antiquorum*, the Curator has edited and designed a fascicle devoted to the Attic red-figured vases in Bryn Mawr and edited the manuscripts of the first Boston fascicle, and one on Cleveland.

**Gifts Received**

- **H. L. Bache Foundation**: Head of a statuette, marble, III millennium B.C., Cycladic; 3 statuettes, 2 of horses and 1 of man, bronze, VIII century B.C., Greek.
- **Christos G. Basis**: Statuette of a woman, marble, III millennium B.C., Cycladic.
- **Dietrich von Bothmer**: Fragmentary red-figured kylix with hoplitodromos, horsemen and horses, attributed to the Proto-Panaetian Group, about 500 B.C., Attic; 4 fragments of a red-figured kylix, youths, attributed to Douris, about 480 B.C., Attic.
- **P. Conze**: Alabastron, VI century B.C., Italo-Corinthian.
- **R. E. Hecht**: Fragment of a painted wall, charioteer, late VI century B.C., East Greek.
- **J. J. Klejman**: Perfume vase in the shape of a pig, VI century B.C., Corinthian.

**Purchases**

Head of a statuette, marble, III millennium B.C., Cycladic; phiale, glass, VI century B.C., East Greek (both Arthur Darby Nock Bequest in Honor of Gisela Richter); handle of oinochoe, terminating in the protome of a woman, snakes, and heads of monkeys, bronze, VI century B.C., Etruscan; black-figured hydria, eagle between sphinxes, VI century B.C., Euboean (both Rogers Fund); black-figured amphoriskos, panthers and stag, VI century B.C., Corinthian (Ruth White Gift); perfume vase in the shape of a hedgehog, VI century B.C., East Greek; perfume vase in the shape of a bird, VI century B.C., Italo-Corinthian (both Winslow Carlton Gift); 3 red-figured pyxides, some containing glass beads, IV century B.C., Apulian (Rogers Fund).

**Loans Accepted**

- **Walter Bareiss**: 124 vases, VII-IX centuries B.C., Greek, Etruscan, and Roman; mirror, bronze, IV century B.C., Etruscan.
- **Bernard von Bothmer**: 5 vases, IV century B.C., Apulian.
- **Dietrich von Bothmer**: Black-figured oinochoe, about 500 B.C., Attic; red-figured oinochoe, about 470 B.C., Attic; red-figured bellkrater, late VI century B.C., Attic.
- **Maria von Bothmer**: 4 vases, IV century B.C., Apulian.
- **Paul Manheim Foundation**: Red-figured kylix, IV century B.C., Paestan.
- **Musée du Louvre**: Fragment of a black-figured pelike, VI century B.C., Attic.
- **Joseph V. Noble**: Black-figured lekythos, VI century B.C., Euboean.
- **Norbert Schimmel Foundation**: Red-figured lekanis, IV century B.C., Apulian.
- **Staatsliche Antikensammlungen, Munich**: Fragment of a red-figured kylix, attributed to Skyes, late VI century B.C., Attic.

**Dietrich von Bothmer, Curator**
The first meeting of the Friends of the Islamic Department, a cocktail party held in May, was the happiest event of the year. It brought together not only the official members of the Friends but also other staunch supporters of the department, including various donors and diplomats residing in New York. Besides providing a chance for all of us to become acquainted and for the guests to become familiar with the latest gifts to the department, the meeting also gave us an opportunity to display for the Friends some of the finest objects of Islamic art now available on the market. The exhibition proved to be so stimulating that ten pieces were bought on the spot by our Friends Mr. and Mrs. Hans Cohn, Mrs. Samuel Grimson, Mrs. Charles S. Payson, Richard S. Perkins, Mr. and Mrs. Russell Pickering, Mrs. James J. Rorimer, Norbert Schimmel, and Mr. and Mrs. Lester Wolfe. Others selected objects for their own collections. The show was extended for two weeks so those who had been unable to come to the party could see it. As far as we know, this was the first exhibition of its kind organized in the Museum, and we are glad to report that it was a success. The essential point was, however, that the Islamic Department had a chance to give recognition and thanks to our many Friends for their financial and moral help.

Despite the increasing rarity of outstanding Islamic art objects, the department was fortunate enough to acquire a number of splendid pieces either as gifts or by way of purchase.

Our longtime friend Joseph V. McMullan presented us with a fine seventeenth-century rug, which was woven in Kurdistan. The department has an excellent, vast collection of carpets and rugs from various regions of the Near East, many of them from Mr. McMullan, and this most recent gift is an attractive and valuable addition.

Mr. and Mrs. Lester Wolfe, also long-standing supporters of the department, have again given us a varied collection of important objects, mostly from Iran, which range from the ninth to the seventeenth century. Although it is difficult to single out individual pieces, we would like to mention a beautifully carved white ceramic bowl, partly translucent, signed by a Kashan potter; and two lustre statuettes, one of a woman nursing a child and the other of a pigtailed guardian figure. All of these are from the Seljuk period, date from the twelfth century, and should be regarded as significant creations of the medieval decorative arts of Iran.

Dr. and Mrs. Lewis Balamuth were the gracious donors of no fewer than thirty objects, mostly pottery. Outstanding among them was a group of six Hispano-Moresque plates of the fifteenth to seventeenth centuries, which greatly enrich our small holdings. Other pieces presented by the Balamuths were from medieval Iran and from the post-medieval production of Syria and Turkey.

Since the Museum has always been interested in chess boards and chessmen of all periods and cultures, we were very pleased that Mr. and Mrs. Charles K. Wilkinson presented us with an eighth- or ninth-century chess figure from Nishapur made of jet and inlaid with shell. This
is one of the earliest Islamic chess pieces known, and it is particularly interesting because of the material and technique used.

Another gift consisted of four miniatures, presented by the Edith and Herbert Lehman Foundation, two of which are fine examples of mid-sixteenth-century Safavid painting and make an especially valuable contribution to our collection because Persian miniatures have all but disappeared from the market.

With funds donated by the Friends of the Islamic Department, we were able to purchase a piece of Persian chinoiserie, a group little represented in our Museum. It is a drinking vessel in the form of an elephant, and it presents further evidence of the interrelationship between the art of the Middle and Far East.

Of our other purchases we would like to mention in particular the Ottoman Turkish manuscript of the poems of Hafiz, dated 1498-1499. Its seven miniatures are the earliest Turkish examples now in the United States and in fact among the oldest ever found; besides their historical significance, these paintings are also important for their aesthetic qualities. Another rare piece is a Central Asian painting of demons on silk, dating from the fifteenth century. Finally, our collection of Persian paintings was further augmented by nine Shah-Nameh illustrations of the early fourteenth century; they exhibit particularly delicate work and are apparently from a royal manuscript.

The central part of a Mihrab niche, dated 1305 and executed in an uncommon and effective technique, using blue and white glazes, was lent to us by William Mandel. We plan to display it in our galleries once these are open to the public.

Our exhibition space remained greatly curtailed because of the reconstruction program in the Museum. It was impossible to show the bulk of our collection or any of the large-scale objects, particularly carpets and architectural units. Nevertheless, we arranged a special exhibition of the art of Muslim Levant (Syria and Egypt) and of Western Islam (Spain, Morocco, Algeria, and Tunisia). Many outstanding but little-known pieces, some of which we borrowed from The Cloisters, were displayed.

For the Centennial, the department plans to bring out a book of about twenty articles by American, European, and Near Eastern scholars on objects in the collection.

Scene from a manuscript of the Shah-Nameh by Firdausi. Persian, 1325-1350. Paint on paper, 2 7/8 x 4 3/4 inches. Rogers Fund, 69.74.1

A special effort will be made to avoid restricting contributors to well-established scholars in the field, allowing members of the younger generation to be represented as well. We think the publication will clearly demonstrate the fact that the Metropolitan Museum began acquiring outstanding objects of Islamic art early in its history and soon achieved first-rank importance among the international museums.

**Gifts Received**

*Dr. and Mrs. Lewis Balamuth:* 5 plates, ceramic, xv-xvi century, Spanish; deep bowl, ceramic, xv-xvii century, Spanish; bowl, ceramic, xii-xiii century, Persian (Rayy); 2 small bowls, ceramic, xii-xiv century, Persian (Rayy); bowl, ceramic, xii century, Persian (Kashan); bowl, ceramic, xiii-xiv century, Persian (Kashan); tile, ceramic, xvii-xviii century, Syrian; tile, ceramic, xvii-xviii century, Turkish; plate, ceramic, xvii-xvIII century, Persian; deep bowl, ceramic, xv century, Turkish; tile, “cuerda seca,” ceramic, xvii century, Persian; tile panel, ceramic, xix century, Persian; kalian, ceramic, xix century, Persian; bottle, glass, iv-v century, Roman; 12 miniatures from a manuscript of the *Shah-Nameh* of Firdausi, xix century, Indian.


*Mr. and Mrs. Charles K. Wilkinson:* Chess piece, jet and shell, xv-xix century, Persian.

*Mr. and Mrs. Lester Wolfe:* Large luster ewer, xii-xv century, Persian (Rayy); bowl, ceramic, x century, Persian (Nishapur); figure of guardian with a staff, ceramic, xii-xiii century, Persian (Rayy); figure of mother and child, ceramic, xii-xIII century, Persian (Rayy); bowl, blue, black, and white with two human figures, ceramic, xii-xiii century, Persian (Kashan); bowl, ceramic, xIV century, Persian (Sultanabad); bowl, black under blue, ceramic, xIII-xIV century, Syrian (Rakka); bowl, monochrome luster, ceramic, x century, Egyptian; bowl, molded and pierced with inscription, ceramic, xIII century, Persian; 2 plates, blue and white, ceramic, xv century, Persian; bottle, stamped and incised green, ceramic, xix-x century, Persian.

**Purchases**

Manuscript of a Koran, late xiii century, Turkish (Rogers Fund); manuscript, *Khwarazm and Shahr*, by Hatif, dated 903/1508-1509, Turkish; painting on silk, x century, Central Asian (both Harris Brisbane Dick Fund); 9 miniature paintings from a *Shah-Nameh* manuscript, second quarter of xiv century, Persian; wall hanging, *The Triumph of Radha*, water-base paint on canvas, about 1790, Indian (Kishangarh, Rajasthan); ewer, blue and white, ceramic, early x century, Persian (all Rogers Fund); bottle, bottom in the shape of an elephant, ceramic, xv century, Persian (The Friends of the Islamic Department Fund).

**Loans Accepted**

*Dr. and Mrs. Lewis Balamuth:* Chessman, x century, Persian; 48 seals, xviii-xix century, Persian.

*Mr. and Mrs. S. Wellisz:* Ewer, ceramic, xii-xIII century, Persian.

*Lester Wolfe:* Bowl with male figure, ceramic, xv century, Persian (Kubatchi); bowl, ceramic, xvi century, Turkish (Iznik); miniature painting, xvi century, Persian (Shiraz); 2 paintings from a *Tuti-Nameh* manuscript, xvi century (Mughal period), Indian.

*Anonymous:* Rabbit, bronze, xi century (Fatimid period), Egyptian.

**The Junior Museum**

With the assistance of several dedicated volunteers and two college students from the Urban Corps, the Junior Museum staff offered a varied round of summer activities for boys and girls from five through fourteen. Each weekday morning there was a storytelling session for the youngest children, and a tour in one of the Museum’s galleries for older children; films were shown each afternoon. Thirty-five junior high school students enrolled in a course, *History of Painting from the Renaissance to the Present*, which was given during July. For the first time, summer instruction in drawing, painting, and modeling was available daily in the Junior Museum Studio.

During the fall our gallery guidance program was heavily booked by out-of-town teachers quick to take advantage of openings resulting from the prolonged teachers’ strike in New York City. For strikebound children the Education Department mobilized its entire staff plus volunteers, many from other Museum departments, to hold a giant “learn-in” each schoolday afternoon. The Junior Museum staff provided storytelling and creative art activities for six- to nine-year-old children, and gallery tours with related films for children ten to fourteen.

This year the Junior Museum initiated thirteen volunteers into its regular school program. All were alumnae of “The Key Club” explore the Museum’s Archives. Photograph: Michael Fredericks, Jr.

**Members of “The Key Club” explore the Museum’s Archives.**
The Library

Any activity that affects curatorial departments of a museum has an immediate effect upon its library, which is sometimes referred to as the heart of the institution that it serves. For nearly one hundred years—since its establishment by the farsighted founders—the Metropolitan Museum Library has played a vital role in decisions to acquire and exhibit works of art by providing invaluable research material to the curatorial staff of the Museum. The Library’s expansion—from a small nucleus of 450 volumes to its present collection of 170,000—has been as remarkable as the Museum’s growth. It is now generally considered to be the most comprehensive art and archaeology library in the Western Hemisphere.

Many people have asked if the Library is affected by the Centennial plans. The answer? “Yes, it most certainly is!” The pace of the Museum is quickening and this is reflected in increased demands upon the Library and its staff. More books, exhibition catalogues, and periodicals are being requested, and “urgently needed” is fast becoming a byword.

This past year 82,534 books and 46,891 periodicals were used in the Library’s reading rooms. An estimated 18,000 volumes were on loan to Museum staff, who, since

of the Junior League Gallery Guides Committee or of last year’s Visitors’ Center, and they received intensive supplementary preparation. Roberta Paine trained ten of them to guide in the American Wing, and Lois Mendelson taught three for the Egyptian collection. Besides enabling us to instruct almost two thousand additional children this year, the guides were invaluable in helping us give directions to the many extra classes that visited during the special exhibition “Harlem on My Mind.”

A subscription course officially entitled Our Museum: A Key to How It Works, but affectionately dubbed “The Key Club,” met once a week for fifteen weeks beginning September 28, 1968. Suggested and carried out with verve and imagination by Nancy Kueffner, with assistance from members of the Museum staff, the series furnished twenty-five children information on how the Museum acquires and handles works of art, as well as unusual glimpses behind the scenes.

On January 15 an exhibition of paintings, drawings, and mosaics by pupils in the elementary and junior high schools of Harlem opened in the Studio. Selected by Art Supervisors Cecille Davis and Vivian Brown, and supported by a grant from the F. and M. Schaefer Brewing Company, the exhibition drew throngs of visitors. An illustrated article by Lisa Hammel in The New York Times aroused widespread interest and elicited further publicity, offers of purchase, and even a $500 commission for one of the artists. In addition, the Museum, which had never before reproduced children’s work for sale, published four paintings from the show as color post cards.

Looking at Sculpture, an illustrated book by Roberta M. Paine, was published in October by Lothrop, Lee and Shepard. This lucid introduction to the subject by an experienced lecturer and the planner of an earlier Junior Museum exhibition How to Look at Sculpture has been named one of the Notable Children’s Books of 1968 by the American Library Association.


Three performances of “A Voyage to Tahiti” were presented for members’ children in the Grace Rainey Rogers Auditorium on Saturday, June 7. Written and directed by Carella Alden, this lively production dramatized the South Pacific journeys of Paul Gauguin. After each performance the children and their parents were invited to visit the special exhibition Art of Oceania, Africa, and the Americas.

Louise Condit, Associate in Charge of the Junior Museum
January 1969, have been informed of Library acquisitions through a circulating list of selected titles. In September 1968 the Library installed a copying machine that has since been kept humming to fill requests from Museum offices. Cash and carry copying orders were also filled for the Library’s public: graduate students, members of the Museum, and serious researchers.

In addition to meeting the needs of a vigorous Museum staff and other scholars, the Library staff was able to make direct contributions to scholarship in an assortment of activities. Graduate students of library science have been welcomed and given lectures on various aspects of art library procedures and practices. Of particular interest was a tour and demonstration of the Library’s binding-restoring workroom. Handbinding is taught in very few library schools, and for most students this was the first opportunity to see this kind of work being done. In addition to students from the New York area, a large group came from the University of Puerto Rico.

At the invitation of the Comité Français d’Histoire de l’Art of the Centre National de la Recherche Scientifique, the Chief Librarian presented a paper, Continuing Bibliography for the Fine Arts in the United States, before the International Conference on Bibliography of Art History held in Paris in March. The Chief Librarian was elected Trustee of METRO (New York Metropolitan Reference and Research Library Agency), a central organization established to encourage cooperation among public, academic, and special libraries. One of our librarians, Jane Mann, attended a two-day meeting on Computer Applications to Problems in the Humanities at the State University College in Brockport, New York.

Among the 4,000 volumes added to the Library since July 1968 are the outstanding gifts and purchases listed below. A complete list of donors will be found on page 103.

Two scholarly and indispensable works were given by their author, Gisela M. A. Richter, Curator Emeritus of the Museum: Engraved Gems of the Greeks and the Etruscans. Part I (London, Phaidon, 1968); and Kori – Archaic Greek Maidens (Edinburgh, Phaidon, 1968). From Elizabeth Gordon the Library received Yamato Momen – Fu by Kiyotarō Tsujiai, published in Tokyo by I - sei Katsu Kenkyukai in 1966. This definitive text on Japanese cottons is accompanied by two volumes of beautifully mounted traditional country design swatches, many of which are collectors’ items.

Among this year’s purchases were four microfilm rolls of selected Records of London Furniture-makers Deposited in the Guildhall Library, London, covering the years 1641 to 1861 (Administration Fund). These comprise the most important, homogenous group of documents concerning English furniture.

Another outstanding purchase was the facsimile of Lambert of Saint-Omer’s famous manuscript Liber Floridus, published by E. Story-Scientia (Ghent, 1968). The original of this collection of sources for the history of early Flemish miniature painting is in the State University of Ghent and is dated about 1120 (Jane E. Andrews Fund).

**Elizabeth R. Usher,**
Chief Librarian

### Medieval Art and The Cloisters

**THE MAIN BUILDING**

Most of our time has been spent in preparation for the Centennial exhibition The Year 1200, which will be held from February 12 to May 10, 1970. In conjunction with this exhibition, two publications are being prepared: the catalogue written by Konrad Hoffmann, who kindly served as a visiting consultant and had the assistance of Bella Bessard to gather the necessary information about the pieces in the Metropolitan’s own collection; and a “background survey” dealing with European arts around the year 1200, prepared and compiled by the Chairman. This book shows important works of art that we cannot borrow for the show; it will include ten substantial introductory articles written by distinguished scholars. With these two volumes we will have launched a new series, The Cloisters Studies on Medieval...
Art. Forthcoming monographs will be devoted to significant pieces in our possession, or they will publish additional research on newly acquired material. Among the works in progress is a commentary on the Cloisters Apocalypse that will be available next year in a facsimile edition and that will grace the Museum’s 1970 engagement calendar on sale at the Book Shop.

The main step toward a thorough reorganization of the collections is the departmental catalogue now under way. Twelve volumes will cover all the historical and artistic areas we are responsible for, from the Migration Period to late Gothic sculpture. Stephen Foltini is cataloguing the extremely rich Migration Period material for Volume 1; Katharine Brown and Margaret Frazer are preparing Volume III, *Early Christian and Byzantine Art*; members of the staff are gathering information for the ivories and sculpture; Jane Hayward, the newly appointed Associate Curator at The Cloisters, is the predestined author for the catalogue of the stained-glass collection.

On July 1 a new Assistant Curator joined the staff: Michael Botwinick, a young medievalist trained at Columbia University. The sad fact that our senior member, Vera Ostoia, is retiring was tempered by her agreement to stay at the Museum as a consultant for the departmental catalogue. She has had a long, scholarly career dedicated to the Medieval Department, and she will bring an impressive store of knowledge into this enormous undertaking.

Carmen Gómez-Moreno was very successful with her exhibition at The Cloisters, *Medieval Art from Private Collections*; she is now planning another special show that will survey the gold treasures in the Museum. Ian McGee, our Chester Dale Fellow who did a lot of basic research for the private collectors’ exhibition, is now involved in “gold problems.”

For the crucial period preceding the opening of the 1200 exhibition, Jeffrey Hoffeld and Harvey Stahl have been appointed to care for the objects.

As Adjunct Professor at the Institute of Fine Arts, New York University, the Chairman gave a seminar entitled *Royal Manuscripts from Paris: 1200-1350.*

**Gifts Received**

Mrs. W. Murray Crane: Weight depicting an empress, bronze, 9th century, Byzantine.

Mrs. DeWitt Wallace: Icon, about xvii-xviii century, Ethiopian.

**Purchase**

Part of a limestone lintel from the entrance to a church, late 14th or early 15th century, probably Syrian (Michael Ward Gift).

**Florens Deuchler, Chairman**

THE CLOISTERS

Of first importance for The Cloisters was the arrival in October of our new Chairman, Florens Deuchler, who has already begun to suggest possible rearrangements of galleries that have been static for some years. The first of these changed areas is the Glass Gallery on the ground floor: our visitors may now enjoy the works of art shown there in new groupings under improved lighting.

About the time of Dr. Deuchler’s arrival—almost in honor of that event—we opened a unique exhibition of medieval art from American private collections, which ran with extensions through March 1969. This was a particularly exciting show because most of the objects included had never before been seen publicly, and it opened the eyes of a great many people to the hitherto unknown richness of several American collections. Stunning revelations for the viewer abounded in each category exhibited, from stained glass and metalwork to manuscripts,
tapestries, and sculpture. A comprehensive catalogue was written by Carmen Gómez-Moreno with an assist from Jane Hayward, who prepared the glass entries.

We were fortunate to have Geoffrey Moss transferred from the Conservation Department to our staff as a full-time restorer.

Members of the staff made several trips to Europe to explore possible purchases and to do some groundwork for the forthcoming exhibition The Year 1200 to be held at the Museum in celebration of the Centennial. The New York Pro Musica gave two magnificent concerts of medieval music at Christmas for Museum members and the public and entertained us again with five performances throughout the afternoon of our June Garden Party.

In an astounding important purchase, The Cloisters has been able to acquire its second splendid manuscript painted by Jean Pucelle. This makes The Cloisters the only institution in the world where both the earlier and later styles of this most significant of fourteenth-century French illuminators can be studied side by side.

This psalter and prayer book was made about 1345 for Bonne of Luxembourg, Duchess of Normandy and the queen of Jean le Bon. Her arms appear fifteen times in the margins of this book, which has 334 leaves with fourteen half-page miniatures and twenty-four smaller illuminations for the calendar and zodiac in the beginning, as well as countless marginal drolleries. In this work can be seen Jean Pucelle's mature, painterly style; it is in contrast to his earlier work as an illuminator, beautifully expressed in the Hours made for Queen Jeanne d'Evreux, also at The Cloisters. We are indeed fortunate to have acquired this matchless example of the later style of this extraordinary medieval painter.

Another rare manuscript was purchased; it is an early fourteenth-century German Apocalypse, a facsimile of which is being prepared in Switzerland for sale in 1970. It will illustrate the 1970 engagement calendar that will be available when the Apocalypse goes on exhibition later this year. We also purchased an exquisite piece of early fifteenth-century Spanish sculpture by Gil Siloe representing St. James the Greater that was originally on the tomb of Juan II of Castile and Isabel of Portugal.

The magnificent embroidered altar frontal from Wienerhain, Saxony, showing scenes from the life of Christ paralleled by scenes from the Old Testament that has been exhibited every summer for the last decade was generously donated to us this year by Mrs. W. Murray Crane and her daughter, Louise Crane, both longtime friends of the Museum.

**Miniature from a manuscript of the Apocalypse, German (Lake Constance), about 1310-1315.** Paint on parchment, dimensions of miniature 5 3/16 x 6 3/4 inches. The Cloisters Collection, 68.174, fol. 3r

**Gifts Received**

*Mrs. W. Murray Crane and Louise Crane*: Altar hanging, linen embroidered in silk, xiv century, German (Lower Saxony).

*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**

Illustrated Apocalypse in Latin, paint on parchment, about 1310-1315, German (Lake Constance): psalter and prayer book with miniatures by Jean Pucelle for Bonne of Luxembourg, paint on parchment, about 1345, French; St. James the Greater, alabaster with touches of gold and polychromy, 1489-1493, by Gil Siloe, Spanish (Burgos) (all The Cloisters Fund).

*Thomas Pelham Miller*,

Executive Assistant at The Cloisters
Scene from "A Voyage to Tahiti," the pageant for members' children. Photograph: Michael Fredericks, Jr.

Membership

This was a year of growth for Membership: more members, more exhibition previews and lectures, and extended office hours.

Last fall we accepted 1,200 new subscribers, or double our usual enrollment for that season. This extraordinary growth is partly attributable to high attendance during the exhibition The Great Age of Fresco, the members' preview of which was attended by 6,860 people. On October 29, Medieval Art from Private Collections opened at The Cloisters, and this second "smash hit" in a month's time kept membership soaring.

The January 17 opening of "Harlem on My Mind" and the twelve-week exhibition also drew large crowds, including thousands of first-time visitors to the Museum, many of whom left carrying our new brochure, Twelve Reasons to Join The Metropolitan Museum of Art. In conjunction with this exhibition, Carella Alden of our office worked with actors from the Negro Ensemble Theatre on "Readings from Black Literature," which was presented in the Grace Rainey Rogers Auditorium on three evenings in January and February and proclaimed "excellent" by many members to whom much of the material was new.

Our final preview was on May 9, for Art of Oceania, Africa, and the Americas. This exhibition—along with the lectures we offered during the day and evening preview—opened still another artistic frontier for our audience. After Governor Rockefeller's announcement that the Museum would acquire his collection, a number of young people, regular museum-goers but not previously members, joined our program.

While planning special events and processing memberships we also invited members to twenty-four free scholarly lectures—more than twice as many as in other years. A list of these follows at the end of this report. We again shared the annual Wrightsman Lectures with the Institute of Fine Arts of New York University. The series of six talks was given in October and November by Michael Levey, Keeper of the National Gallery, London, on the subject, "Painting at Court."

Our year also included two traditional events: the Garden Party and Pageant. On June 2, more than two thousand people entered the serene setting at Fort Tryon Park to hear medieval music played by the New York Pro Musica in the Cuxa Cloister and to tour the gardens in the Bonnefont and Trie.

Five days later we created a different ambience in the Grace Rainey Rogers Auditorium where we offered "A Voyage to Tahiti." This pageant for members' children was written and directed by Miss Alden and presented in conjunction with the Art of Oceania, Africa, and the Americas. Almost two thousand children attended the three performances, and many toured the exhibition afterward.

We closed our books on June 30 with an all-time high of 24,568 members and subscriptions amounting to $453,061.

Although we have extended our business hours to include weekends and although our staff is devoted and efficient, we cannot keep pace with the rapidly increasing enrollment and attendant clerical work if we continue to use our present system of hand-stamped renewal notices and other antiquarian bookkeeping touches. Accordingly, we are in the process of automating our record keeping.

No matter what computer assistance we may receive, however, it is our members' support that keeps the Museum financially healthy and their interest that stimulates many of the excellent programs that make us a vital institution.

Members' 5:30 Lectures during 1968-1969

October 14: “Chippendale and the English Rococo,” by Desmond J. V. Fitz-Gerald, Assistant Keeper, Department of Furniture and Woodwork, Victoria and Albert Museum, London.

October 21: “The Royal Tombs of Salamis,” by Vassos Karageorghis, Director, Department of Antiquities, Republic of Cyprus.*

November 5: “The Fresco Exhibition,” by Theodore Rousseau, Vice-Director and Curator in Chief of the Metropolitan Museum (repeated at 7 p.m.).

November 18: “Mycenae, Its Last Century of Greatness,” by George E. Mylonas, Professor Emeritus, Washington University, St. Louis, and, on behalf of the Greek Archaeological Society, Field Director of Excavations at Mycenae.

November 25: “Medieval Art from Private Collections,” by Thomas P. F. Hoving, Director of the Metropolitan Museum.

December 9: A Christmas Program of Short Films.

January 6: “Stonehenge, Its Archaeology and Prehistory,” by Irving Rouse, Professor of Anthropology, Yale University.


February 17: “Maya Civilization: Twelve Years of Discovery at Tikal, Guatemala,” by William R. Coe, Associate Curator, University Museum, University of Pennsylvania (repeated February 24).*

March 3: “Architecture of Samarkand and Bokhara,” by Mary Chamot, Extension Lecturer, University of London.

March 24, 26, and 31 and April 2: “The Linear B Tablets from Knossos: Problems of Chronology,” a four-part symposium conducted by M. R. Popham, Assistant Director, British School of Archaeology, Athens, and Leonard R. Palmer, Professor of Comparative Philology, University of Oxford.*

April 7: “Sir Richard Worsley: Eighteenth-Century Libertine and Connoisseur,” by Lindsay Boynton, Department of History, Westfield College, University of London.

April 9: “Royal Treasures from Anyang—Last Capital of the Shang Dynasty,” by Li Chi, Director, Academia Sinica, Taiwan.


May 5: “The New Technology of Archaeology,” by Froelich G. Rainey, Director, University Museum, University of Pennsylvania (repeated May 12).*


May 22: “Can Venice be Saved?,” by Terisio Pignatti, Director, Museo Correr, Venice (given in cooperation with the America-Italy Society).*

*Given in cooperation with the Archaeological Institute of America.

Musical Instruments

Our extensive collection of keyboard instruments was augmented by the gift from Theodore R. Sayers of a Lyraflügel, one of the most charming versions of the early upright piano, created in Germany under the impact of the French Empire style. In an excellent state of preservation, it is one of the most beautiful specimens of its kind. Another most welcome gift consisted of two flagellets made about 1835 by the well-known firm of Simpson, London. Both instruments, of boxwood with ivory rings, are outstanding examples of fine craftsmanship and tone. We were also fortunate in acquiring, by purchase, an eighteenth-century guitar profusely inlaid with ornaments, figures, and portraits silhouetted in ebony on an ivory background—embellishment fashionable during the late seventeenth and early eighteenth century.

The department continued preparations for a permanent exhibition of a large part of its holdings of musical instruments by restoring these objects, including many from Africa, the Orient, and the Americas.

Lyraflügel, by J. C. Schleip, German (Berlin). About 1830. Height 7 feet 3 inches. Gift of Theodore R. Sayers, 68.47

DOROTHY WEINBERGER, Manager
Photograph and Slide Library

Since the new installation of the Photograph and Slide Library in May 1968, a great stream of visitors has come to the department: colleagues from other institutions who are initiating or reorganizing slide divisions, library school classes, representatives of commercial organizations faced with the problems of expanding visual collections, and even a group of enthusiastic high school students who serve as volunteers in their school library. A tour through our facilities gives students an opportunity to comprehend the vital link between a supporting academic department of the Museum and the central core of curatorial expertise.

Visitors have hailed from across the river in Brooklyn and from places as distant as Argentina (National University of the Northeast), South Africa (the Public Library of Johannesburg), and Denmark (the Royal Academy of Arts in Copenhagen). It was particularly gratifying to our staff, who had carefully prepared demonstrations, bibliographical listings, and other reference materials, that over sixty members of the Special Libraries Association attended a reception on February 11—the day after New York’s big snowstorm.

The concentrated movement toward professionalism in photograph and slide collections throughout the country is significant and especially pertinent at this time of tremendous emphasis on visuals in education, communications, museums, and advertising. For the first time the College Art Association last January held a session (henceforth to be part of its annual meeting) for slides and photographs, and the Chief Librarian presented a paper to discuss a large and actively operating museum collection of long standing that serves scholars and public. One of our librarians, Priscilla Farah, participated in a discussion on slide classification held at the Fogg Art Museum Library.

During the past year a comprehensive color-slide coverage of major loan exhibitions was undertaken with Mary Rothmann (librarian) acting as coordinator. The Great Age of Fresco afforded us a unique chance to take color photographs of these works that were not likely to be reached by slide photographers in all their usual locations. Even here in the Museum, the project was difficult and time-consuming since rigging, which raised the camera (and the cameraman!) as much as ten feet above the floor, was required to photograph many of the frescoes. The color slides of the Cloisters exhibition, Medieval Art from Private Collections, are particularly noteworthy acquisitions because the objects represented are normally not publicly exhibited and cannot easily be studied. Shot

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Guitar. German, xviii century. Wood, with ebony and ivory inlay, length 36 inches. Rogers Fund, 69.29

The Curator has continued to serve as a professor in the doctoral program at City University of New York, and he gave a lecture in the university series Perspectives and Lacunae in Musicological Research entitled “Music Iconography: Possibilities and Pitfalls.” In May he was invited to help celebrate the opening of the new permanent exhibition of musical instruments at the Germanisches Nationalmuseum in Nuremberg with a lecture on early baroque collections of instruments.

The Curator wrote several articles for the new Metropolitan Museum Journal—“A Spinetta for the Duchess of Urbino,” “Strange Musical Instruments in the Madrid Notebooks of Leonardo da Vinci,” and a study of the history of the Crosby Brown Collection, bequeathed to the Museum in the last century by Mrs. John Crosby Brown, which today with its 4,000 instruments is one of the richest collections in the world. He will also contribute a section on musical instruments to a forthcoming book on the notebooks of Leonardo da Vinci recently found in Madrid.

Gifts Received

Theodore R. Sayers: Lyraflügel, about 1830, by J. C. Schlep, German (Berlin).

Mrs. Saul S. Weinberg: Double flageolet in B flat and English flageolet, both about 1835, by Simpson, English (London).


Purchase

Guitar, ornamented with ebony and ivory inlay, xviii century, German(?) (Rogers Fund).

Emanuel Winternitz, Curator
against the textured fabric lining the gallery cases, the artistic beauty of the ivories, bronzes, and pieces of copper and silver was recorded to the best advantage.

The last go-around in slide making for the exhibition _Art of Oceania, Africa, and the Americas_ offered an enormous challenge to the photographer: for its tiny jades he required close-up lenses and for its nineteen-foot-high ancestor poles he used wide-angle lenses and had to be an expert gymnast to get good shots. With the increasing interest in so-called primitive art, materials have been sought for some time to provide a representation from various cultures, and the opportunity to make slides of high quality arose with this exhibition.

For the production of color plates in books and magazines, a transparency on color film made by direct photography of the object must usually be provided. The department maintains files of these transparencies, which are valuable tools for Museum projects and other scholarly publications, as well as for commercial users. To ensure the accuracy of the color, proofs are checked against the objects by our staff and necessary corrections indicated to the printer. One large project involved checking ninety-five color proofs that were used as plates in a book on The Metropolitan Museum of Art published in the Japanese language by Kodansha Ltd. of Tokyo.

A purely statistical summary of the department’s services shows the following: 141,300 slides circulated; 12,000 photographs sold; 900 transparencies rented; 8,000 slides and 600 photographs catalogued and added to the collections. Each day about eighty-five inquiries are answered by telephone, by mail, and in person.

Some of the most important additions to the photograph and slide collections are listed here; a complete list of donors appears on page 104.

**Gifts Received**


*William Keghley*: 2,447 color slides of Spanish and French architecture and Spanish painting.

*Eleanor Lambert*: 257 color slides of recent fashions.

*Manhattanville College*: 305 black-and-white photographs of Egyptian, Greek, Roman, Early Christian, and Byzantine art.

*Mr. and Mrs. Leon Pomerance*: 813 color slides of Spanish architecture and painting.

*Joseph Turner*: 113 color slides of American and European paintings.

**Purchases**

Photographs: European paintings and watercolors from private collections in Great Britain; French sculpture, including the statues of Versailles; Italian Renaissance sculpture in Rome, including the angels of the Ponte Sant’Angelo; frescoes and sinopie in the exhibition _The Great Age of Fresco_ (Special Library Appropriation).

Color slides: Greek and Roman sculpture; Egyptian art; primitive art in The Brooklyn Museum; African art; pre-Columbian art; architecture of Mexico; St. Ninian’s Isle treasure; Middle Eastern art; Early Christian art; views of Versailles; European and American paintings; European architecture; frescoes in Italian churches; Watts Tower (Special Library Appropriation). European paintings; contemporary paintings and sculpture; European tapestries (Lecture Series Fund). Objects in the exhibitions _The Great Age of Fresco, Medieval Art from Private Collections, Florentine Baroque Art from American Collections, Art of Oceania, Africa, and the Americas_ (Special Exhibition Budgets and other funds).

Black-and-white slides: Photographs in the exhibitions "Harlem on My Mind" and _Thirty Photographers_; ivories, metalwork, seals, and sculpture from ancient Iran, especially Hasanzulu (Special Library Appropriation). Greek and Roman glass, sculpture, and architecture, including reconstructions and perspective drawings; Persian and Mesopotamian manuscripts of the thirteenth to seventeenth centuries; French and English Romannesque and Gothic architecture; eighteenth- and nineteenth-century French and English prints, drawings, and cartoons; drawings of Ingres, David, and Picasso; historical and modern views of The Metropolitan Museum of Art; twentieth-century computer art and posters (Lecture Series Fund).

*Margaret P. Nolan,*

Chief Librarian
The diverse interests of the Print Department were well summarized by the six exhibitions held in our galleries during the past year. *Fashions, Follies, and Fantasies* consisted mainly of the drawings of Erté, the brilliant draughtsman whose fashion illustrations and set designs of the 1920s and ’30s captured the essence of this dazzling period. It was held shortly after 197 of the artist’s drawings were presented to us by the Martin Foundation through the generous of Jane Martin Ginsburg; this gift substantially enriched our already important collection of costume drawings.

Following this extravagant show was a more traditional exhibition, *Dutch Prints and Drawings* Before 1800, held in conjunction with the Drawings Department. Among the prints displayed were Rembrandt’s extraordinary etching Christ Presented to the People and the engraving by Lucas van Leyden on which Rembrandt’s composition is based. We also included one of our rarest works: Hercules Seghers’s Rocky Landscape with a Plateau, our only print by him and one of the few in America. These two exhibitions were arranged by Janet S. Byrne, Associate Curator.

The next show, *Mezzotints*, was arranged by John Ittmann, a volunteer who has worked in the Print Department for the past three summers. The exhibition demonstrated that the mezzotint medium, so often thought to have been employed only for rather dull reproductive prints, has been used more extensively and imaginatively than is generally realized. Included in the show were a macabre anatomical study by Gautier d’Agoty printed in lurid color and several of Thomas Frye’s stunning portraits of beauties in the court of George III. Not restricted to the Metropolitan Museum, the show was lent to Smith College, the University of Kansas, and the Winnipeg Art Gallery in Canada.

Our November exhibition was *The Prints and Drawings of Stefano della Bella*, the unjustifiably neglected but highly influential seventeenth-century Italian artist. The show was illuminated with informative and interesting captions by our Chester Dale Fellow, Phyllis D. Masar, who is presently working on a book about the artist. The highlight of our recent accessions show was Degas’s monotype The Fireplace, already published in the *Bulletin*. Though it gave only a glimpse of our year’s acquisitions, the show was remarkable for its variety: works ranged from an unusual sixteenth-century etching of six acrobatic figures by School of Fontainebleau artist Jean Viset to Robert Motherwell’s First Mezzotint.

The last exhibition, *Thirty Photographers*, included some
of the first photographs acquired by the Museum in 1928 and several of our most recent acquisitions, such as the photographs of Diane Arbus and Bruce Davidson, and a superb group of platinum prints by Frederick Evans.

Our exhibitions give only a partial idea of our acquisitions. In a year of many outstanding gifts, the most remarkable is the group of 127 Dürer prints that includes a superb impression of the etching Christ on the Mount of Olives. These examples of Dürer’s work are from the collection of the late George Khuner and have been given in his memory by Mrs. Khuner.

Heinrich Schwarz: 11 Andachtsbilder, German and Austrian, 10 watercolors, 1 colored engraving, all xvi

Shelley Marks Co.: George du Maurier, British, Peter Ibbetson, with illustrations by the author (New York, 1892).

Mrs. John Siegel: Richard Earlom and John Boydell, British, A Fruit Piece, mezzotint, after Angelo Campidoglio, 1776; group of engravings, xvii and xviii century.


Allen T. Terrell, in memory of Clarence John Marsman: Gerald K. Geerlings, American, a group of drawings, etchings, and lithographs, xx century; drawing for a funerary monument, German, xviii century; Clarence John Marsman, American, a group of drawings for murals of the S. America, xx century.

Gifts Received

Ben-Zion: The Epic of Gilgamesh and Enkidu, a series of 36 etchings by Ben-Zion, American, 1966.

Rudolf P. Berliner: Drawing of grotesque ornamental panel, Italian, xvii or xviii century.

Mrs. Daniel Brigham: Stuart Davis, American, detail study for Cliché, color lithograph, 1957; May Janko, American, Moon Valley, color aquatint, xx century.

Richard T. Button: Color lithograph after Rembrandt Peale’s The Court of Death; group of engravings, etchings, and lithographs, all American, xix century.

Mrs. Chester Dale: Théophile-Alexandre Steinlen, French, group of 32 lithographs of World War I subjects, xx century.

Stuart P. Feld: F. A. Bartolozzi, Italian, Apollo and the Muses on Mount Parnassus, color mezzotint after L. Guttenbrunn, xviii century; group of engravings, 1 lithograph, 1 aquatint, English and American, xviii and xix century.

Mrs. Benjamin Ginsburg: Jean-Jacques Lequeue, French, portrait of a little girl with her dog, watercolor, late xvii or early xix century.

Lucien Goldschmidt: Giovanni Andrea Castelli, Italian, design for painted cornice and frieze of the Church of the Servi, Bologna, 1629.

Joseph S. Gottlieb: John Marin, Movement—Grain Elevators, No. 1, etching, 1916; Thomas Moran, early study for Near East Hampton, etching with artist’s corrections; group of 16 etchings and lithographs, all American, xx century.

Ernst Halberstadt: 20 photographs by Charles Currier, American, xx century, printed from the original negatives by Ernst Halberstadt.

Mrs. George Khuner (The George and Marianne Khuner Collection): 127 prints by Albrecht Dürer (1471-1528), German, including the Small Passion and the Apocalypse, woodcuts; the Engraved Passion, Adam and Eve, and St. Jerome in his Study, all engravings.

Lincoln Kirstein: Group of English, American, and French trade catalogues, xix and xx century; various German and French illustrated books, xix century; 20 copies of Le Mot, French periodical, 1914-1915.

Nikita D. Lobanov: Costume designs by Dobujinsky, Pougny, Soudekin, Tchekhonine, Froman, and Korovine, all Russian, xx century.


Mr. and Mrs. Wolfgang Pulvermann: 4 photographs by Lewis W. Hine, American, xx century.

Enid K. Rubin: Max Ernst, American, Group of Birds, etching, xx century.

Mrs. Lou F. Schwartz and Mrs. Joseph Mayser: 58 photographs by Rabinovitch, American, xx century.

Christ on the Mount of Olives, by Albrecht Dürer (1471-1528), German. 1515. Etching, 8 5/4 x 6 7/8 inches. Gift of Mrs. George Khuner, The George and Marianne Khuner Collection, 68.793.1
The Alchemists, by Georges Reverdy (active about 1531-1564), French. Engraving, 6⅜ x 10⅞ inches. Rogers Fund, 69.511.1

Charles E. Wiggin: Collection of 407 baseball cards, American, xx century.

Evanpine Zaltem-Zalessky: Georges Braque, French, illustration for Hesiod’s Theogonie (Paris, 1933), etching; group of 7 etchings and lithographs by Adam, Buffet, Leger, Picasso, Severini, and Villon, all French, xx century.

Bouquet, by the Monogrammist I H, Netherlandish. Etching, Plate 8 from Recueil de Diverses Fleurs du Printemps Dernier Mises en Jour. 1653. 8¾ x 5⅛ inches. Purchase, Anne and Carl Stern Gift, 69.531

PURCHASES

xvi Century

Christoffel van Sichem II, Dutch, after Hendrik Goltzius, portrait of a man with a hat, woodcut; Les Figures de l’Apocalypse de Saint Ian (Lyons, 1547), with woodcut illustrations by an anonymous French artist; Georges Reverdy, French, The Alchemists, engraving (all Rogers Fund); Cornelis Cornelisz van Haarlem, Dutch, The Rest on the Flight into Egypt, etching (The Elisha Whittelsey Fund); French artist working in Italy, collection of over 100 architectural drawings on 71 leaves, executed between 1560 and 1575 (Rogers Fund, Joseph Pulitzer Bequest, and Mark J. Millard Gift).

xvii Century

Monogrammist I H, French, Recueil de Diverses Fleurs, 1653, etchings (Anne and Carl Stern Gift); Stefano della Bella, Italian, group of 51 etchings including several unique impressions (Joseph Pulitzer Bequest, The Elisha Whittelsey Fund, Harris Brisbane Dick Fund, and Gift of Georgiana W. Sargent in memory of John Osborne Sargent, by exchange); Louis de Boulogne I, French, Madonna and Child before a Curtain, etching (Rogers Fund).

xviii Century

Francesco Piranesi, Italian, La Girandola: Fireworks at the Castel Sant’ Angelo, Rome, Easter 1784, etching hand colored by Louis-Jean Despres; Michele Marieschi, Italian, Magnificiintores Selec- tioneresque Urbis Venetiarum Prospectus, 20 etched views of Venice with title and frontispiece, 1741 (both Rogers Fund); Carlo Mar- chionni, Italian, variant designs for an ornamental tomb with fig- ure, pen and wash over black chalk (The Elisha Whittelsey Fund); Giovanni Battista Tiepolo, Italian, St. Joseph Carrying the Christ Child, etching (Rogers Fund and Gift of Edwin de T. Bechtel, by exchange).

xix Century

Edouard Manet, French, L’Espada, etching after his painting in the Museum’s collection, 1863 (Rogers Fund); Hilaire-Germain-Edgar Degas, French, The Fireplace, monotype (Harris Brisbane Dick Fund, The Elisha Whittelsey Fund, and C. Douglas Dillon Gift); Les Misères des Gueux by Jean Bruneau (Paris, 1872), illustrated with wood engravings by Fortuné-Louis Meaulle after Gustave Courbet; Antoine-Claude-François Villerey, French, after Pierre-Paul Prud’hon, Innocence et Amour, engraving, proof impression, 1817; Le Voyage d’Orien by André Gide (Paris, 1893), illustrated with lithographs by Maurice Denis (all The Elisha Whittelsey Fund).

xx Century

Bruce Davidson, American, 3 photographs of South Wales; Diane Arbus, American, Identical Twins, Roselle, N. J., photograph (all Gift of Dorothy M. Beskind); Grant Wood, American, Shrine Quartet, Sultry Night, In the Spring, Fertility, lithographs (The Elisha Whittelsey Fund); Frederick H. Evans, British, Castles in the Air, Study of a Young Girl, platinotypes, Trees, gum print (David Hunter McAlpin Fund); Larry Rivers, American, Down- town Lion, 1967, first etching by Larry Rivers and first etching published by Universal Limited Art Editions (Stewart S. Mac- Dermott Fund); Nickolas Muray, American, Douglas Fairbanks, Jr., and Joan Crawford, photograph (Photography in the Fine Arts Gift); Frank Stella, American, Star of Persia I, color lithograph on graph paper, 1967, published by Gemini G.E.L.; Robert Motherwell, American, First Mezzotint, artist’s proof, 1968, published by Universal Limited Art Editions; Cy Twombly, American, Un- titled Mezzotint, 1968, published by Universal Limited Art Edi- tions; Stuart Davis, American, Barber Shop Chord, lithograph; Charles Sheeler, American, Delmonico Building, lithograph, 1926 (all John B. Turner Fund).

John J. McKendry, Curator
Publications

One thing publishers in art museums learn is how to turn from extreme to extreme without a tremor—for example, from a pair of silver beaker vases by Thomas Issod, London, circa 1670, to a skull used in rainmaking magic, New Ireland, Melanesia. Such a shift occurred when we issued a revised and enlarged edition of English and Other Silver, a lavish publication devoted to over two hundred pieces in the collection of Judge Irwin Untermyer, and then produced a catalogue for a sister institution whose key holdings were exhibited here during the summer: Art of Oceania, Africa, and the Americas from The Museum of Primitive Art.

In still another mental set, as it were, the initial number of the Metropolitan Museum Journal, with its startling diversity of articles, went through the steps leading to its appearance last fall as a large and handsome book. Although this type of periodical can hardly expect to become the talk of any town, the comments so far received suggest that the Museum has done well by one of its educational opportunities. Generous and explicit praise, on the other hand, was won for Medieval Art from Private Collections, published in October for the opening of the exhibition at The Cloisters, one respected, impartial commentator terming it "a perfect catalogue."

With the Museum's cooperation, the New York firm of Arno Press reprinted the entire Old Series of the Bulletin (1905-1942) in thirty-seven volumes. A feature of this reprint is a newly prepared cumulative index; owners of the original publication may purchase the index volume either from the Museum or from Arno Press.

At present this department is concentrating on the publications that will accompany the Museum's Centennial events. Meantime, through our medium of print, we reach to some unexpected places—as when the Darmstädter Tagblatt begs a review copy, "mit Luftpost, bitte," of last year's Chess: East and West, Past and Present, or a yarn establishment in this city begins vending likenesses of the tulips on a recent Bulletin cover for home craftsmen to needle.

Publications issued:


The Great Age of Fresco: Giotto to Pontormo. 233 pages; 133 black-and-white illustrations, 12 color plates. 9 3/4 x 6 1/4 inches. Cloth, $12.95; paper, $4.00.


The St. Martin Embroideries. By Margaret B. Freeman. 132 pages; 118 black-and-white illustrations, 2 color plates. 10 x 8 inches. Cloth, $6.95.

Leon Wilson, Editor

Public Relations

The ubiquity of advertising makes people automatically think of the Public Relations Department as an arm of propaganda for the Museum. Its purpose, however, is not to manipulate opinion but to receive, collect, and disseminate to the public information about the Museum, largely by way of the press.

The major exhibitions of the year provided vehicles through which we continued the expansion and refinement of our press services. Our early attempts to hold a press conference taught us to expect the unexpected: at the Schomburg Collection, for an example, where a springtime press conference was held to announce "Harlem on My Mind," we presented a powerful contingent of VIPs but nevertheless found ourselves with a power failure—not enough electricity for the TV lights! The development of our press conference techniques had a successful culmination at the press preview held May 8 for the opening of Art of Oceania, Africa, and the Americas, when Governor Rockefeller announced the transfer of the Museum of Primitive Art collection to the Metropolitan. Compliments from the Governor's press staff were gratifying.

In addition to providing space that is properly equipped and visually pleasing to photographers and film crews,
Research on the application of electronic data processing to accession and catalogue records continued, and several realistic and practical approaches for adopting automation were found. Under the professional guidance of Hanni Mandel, techniques for extracting and transcribing data have been perfected. The facilities and recent systems developments of the Institute for Computer Research in the Humanities, New York University, may enable us to automate more quickly and at less expense than expected. In this regard, we have pursued experimental work in cooperation with the Museum Computer Network. In February the Museum published the Proceedings of last year’s Conference on Computers and Their Potential Applications in Museums. This book was partially underwritten by a grant from the New York State Council on the Arts.

The Museum added 1,081 objects to its collection, not counting those acquired by the Costume Institute, Library, and Print Department. Thirty-five hundred thirty-eight pieces were deposited by 637 individuals or organizations for consideration as possible gifts, loans, or purchases. One thousand three hundred and four objects were returned to 369 individuals or organizations. Five objects were deaccessioned.

Eleven hundred and three objects were borrowed by the Museum to supplement its own collections for special exhibitions, and the Museum lent 1,105 works of art to other institutions.

During the year 658 objects were catalogue, and 1,434 changes and additions were recorded for previously catalogue objects. The Subject Index of Western Art was enlarged by 560 entries.

Above and beyond their regular duties, cataloguers engaged in numerous other activities. Christine Liénard, Natalie Spasky, and Marica Vilček participated in the Computer Pilot Project in Drawings sponsored by the Museum Computer Network. Katharine Brown and Hermine Chivian were sought by the Medieval and European Paintings Departments to work on special projects. Three cataloguers received foreign travel grants: Katharine Brown studied Byzantine art, Christine Liénard attended technical sessions on ancient textiles, and Marica Vilček studied Dutch and Flemish seventeenth-century landscape drawings. Barbara McIntosh was sent to Corning, New York, to participate in the Tenth Seminar on Glass. Marian Harrison catalogued about 800 porcelain miniatures from the recently acquired Garbat collection.

To give recognition to the academic nature of the work of the Catalogue, a Curatorial Advisory Commit-
The special exhibition *The Great Age of Fresco* presented an unusual opportunity for the Registrar’s Office to use containerization, a system of packaging and transportation providing metal modular units that can travel interchangeably on truck, railroad, or ship. At the Museum, six containers were carefully loaded with fifty-four cases holding the frescoes and taken by truck to the docks. Temperature and humidity levels were rigidly maintained, and readings taken throughout the voyage to Amsterdam indicated only minimal change in climate conditions. Containerization simplified considerably the loading and transport of the frescoes and provided greater protection for the art than conventional modes of shipment. Our initial experience with this procedure indicates that it has promise and justifies further study.

One hundred and seventy-nine import and export customs entries and 263 transportation orders were executed to complete the art movement described above. Because of the serious strike by longshoremen, which lasted at the Port of New York from December 20, 1968, to February 19, 1969, there were innumerable delays in moving art, and in some cases the strike jeopardized the security of this art. The strike also aggravated traffic management problems of the overburdened cargo facilities at Kennedy International Airport.

*William D. Wilkinson, Registrar, and Marica Vilèk, Chief Cataloguer*

*Loading fresco cases into containers*

*Western European Arts*

If asked to characterize the series of acquisitions made by the department this year, we would have to say “spectacular.” Again we must express our continuing gratitude to Colonel C. Michael Paul, Honorary Trustee of the Museum and president of the two foundations that have made funds available to us for the purchase of three sculptures of major importance. These are Bernardino Cametti’s astonishingly vivid marble portrait bust of Giovanni Andrea Muti, a Roman work of about 1725; a beguiling lead fountain figure, presumably from the gardens at Versailles, of an infant blowing a conch shell; and Jean-Baptiste Stouf’s dramatic life-size marble monument to the composer Grétry, which was erected in the foyer of the Opéra Comique in Paris during the first decade of the nineteenth century.

Among other fine sculptures purchased was the half-length figure in marble of Elisabetta Bianchini Vizzani, a work of sobriety and Counter-Reformation religiosity, signed by Lazzaro Casario of Bologna and dated 1589. William B. Jaffe has given us a terracotta sketch-model of a Bishop, a Roman work believed to be by Melchiorre Cafà and of the mid-seventeenth century.

We received three extraordinary beds, one Italian and two English. The Italian example is a tester bed, of carved and gilded walnut, the ceiling of the tester coffered to frame a sequence of religious oil paintings on canvas, very probably the work of Cecco Bravo. Obviously, *un letto matrimoniale*. This Florentine piece of the early seventeenth century, presented by Mr. and Mrs. Alan S. Hartman, is surely quite the most elegant bed that has survived from the late Renaissance. The two English beds are fully as admirable as the Italian one. Both are canopied and curtained in their original damasks and may be dated about 1700; they are the welcome gift of Mr. and Mrs. William Randolph Hearst, Jr.

Some notable eighteenth-century French furniture has come to us in the bequest of Mary Hayward Weir, who during her lifetime had presented us with a number of choice pieces. Outstanding among the objects in the bequest is the bookcase by Martin Carlin, a leading French *ébéniste* of the age of Louis xvi. Another fine piece of French furniture is the gilded walnut sofa, dating about 1730-1735, the gift of Mrs. Augustus K. Mills in memory of Ernest Iselin. We purchased a carved, painted, and gilded oak barrier railing—a rarity in the field of French woodwork, dated about 1720—that incorporates in its design the arms of the Richelieu family.

Thanks to the continuing interest of Mrs. Charles E. Sampson, an uncommon bottle, dated about 1725-1730, is also among our prized accessions. This Viennese, foursided, porcelain vessel is fashioned after a Japanese proto-
type and painted with landscapes in cartouches, possibly by Joseph Philipp Danhöfler.

Among the loans are four unusually interesting sculptures dating from the sixteenth through the eighteenth centuries from Paul E. Manheim. One, St. Anne, the Virgin, and Child, a Florentine painted terracotta group, was illustrated on page 388 in the April Bulletin. Mr. Manheim has also loaned us several examples of furniture and woodwork. His curious pair of carved and gilded wood screens—they are nearly ten feet high—is in our new gallery of French Renaissance art.

R. Thornton Wilson added three more objects to his already impressive loan of European ceramics. Among these is a figure of the Crucified Christ, a masterpiece of rococo sculpture in miniature, from the Nymphenburg factory in Munich. It was probably modeled about 1755 by Franz Anton Bustelli.

A tureen and a covered vegetable dish from a service executed by Jacques-Nicolas Roettiers in 1775-1776, and lent to us by Mrs. Robert R. Livingston, are being displayed alongside another tureen from this service that has for some years been on loan from other members of the Livingston family.

Mr. and Mrs. Charles B. Wrightsman have lent us a variety of French art of the eighteenth century, including a superlative pair of bronze statuettes showing Fame and Mercury astride madly rearing horses, by Antoine Coysevox; a gilt-bronze and rock-crystal chandelier, a pair of commodes and console tables, and two pairs of andirons—all objects of unusual quality and beauty. These will be used in the Louis xvi period rooms from the Hôtel Varengerville and the Palais Paar that Mr. Wrightsman enabled the Museum to acquire and install, and in our new gallery dedicated to the arts of the period of Louis xvi, a room also erected with Mr. Wrightsman’s financial support and ever helpful advice. The three adjoining rooms will be opened late in November in what promises to be a glittering celebration.

The major event of our year was the opening, at long last, on December 10 of five galleries devoted to the arts of the northern Renaissance. Most striking, perhaps, was the chapel with its incredible series of mid-sixteenth-century intarsia panels from the Château de la Bâtie d’Urfe, and the Elizabethan carved oak room from the William Crowe house in Great Yarmouth. “Dazzling” was a word used by The New York Times in describing the new installations.

We were able to reinstall R. Thornton Wilson’s brilliantly selected collection of European ceramics in an unbroken sequence of four galleries. This gives the public a further attractive reason to visit our domain on the ground floor.

Curators Olga Raggio and James Parker both served as Adjunct Professors at New York University’s Institute of Fine Arts; Carl Christian Dauterman, Curator, was Adjunct Professor in the Department of Art History and Archaeology at Columbia University; and Assistant Curator Jesse McNab Dennis occupied the post of Visiting Scholar at Vassar College.

By means of the printed word, the staff has made many significant contributions to scholarship. Following is a list of their books, recently published or about to be published: The Wrightsman Collection, iii, Furniture, Snuffboxes, Silver, in part by Carl Christian Dauterman (1970); The Wrightsman Collection, iv, Porcelains, by Mr. Dauterman (1970); also by Mr. Dauterman: Checklist of American Silversmiths’ Work (1969), and Sèvres (Collectors’ Blue Book Series) (1969); English and Other Silver in the Irwin Untermyer Collection, revised and enlarged, by Yvonne Hackenbroch (1969); El Patio de Vélez Blanco—Un monumento seño er del Renacimiento, by Olga Raggio (Murcia, 1968). Curators worked on two exhibition catalogues, finished two articles for the
Metropolitan Museum Journal, and prepared or published twenty-four magazine articles.

**Gifts Received**

Mrs. Hendon Chubb: Stemmed cup, silver gilt with agate, carnelian, glass paste, and enamel, xix century, Italian or French (for use in the American Wing).

Natalie Derajnsky: Painted icon in a silver frame, 1815, Russian.

Essex Fine Fabrics, Inc.: Length of block-printed cotton with design of bouquets and floral sprays reserved on red ground, 1780-1795, French; length of roller-printed cotton with scenes from Gilbert and Sullivan's H. M. S. Pinafore performance of 1879, late xix century, English.


Mrs. William Ford Goulding: Letter case, satin embroidered with silk and gold and edged in bobbin lace, xvii century, Italian.

Michael Hall Fine Arts, Inc.: Satan Overcome by St. Michael, bronze group, after the original marble by John Flaxman at Petworth House, 1812, executed by Edward William Wyon, English; portrait medal of John Flaxman, the reverse with Mercury carrying Proserpine back to Hades, silver, 1854, by Henry Weigall, English.

Mr. and Mrs. Alon S. Hartman: Tester bed, walnut, carved and partly gilded, the underside of the tester set with painted religious scenes in oil on canvas, early xvii century, by Francesco Montelatici, called Cecco Bravo, Italian (Florence).

Mr. and Mrs. William Randolph Hearst, Jr.: Bed, pine with red damask hangings, about 1700, English; bed, pine with blue damask hangings, from Hampton Court, Herefordshire, about 1700, English; curtain, raspberry satin patterned in white, xix century, Chinese, made for the Western market; pair of columns and bases, marble, xix century, European (for installation purposes).

William C. Jackson: Reading chair, walnut, oak, and beechwood, said to have belonged to Oliver Goldsmith, about 1750, English.


Jeffrey H. Loria: Portrait head of Paul Cézanne, bronze, about 1905, by Louis Valtat, French.


Robert and Hermine Popper Foundation, Inc.: Parure consisting of a necklace, choker with pendant, brooch, pair of earrings, buckle or clasp, and a choker in 3 parts, gold, enamel, amethyst, and glass paste, 1860-1870, French or Italian.

Mary Ann Payne Foundation, Inc.: Part of a set of furniture consisting of an armchair, a marquise (small settee), and a voyeuse (spectator's chair), carved, painted, and gilded beechwood, 1775-1780, by Sulpace Bizard, French.

Fanny Ross: Pillowcase, knotted netting and other techniques, xix century, German.

Irwin Untermyer (renunciation of life estate in the donor): Bracket clock, mahogany, about 1750, by John Fordham, English (London); 3-branch candelabra, ivory, third quarter of xvii century, English; standish consisting of a tray, inlaid, covered pounce pot, and taper, enamel on copper, about 1770, English (South Staffordshire).

Mary Hayward Weit (bequest): Dressing table, marquetry of various woods on oak, about 1765, by Léonard Boudin; commode, satiné and green-stained wood marquetry on oak, with fleur-de-lis marble top, about 1770, by Charles Topino; 4-fold screen, gilded wood covered in blue and silver damask, about 1780; bookcase, satiné and tulipwood on oak, about 1785, by Martin Carlin, all French.

Paul B. Zeisler, Jr.: Cream boat, painted with Oriental landscapes; sauceboat, with Oriental fishing scenes; tankard, with an Oriental scene, all soft-paste porcelain, about 1755, English (Worcester).

**Purchases**

Ceramics: Cup and saucer, decorated with European ship, a mermaid, and the legend Gardez vous de la Syrene, K‘ang-hsi period (1662-1722), made for the European market; plate with European figures in a Westernized landscape possibly representing Deshima Island, beginning of xvii century, made for the Dutch market; cup and 2 saucers with the arms and motto of the Dutch East India Company and the date 1728, 1730-1740, made for the Dutch market; dish with scene copied from a design attributed to Cornelis Pronk, about 1736, made for the Dutch market, all hard-paste porcelain, Chinese (all Winfield Foundation Gift); cistern, tinglazed earthenware with scene of an interior with figures, about 1700, probably by Peter Geeritz Kam of the “Three Cinderlots” factory, Dutch (Delft); apothecary ewer, faience, with monogram of Augustus Rex surmounted by his arms as King of Poland and Elector of Saxony, dated 1718, German; bottle, hard-paste porcelain, 1725-1730, possibly painted by Joseph Philipp Danhöfer, Austrian (Vienna, du Paquier period); pair of bear jugs, salt-glazed stoneware, about 1740, English (Staffordshire); cup and saucer, soft-paste porcelain, with famille rose decoration, 1750-1755, English (Bristol, Worcester); harvest jug, slipware decorated with the royal British arms, flower stalks, and sgraffito inscription of a drinking verse, dated 1781, by Robert Burnal, English (Cutcombe, Somerset); cup and saucer, soft-paste porcelain with the arms of the Prince of Wales, about 1810, Barr, Flight and Barr, English (Worcester) (all Charles E. Sampson Memorial Fund).

Metalwork: Covered cup, pewter, dated 1663, German (Rogers Fund).

Sculpture: Portrait of Elisabetta Bianchini Vizzani, marble, 1589, by Lazzaro Casario, Italian (Bologna) (Harris Brisbane Dick Fund); St. John the Baptist, polychromed and gilded wood relief, 1580-1592, by Juan de Ancheta, Spanish (Navarre); Young Boy, lead statuette, mid-xvii century, English (both Rogers Fund); Infant Blowing a Conch Shell, lead fountaine figure, probably executed for one of the bouses in the gardens of Versailles, 1670-1680, French; portrait of Giovanni Andrea Muti, marble, about 1725,

Elisabetta Bianchini Vizzani, by Lazzaro Casario (1525?-1593), Italian (Bologna), 1589. Marble, height 31 inches. Harris Brisbane Dick Fund, 69.48

by Bernardino Cametti, Italian (Rome); monument to the composer André Grétry, marble, from the Opéra Comique in Paris, 1804-1809, by Jean-Baptiste Stouf, French (all acquired with funds from The Josephine Bay Paul and C. Michael Paul Foundation, Inc., and Charles Ulrick and Josephine Bay Foundation, Inc.).

Textiles: 15 examples, including woven fabrics, prints, and embroideries dated from the xvin to the xx centuries, English, French, Italian, and Spanish (Rogers Fund); length of brocaded silk with bizarre design of flowers and geometrical forms, about 1700, Italian (Everfast Fabrics, Inc., Gift); length of silk with bizarre design of large silver forms and small scattered flowers, about 1700, Italian (Condé Nast Publications, Inc., Gift).

Woodwork: Pair of columns, painted and gilded wood, xvi century, Spanish (Rogers Fund); balustrade, painted and gilded oak, displaying the arms of the Richelieu family, about 1720, French (Louis V. Bell Fund).

LOANS ACCEPTED


Paul E. Manheim: Furniture: Pair of screens, carved and gilded wood, second half of xvi century, probably southwest France; octagonal table, walnut, xvi century, Italian; pair of mirrors with heraldic designs, gilded and silvered wood, xvii century, Austrian; commode, veneered in satiné and green-stained wood on oak with fleur-de-pêcher marble top, about 1770, attributed to Charles Tompino, French. A companion piece is the commode received this year in the bequest of Mary Hayward Weir.

Sculpture: St. Anne, the Virgin, and Child, painted terracotta group, early xvi century, Italian (Florence); St. John the Baptist, carved oak bust, early xvi century, probably Flemish; The Muse of History, terracotta statuette, about 1790, by Johann Heinrich Dannecker, German; Winter, Coade stone figure, dated 1791, English.

R. Thornton Wilson: Flask, tin-glazed earthenware, 1680-1700, Dutch (Delft); covered box in the form of a melon, hard-paste porcelain, 1750-1755, German (Meissen); figure of the crucified Christ, hard-paste porcelain, about 1755, probably by Franz Anton Bustelli, German (Nymphenburg).

Mr. and Mrs. Charles B. Wrightsman: Pair of statuettes of Fame and Mercury, bronze, about 1702, by Antoine Coysevox, French; pair of plates, silver gilt, from the service of Augustus the Strong, dated 1730, German (Augsburg); pair of console tables, carved and gilded oak, with verdé antico and rouge royal marble tops, 1735-1740; pair of andirons, gilt bronze, chased with floral sprays and Chinese figures, about 1745; pair of commodes, marquetry of tulipwood, purplewood, kingwood, sycamore, etc., veneered on oak, about 1755, by Jacques Dubois; punch bowl, soft-paste porcelain, from the service of Cardinal de Rohan, 1770-1772, Sévres; panel with a vase of spring flowers, birds, animals, and insects, carved fruitwood, dated 1784, by Aubert Parent; pair of andirons, gilded and patinated bronze, reputed to have been made for the Château de Bellevue, about 1783; 18-light chandelier, gilt bronze and rock crystal, about 1790, all French.

John Goldsmith Phillips, Chairman

Bookcase, by Martin Carlin (about 1730-1785), French. About 1785. Satiné and tulipwood on oak, height 80 inches. Bequest of Mary Hayward Weir, 69.9.2