American Paintings and Sculpture

This extraordinarily eventful and productive year culminated in the April opening of the Centennial exhibition *19th-Century America*, an extensive selection of those indigenous decorative arts, paintings, and sculptures most admired by nineteenth-century Americans. Among the more than two hundred paintings and sculptures were such masterworks as Washington Allston’s glowing Moonlit Landscape, George Caleb Bingham’s Fur Traders Descending the Missouri, and Thomas Eakins’s overwhelming Gross Clinic, which had not been seen in New York for many decades. Cataloguing and installing these paintings and sculptures was our almost constant occupation during the year. In conjunction with the exhibition, the Museum hosted a four-day symposium on the interaction of American and European arts in the nineteenth century. Approximately three hundred art historians, curators, collectors, dealers, and other enthusiasts attended this most useful get-together, held at a time when American art history studies are gaining a large following.

During this year the department was able to enhance its collection with several notable works of art, some of which are illustrated here.

Of greatest importance for the department was the inaugural meeting of our Visiting Committee, held in the spring, under the chairmanship of Mrs. James Fosburgh. The committee, formed of distinguished collectors and scholars, serves as an invaluable sounding board and source of encouragement and advice for the department.

In February a group of twenty-one realist American paintings from the Museum’s collection, spanning the eighteenth through the twentieth centuries, was installed in the striking United States Pavilion at Expo 70, Osaka, by the Curator.

A major task for the staff of the department following the opening of *19th-Century America* has been the continuation of work on the second and third volumes of *American Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art*, begun in such a distinguished manner by Volume I, published in 1905.
One of the best-known small American sculptures of the nineteenth century, Thomas Ball's bronze statuette of Daniel Webster later served as the model for his colossal statue of Webster in Central Park at 72nd Street. This statuette of the great orator, whose "godlike head" Ball had portrayed the year before in a life-size bust, was the sculptor's first full-length figure. It was exhibited in 19th-Century America as an important early example of multiple bronze founding in the United States. The Museum also owns a large marble bust of Webster by Ball. Height 29%% inches. Signed, dated, and inscribed (on base): T. Ball Sculpt./Boston Mass/1853/Patent Assigned To/G. W Nichols. Founder's mark (on base): J. T. AMES/FOUNDER/CHICOPEE/MASS/24. Gift of Thomas Kensett, by exchange, 69.219.2

GIFTS RECEIVED


Adèle Bucbaker: Robert Vonnoh, American, The Bridge at Grez, France, oil on canvas, about 1913.

Margaret C. Buell, Helen L. King, and Sybil A. Walk: James Abbott McNeill Whistler, American, scrapbook of pen-and-ink and pencil sketches and etchings, 1843-1858.

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

Stuart P. Feld: 8 frames, American, 19th century.

Edgar William and Bernice Chrysler Garbisch: Unknown artist, American, Boy with Fawn, oil on canvas, about 1700; John Durand, American, Richard Crossfield, oil on canvas, about 1770.

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

Josephine N. Hopper (bequest): Unknown artist, American, Calvin How and Two Sisters, oil on canvas, about 1850.

Mr. and Mrs. Raymond J. Horowitz: Edward Potthast, American, Figure Drawing, black crayon on paper, about 1900.

Mrs. Charles P. Kramer: Unknown artist, American, Benjamin Franklin, watercolor on ivory, about 1850.

Esther Williams McKinney (bequest): Maurice Prendergast, American, Annie Sargent Jewett and study for same, both oil on canvas, about 1915.

Mary Starr Van Winkle (bequest): Asher B. Durand, American, River Scene, oil on canvas, 1851.

PURCHASES

Thomas Ball, American, Daniel Webster, bronze statuette, 1853 (Gift of Thomas Kensett, by exchange); Henry Benbridge, American, Portrait of an Unknown Gentleman, oil on canvas, early 1770s (Morris K. Jesup Fund, Maria DeWitt Jesup Fund, and Louis V. Bell Fund); Jasper Francis Cropsey and others, American, scrapbook of sketches in various media, 1893-1900 (Charles and Anita Blatt Gift); Thomas Seir Cummings, American, Gentleman of the Pruyn Family, watercolor on ivory, mid-19th century (Rogers Fund); Wilhelm Heinrich Funk, American, Sir Caspar Purdon Clarke, oil on canvas, about 1910 (Charles Allen Munn Bequest); Hughson Hawley, American, View of Battery Park, watercolor on paper, 1886 (Gift of Thomas Kensett, by exchange); John La Farge, American, Girls Carrying a Canoe, Vaiala, Samoa, watercolor and gouache on paper, 1891 (Mrs. Arthur Hays Sulzberger Gift,

This Whistler scrapbook consists of some thirty pages of pen-and-ink and pencil sketches and etchings, many with humorous inscriptions, and the beginning of a journal. The earliest drawing is a childish scrawl done while he was at school in Pomfret, Connecticut. Several were drawn during Whistler's term at West Point, 1851-1854. The sketch illustrated is characteristic of the artist's life as a gay blade at the Military Academy, where his best subject was drawing, and it is a marvelous evocation of the Francophile dandyism of the Academy under Robert E. Lee. The poem at the bottom reads:

Oh! when we go out to dress parade
We look so fine and gay,
We have to carry our guns along,
To keep the girls away.

5 x 3'6 inches. Gift of Margaret C. Buell, Helen L. King, and Sybil A. Walk, 1970.121
Although painted as "mostly records of travel," John La Farge's watercolors done in the South Seas in 1890-1891 often rank with the best American watercolor painting of the period. The extraordinary color harmonies, careful drawing, and sensitive portraits mark this example as one of La Farge's most successful watercolors. He identified the girls in this picture as (from left) Otaota, a preacher's daughter, Siakumu, and Faaifi, and wrote: "Otaota, who is of high origin, reproached me later for having painted her carrying a canoe with the other girls with whom she played and associated but . . . would not carry a canoe." 18 x 22 inches. Signed, dated, and inscribed: (at lower left) La Farge 1891; (at lower right) Samoa—girls with canoe; (along bottom) My dear Bam, I send you this as it is so far the most satisfactory of the sketches....

Mrs. Arthur Hays Sulzberger Gift, in memory of Arthur Hays Sulzberger; William Trost Richards, American, View of the Hills, Beech Trees, both pencil on paper, last quarter of the xix century (Rogers Fund); John Singer Sargent, American, Study for Madame X, pencil on paper, 1882 (Charles and Anita Blatt Gift, Rogers Fund, and John Wilmerding Gift); Thomas Sully, American, Young Man, watercolor on ivory, early xix century (Charles Allen Munn Bequest, Fosburgh Fund, Inc., Gift, and Rogers Fund); Jerome Thompson, American, The Belated Party on Mansfield Mountain, oil on canvas, 1858 (Rogers Fund).

Loans accepted (exclusive of special exhibitions)

Mrs. Remsen Brinckerhoff: Gilbert Stuart, American, Abraham Brinckerhoff, oil on canvas, 1792-1793.
Stuart P. Feld: Frederick Thompson Richards, American, The Metropolitan Museum of Art, pen and ink on paper, late xix century.
Augustus B. Field, Jr.: After John Trumbull, American, Samuel Osgood, Mrs. Samuel Osgood, both oil on canvas, about 1800.
Hirsch and Adler Galleries, Inc.: Frederick Thompson Richards, American, The Metropolitan Museum of Art, pen and ink on paper, late xix century.

John K. Howat, Curator

Described by one of its reviewers as a "triumphant compendium of wit, history, genuine quality, naïveté and local color," 19th-Century America opened to the public on April 16. Response in the press was immediate and favorable — Time magazine called it a "well-planned, scholarly survey [and] a major contribution" — but few comments were more valued than those from colleagues in the profession. In complimenting all who had a part in this "incomparably good show," former Associate Curator of the American Wing Marshall B. Davidson wrote:

In one way or another I have had a close eye on the American Wing for thirty-five years, and more. This, I suspect, is the most significant demonstration in all that time. It will have an impact even beyond your intentions.

Research and planning for 19th-Century America began over three years ago and this year claimed most of the time and energy of the American Wing staff.

Not only did we accomplish the installation of the exhibition itself, with its numerous problems of restoration, color and fabric selection, placement of objects, and maintenance of special records, but we produced the decorative arts volume of the catalogue, for which we amassed scholarly information, established object files, supervised photography, and, because of the visual relationships being stressed, laid out the entries before they were submitted to the designer.

In the weeks just before the opening, craftsmen worked long hours finishing woodwork, framing rooms, painting and marbling surfaces, and creating the plaster cornices and center medallions that add so much to the authenticity of the period rooms.

Even after the opening there were myriad 19th-Century America tasks to be completed: lectures on the exhibition, checking of press releases and manuscripts for articles, answering queries about objects or installation, putting together a guide to the decorating aspects of the exhibition. We also gave serious thought to the proposed expansion of the American Wing, planned to utilize and amplify the material of 19th-Century America.

More than half of the objects in the ex-
hibition and catalogue were acquired during the past few years, some as gifts, others as purchases made possible by the Edgar J. Kaufmann Charitable Foundation or the Friends of the American Wing.

If the nineteenth century received unprecedented attention this year, the eighteenth was not forgotten. Two outstanding gifts were a Chippendale carved claw and ball footstool with oval frame from Joseph Kindig, Jr., and, from Mrs. Alan W. Carrick, an unusually beautiful Connecticut candlestand, important both for its sophisticated provincial interpretation of the Chippendale style and for its pristine condition.

Phyfe Dining Room: The earliest period setting in 19th-Century America was this chastely classical New York dining room of 1810-1815. Much of the furniture, in an American interpretation of English Regency styles, represents the work of Duncan Phyfe, who made the "Grecian-cross" chairs for merchant Thomas Cornell Pearsall, owner also of the amethyst crystal chandelier and girandoles.

Foot Parlor: Duncan Phyfe's furniture of the 1830s matched in scale the fashionable grandeur of the Greek Revival style in architecture, as can be seen in the pillar and scroll pieces of this room, one of the double parlors from a townhouse of the era. Period woodwork and marble mantel, plasterwork done in the 19th-century manner as well as style, and ingrain carpet create a setting for the gondola chairs, méridiennes, stools, and window benches made in 1837 for New York lawyer Samuel A. Foot.

GIFTS RECEIVED

Frances Arnold: Teapot, silver, about 1782, by Paul Revere, Jr., American (Boston); 3 kettles, copper, 1810-1820, American.

Mr. and Mrs. James Biddle: Map of the Province of New York, 1776, engraved by William Faden, American.


Mrs. Alan W. Carrick: Candlestand, black cherry, about 1770, American (Connecticut).
Mr. and Mrs. Franklin M. Chace: Tea service: 2 teapots, 2 water pitchers, creamer, and sugar bowl with cover, silver, about 1846, by William F. Ladd, American (New York); tea service: teapot, sugar bowl, creamer, 2 cups, 2 saucers, and bowl, porcelain, 1876, by Union Porcelain Works, American (Greenpoint, N. Y.); 2 cups and 2 saucers, porcelain, 1876, by Union Porcelain Works, American (Greenpoint, N. Y.); pair of urns, porcelain, 1876, by Union Porcelain Works, American (Greenpoint, N. Y.); cup and saucer, porcelain, about 1880, by Union Porcelain Works, American (Greenpoint, N. Y.); cup and saucer, blanc de chine, about 1885, by Union Porcelain Works, American (Greenpoint, N. Y.); dinner service, porcelain, 1885, by Union Porcelain Works, American (Greenpoint, N. Y.).

Mrs. Arthur B. Churchill: Pair of wine glasses, glass, about 1800, American.


Stuart P. Feld: Compote, cut glass, 1855-1860, attributed to Christian Dorflinger, American (Brooklyn, N. Y.); slipper chair, painted wood, 1870-1880, American (New York).


Mr. and Mrs. William Katzbenbach: Decanter and wine glass, blown and cut glass, about 1810, American; pair of candelabra, Sheffield plate, about 1830, English; 8 champagne glasses, blown and cut glass, about 1840, American; candlestand, brass, about 1840, American.

Edgar J. Kaufmann, jr.: Wall hanging, wool, about 1913, by Tiffany Studios, American (New York).

Joseph Kindig, Jr.: Stool, mahogany, about 1750, American (probably New York).

Mrs. F. R. Leffers: Hot-water kettle on stand, sugar bowl, and creamer, silver, 1850, by John Chandler Moore for Ball, Tompkins, and Black, American (New York); tray, Sheffield plate, about 1850, by James Dixon and Sons, English.

Paul Martini: Bedroom suite: bed, bureau, secretary, night table, and mirror, ebonized cherry, 1877-1882, by Herter Brothers, American (New York).


Mr. and Mrs. Harry E. Ogden: Vase, porcelain, 1875-1900, by Carl Thieme, German (Potter's Field).

Dr. and Mrs. Alek Osofsky: Vase, earthenware, 1902, by Van Briggle Pottery Co., American (Colorado Springs, Colo.).


Mr. and Mrs. Richard Turner Pratt: 2 pieces of brocatelle, woven, about 1850-1860, French or Italian.

Dr. and Mrs. Benjamin Rubin: Floorboards, southern pine, early nineteenth century, American.


Mrs. B. Langdon Tyler and Mrs. William Floyd Nichols: Sweetmeat jar with cover, glass, about 1770, Irish (Waterford); pair of decanters, glass, early nineteenth century, by Gallatin Glass House, American (western Pennsylvania); pair of candlesticks, Sheffield plate, about 1810, English; console table, satinwood, about 1815, American (New York); urn with cover, "Vieux Paris" porcelain, 1816-1823, French.

Mr. and Mrs. John S. Walton: Footstool, mahogany, 1850-1865, by John A. Ellis and Co., American (Cambridge, Mass.).


Mrs. Douglas Williams: 4 cornices, gilt wood, about 1850, American; suite of furniture: pair of sofas, pair of armchairs, 4 side chairs, firescreen, and table, ebonized fruitwood, about 1855, by Rinquet LePrince and Leon Marcotte, Paris-New York; 6 gaslight globes, glass, about 1855, American.

Mr. and Mrs. Douglas Williams, in memory of Mr. and Mrs. Robert W. de Forest: Hanging lamp, glass, 1900, by Tiffany Studios, American (New York).


PURCHASES

Architecture: Architectural elements, 1880, from hallway in the Amory A. Lawrence house, American (Beverly, Mass.) (American Wing Restricted Building Fund).

Ceramics: Pitcher, porcelain, 1852-1858, by Tucker, American (Philadelphia) (Mrs. Russell Sage Gift); bellpull, porcelain, about 1850, English (Edgar J. Kaufmann Charitable Found-
Ancient Near Eastern Art

It is our responsibility as members of the Ancient Near East Department to keep ourselves reliably informed and to inform others about our activities. We pursue these goals not only within the walls of the Museum but also in other institutions in this country and abroad and through the written word.

A preliminary report on his excavations in northwest Iran was published in the Metropolitan Museum Journal by Associate Curator Oscar White Muscarella. The dig at Şê Girâd is a part of the Hasanlu Project, a joint undertaking of the University of Pennsylvania's University Museum and The Metropolitan Museum of Art. Dr. Muscarella lectured at Columbia and at the University of Pennsylvania on the topic “Hasanlu and the Near East in the Ninth Century B.C.” and at Harvard on “Urartian Art, Its Role in the Near East and the West.”

Medieval Persia was the subject of a conference sponsored by the Academia Nazionale dei Lincei in Rome in the spring, at which Associate Curator Prudence Oliver Harper read a paper entitled “Sources of the Forms and Attributes of Female Figures on Sasanian Vessels.” Afterward Mrs. Harper visited museums in Hungary, Romania, and Bulgaria to examine objects related to Achaemenian, Scythian, and Sasanian pieces in our own collection.

In early March, the Curator attended the Third International Conference on Asian Archaeology in Bahrain and read a paper entitled “Tell al-Hiba and Its Place in History.” He found in the midst of the modern state of Bahrain the enlightening evidence of its ancient past as revealed by the excavations of the Duneses who have labored there for the past fifteen years. In southern Iraq, Professor Donald Hansen from the Institute of Fine Arts and the Curator inspected the expedition headquarters at Tell al-Hiba and were pleased to learn from the Iraq Department of Antiquities that we are expected for a second season at Al-Hiba this autumn.

BERTY B. TRACY, Curator

George Anarian: 3 cylinder seals, frit, 1 millennium B.C., Iranian.
Nuri Farhadi and Habib Anarian: Axe, bronze, early 11 millennium B.C., Iranian (Luristan).
Mrs. and Mrs. J. J. Kleiman: 22 clay tablets written in cuneiform script, early 11 millennium B.C., Old Assyrian from Anatolia.
Mrs. Constantine Sidamon-Eristoff: Wine bowl, silver, 1 millennium A.D., Iranian (Sasanian).

PURCHASES

11 millennium B.C.: Bowl, stone, and vase, black stone, both southern Iran (Rogers Fund).
11 millennium B.C.: Axe, bronze, Iranian (Luristan) (Mrs. Vladimir S. Litrauer Gift);
cylinder seal, hematite, Syrian (Rogers Fund).
1 millennium B.C.: Roundel, gold foil over silver with iron back, found in Iran (Sarmatian-Hsiungnu) (Bequest of Florence Waterbury);
axe, bronze, Iranian (Luristan); cylinder seal, Egyptian blue, Iranian; scarab, lapis lazuli, Syrian/Palestinian; human-headed lion amulet, stone, Syrian (all Rogers Fund).
1 millennium A.D.: Bowl, cast silver, Iranian (Sasanian) (Harris Brisbane Dick Fund); animal, bronze, Iranian (Sasanian) (Rogers Fund); plate, silver gilt, Iranian (Sasanian) (Harris Brisbane Dick Fund).

LOANS ACCEPTED

Mrs. Remsen Brinckerhoff: Coffeepot, silver, 1761-1762, by William and Robert Peaston, English; creamer and sugar bowl, silver, 1772, by Myer Myers, American (New York); sugar tongs, silver, 1770, in the style of Myer Myers, American (New York).
Mrs. Edward V. Jones: Window benches, mahogany, about 1815, workshop of Duncan Phyfe, American (New York).
Mrs. Walter G. Rodiger, Jr.: Tea urn, silver, 1791, by Paul Revere, Jr., American (Boston).

Loans Accepted

Loans Accepted

Christos G. Basil: Bowl, silver gilt, vi-vii century, Iranian (Sasanian).
The Pomegranate Collection: Standard, bronze, 2200 B.C., Anatolian (Alaca Huyük); axe, bronze, about 2200 B.C., Anatolian; vase, xvi-xv century B.C., Anatolian (Hittite); pendant, silver, about 2200 B.C., Anatolian; figure, marble, about 2200 B.C., Anatolian (Yortan); vase with bull handles, silver, vi-v century B.C., Iranian.
Anonymous: Fibula, gold, 1 millennium B.C., Phrygian.

VAUGHN E. CRAWFORD, Curator
Scenes showing winemaking, from the grape harvest to the final step of straining the juice into large jars, appear around the sides of this Iranian bowl. A lion, perhaps a Sasanian version of the panther of Dionysos, is shown recumbent in a roundel on the bottom. VI-VII century. Silver with mercury gilding, diameter 5 3/8 inches. Gift of Mrs. Constantine Sidamon-Eristoff, 1970.7
Arms and Armor

This exquisitely sculpted hilt adorns a magnificent parade rapier that was by far the most important acquisition for the Arms and Armor Department. The hilt, dated 1606, is of gilt bronze, lavishly set with jewels and pearls, and is the only known signed work of Israel Schuech, court artist to the dukes of Saxony in Dresden. The blade is signed by Juan Martinez of Toledo, swordsmith to the King of Spain. The sword was made for Christian II, Duke of Saxony and Elector of the Holy Roman Empire (reigned 1593-1611), and until recently was preserved in the former Royal Saxon Armory in Dresden. Total length 48 inches. Fletcher Fund, 1970.77

During the year of the Centennial, the Arms and Armor Department had its share of events too. It played host to the Centennial Ball by having its Equestrian Hall turned into a Victorian ballroom of the Founders' days, and its armor shop was one of the pièces de résistance for the behind-the-scenes Centennial Tours.

As usual there was a strong demand for loans of arms and armor from other museums all over the country that do not have specialized collections of their own. A number of scholars, museum curators, and collectors from this country and abroad visited our collection; among them were Claude Blair, Deputy Keeper of Metalwork in the Victoria and Albert Museum, London; Arne Hoff, Director of the Royal Danish Army Museum (Tøjhusmuseet), Copenhagen; Don Martí de Riquer, Real Academia Española, Barcelona; S. S. Stonebridge, Keeper of the Fitzwilliam Museum, Cambridge; Marcello Terenzi, Director of the Armory of Castel Sant' Angelo, Rome; John F. Hayward, London, and Mr. and Mrs. John Hunt, Dublin.
"Though I am hated by all birds, I nevertheless rather enjoy that," says the defiant motto a rugged individualist had painted on his shield together with the device of an owl. The arms at the base of the shield are those of the Tyrolean family Tänzel von Tratzberg quartered with those of the barons von Rindscheit. (Jakob Tänzel von Tratzberg married Anna von Rindscheit in 1499.) These shields, originally used by the Hungarian light cavalry, became very popular in Austria for the "Hussarisch Turnier," a form of tournament in which the combatants, masquerading in fanciful Hungarian costume, tried with deft saber strokes to cut off plumes projecting from the corners of their shields. Height 26½ inches. Bashford Dean Fund, 69.196

In eighteenth-century Europe, a man just would not have been considered a perfect gentleman without a fine pair of pistols in his saddle holster. This pistol, mounted in gilt bronze and made about 1760-1780, is signed by Johann Andreas Kuchenreuter (1716-1795), court gunsmith to the Prince of Thurn and Taxis. The Kuchenreuters were a celebrated clan of master gunsmiths - most of them living and working in Regensburg on the Danube - and their products were highly prized for reliability and accuracy. Length 17 inches; one of a pair. Bashford Dean Fund, 69.265.1, 2

This Bolzenkasten - a storage box for crossbow bolts - was most likely once the prized possession of a South German archers' guild. It is signed Hans Wagner, Pixschifter (gunstock maker), and dated 1539. The elaborate inlay illustrates the story of Vergil (who was considered a sorcerer in the Middle Ages) and the courtezan of Rome - a ribald tale apparently most popular at medieval stag parties - and, inside the lid, the fountain of youth and the legend of Orpheus together with a cheerful German doggerel about the joys of wine drinking and the resultant difficulties in mounting stairs. Length 17½ inches. Bashford Dean Fund, 69.199
Auditorium Events

The Grace Rainey Rogers Auditorium was the setting this season for Artur Rubinstein's first chamber music appearance in New York City. On January 24 he joined the Guarneri Quartet for a program of quartets and quintets by Brahms, Schumann, and Fauré, and this historic occasion was recorded by Mr. Rubinstein's daughter, Eva, who photographed the musicians during a break in the rehearsal.

This evening inaugurated a series planned to celebrate the Museum's one-hundredth birthday that also included concerts by Sviatoslav Richter, David Oistrakh, Birgit Nilsson, and the Istomin, Stern, Rose Trio.

The season began with the annual summer concerts directed by violinist Alexander Schneider and dubbed "Marlboro at the Museum of Art" by The New York Times. Programs were devoted to works by Schumann, Mozart, and Dvorak, and the atmosphere of the evenings was as refreshing as that of a music festival in the country. Next season, the Marlboro theme will be expanded to include a winter series, "Music from Marlboro," presenting selections from the previous summer’s festival.

On December 6, 1969, New York Times music critic Alan Hughes expressed astonishment that such a great crowd—overflowing onto the stage—"cared about . . . a program of music by Purcell" as performed by the Deller Consort. It was obvious from the response to this series, "The English Orpheus," that many people still did care and were drawn to the Museum by what Mr. Hughes called "high level musical artistry," affirming the extremely well educated and adventurous sensibility of the Auditorium’s audience.

The same spirit of adventure greeted a new concert idea: performances in the galleries. Three programs held in the Museum’s Medieval Sculpture Court were enriched by the presence of tapestries and statuary from the Middle Ages. In the second of these concerts, Benjamin Britten’s Ceremony of Carols was presented against the backdrop of the magnificent Neapolitan Christmas tree.

In the Auditorium, the Guarneri Quartet performed the complete Beethoven cycle, and the Amadeus Quartet gave three Mo-
Artur Rubinstein and the Guarneri Quartet (Arnold Steinhardt, John Dalley, David Soyer, and Michael Tree). Photograph: Eva Rubenstein

The full historical scope of the music series was matched by last season’s art lectures. Talks on the arts of Greece and Rome were given by Claude Marks, who also spoke on Italian art. Margareta Salinger gave a sold-out series on impressionism, followed by an analysis of postimpressionism. Thomas M. Folds’s series on contemporary American painting and sculpture was planned in conjunction with the Centennial exhibition New York Painting and Sculpture: 1940-1970, and Leo Steinberg devoted two lectures to Michelangelo and Rubens. Those who tried in vain to attend Claude Marks’s popular spring lectures on the great museums of the world will be happy to know that the series will be repeated twice next season.

New jewelry from the Museum’s workshop included a gold and champlevé enamel roundel based on a twelfth-century design. A notable example of graphic art, a silk-screen version of Josef Albers’s Red-Orange Wall, was produced for us at the studios of Ives & Sillman under the artist’s supervision. All one hundred signed and numbered copies were sold within a few days of issue. Brunschwig & Fils was licensed to make authorized reproductions of several printed cottons and linens from the Museum’s textile collection.

May and June saw a series of long-awaited moves as the department occupied two splendid new book shops designed by Kevin Roche, John Dinkeloo, and Associates. For the first time, we can display our entire collection of sculpture, silver, ceramics, and jewelry reproductions in a single sales area.

HILDE LIMONDJIAN, Manager

Book Shop and Reproductions

Forty paintings from the early fourteenth-century manuscript of the Apocalypse of St. John the Apostle recently acquired by The Cloisters were printed in facsimile in the Museum’s 1970 engagement calendar. In addition to the forty full-color plates, the calendar included fourteen pages ornamented with drolleries from the margins of the manuscript. It was printed in a record edition of 175,000. Fifty Christmas cards were published. In order to match exactly the character of the original object, five different graphic reproduction techniques were employed: color collotype, sheet-fed color gravure, color offset, four-color letterpress, and line letterpress. Among sculpture replicas produced in whole or in part in the Museum’s own workshop were a new impression of the Greek marble horseman relief and a small Greek lion of the early sixth century B.C. in solid bronze. Preliminary work was completed on an Egyptian quartz lion and on a Greek bronze horse. To mark the hundredth anniversary and as a diversion for collectors of glass, our diamond-banded flip glass was issued in limited editions, or “melts,” duplicating three rare hues used in early nineteenth-century American glasshouses.

BRADFORD KELLEHER, Sales Manager

BrADFORD KELLEHER with Henry Fischer of the Egyptian Department comparing reproductions of an archaic Egyptian lion with the original. Photograph: Michael Fredericks, Jr.
Conservation

Most of our work this year was connected with the special Centennial exhibitions. For all loan objects and many from this Museum, mounts, custom-made and fitted, were specially constructed. But before installation, many of our own objects had to be cleaned and repaired. Our biggest job was the exhibition 19th-Century America. Work on the show had started in August 1968, and by the time it opened the special skills of every member of the department had been employed. For Before Cortés, the department assembled the carved stone blocks of the Mayan hieroglyphic stairway from Copán that belong to the Peabody Museum in Cambridge. Individual blocks were drilled and doweled so they could be attached to a reconstructed stairway. The figures, composed of a number of blocks, were reassembled so they could be drilled, doweled, and glued together. Missing areas were then filled with plaster, carved, and painted to match the stone.

Stone problems have occupied much of our time. Exposure to the changes in humidity and the pollution of the New York atmosphere had triggered a migration of salts in the limestone of the Fuentidueña apse at The Cloisters. The force of this movement had resulted in erosion and spalling. Under the direction of Seymour Z. Lewin, professor of chemistry at New York University, the entire exterior was treated in September 1969 with two preservatives formulated by him. The result is highly successful and the apse has wintered well.

From June 7 through June 13, the first international conference on art conservation ever held in the U. S. A. took place in the Museum as part of our Centennial celebration. About three hundred delegates members of the International Institute for Conservation of Historic and Artistic Works from twenty-nine countries -- attended. After opening review lectures on the characteristics and behavior of stone and wood exposed to our environmental conditions, papers were presented on several types of treatment of deteriorated works of art. Many of the methods described are still experimental and will doubtless stimulate further work along the lines suggested as well as research into new approaches. The conference could not have been held without the generous gifts of Roy R. Neuberger, The Gulbenkian Foundation, the Smithsonian Institution, the John D. Rockefeller III Fund, and the International Nickel Company.

The Conservator gave a series of lectures in the department as part of a Columbia University graduate course in museum techniques. She explained the need for environmental control of works of art, the value of information obtained from various types of analysis, and how to study the materials and techniques used to create a work of art.

Kate C. Lefferts, Conservator

Costume Institute

Fulfillment of a dream to produce a new Costume Institute is within sight. The many people who contributed money, objects, and faith toward this end marshaled their efforts under the dedicated guidance of Polaire Weissman and her staff. Late in the spring of 1970, the contractors completed a remodeling project based on plans by Edward Durrell Stone, providing twelve gallery areas, a library, a classroom, a workroom, storerooms, designer rooms, offices, cataloguing and conservation rooms, and a laundry.

Because of the renovation of the Great Hall, it was impossible to hold a Party of the Year in 1969. But sixty-three generous donors gave $35,800 in outright contributions, even though there were no tickets to buy.

The Costume Institute helped to produce two Centennial events: a ceremony featuring girls dressed in the style of 1870 at the opening of a Centennial Garden at Rockefeller Center on April 9, and a special Museum showing of The Fashion Mirror, produced in cooperation with Synoptic Systems Corporation. On April 13, at the hundredth birthday open house, some 1500 people observed as visitors sat one after another before a mirror that reflected images of their own heads joined to models' bodies clad in a series of eighteenth- to twentieth-century dresses from this collection. These Centennial activities, as well as planning for equipment and for an exhibition and special events at the reopening ceremonies, occupied the staff all year, and until the middle of June we also offered study services for designers and students. The staff undertook research, with excellent results, to restore to its original shape and magnificence the unique gilt-embroidered wool
Mrs. Robert Liberman, daughter-in-law of the late Mrs. S. Joseph Tankoos, Jr., wearing a green chiffon evening gown by Mme Grès (1966-1967) that belonged to Mrs. Tankoos and was given in her memory by her daughter, Mrs. Frederick A. Melhado, 1970.152.1. Photograph: Edward Hardin

Mrs. Gardner Cowles wearing an evening gown of orange velvet and embroidered brownish silk taffeta, in the Museum’s dining room from Lansdowne House, London, 1765-1768 (Rogers Fund, 32.12). The gown, designed by Ferdinando Sarmi (1963), has a matching velvet jacket trimmed with sable. Gift of Mrs. Cowles, 1969.41.4ab. Photograph: Frederick Eberstadt

This man’s holiday suit is of white wool decorated with polychrome wool embroidery and applied woolen braid. A felt hat trimmed with tiny shells, a wide leather belt decorated with metal bosses, and leather shoes complete the costume. Polish (Tatra Mts., town of Zakopane), 1900-1935. Gift of Mrs. Arthur Rubinstein, 1970.165.1a-j. Photograph: Frederick Eberstadt

The occasion: the opening of the new Metropolitan Opera House at Lincoln Center, September 16, 1966; the subject: Mrs. Cornelius Vanderbilt Whitney wearing an evening gown of silver ribbons and sequins applied to white net over pink chiffon, with a bodice and stole of pink satin. The gown is by Ferdinando Sarmi (1966). Gift of Mrs. Whitney, 1970.92.2ab. Photograph: Stanley Papich
gown dating from 1690 that the Museum bought in 1933.

Some outstanding groups of American, Asian, and European costumes were presented by Fair J. Joyce, Mrs. Edwin R. Metcalf, Mr. and Mrs. Burton Tremaine, and Mrs. Charles Wrightsman. Bonwit Teller gave 149 color slides illustrating James Galanos's collection for spring 1969. Income from the Irene Lewisohn Bequest Fund paid for many important acquisitions as well as for twenty books and fifty-two volumes of American and European fashion periodicals.

Adolph S. Cavallo, Chairman

A gown of Chinese silk taffeta painted in polychrome colors with a pattern of flowers and butterflies against a golden yellow ground. American, about 1780. Gift of the heirs of Emily Kearny Rodgers Cowenhoven, 1970.87ab

**Drawings**

Two attractive exhibitions of drawings opened our 1969 summer season. Thanks to the generosity of Mr. and Mrs. Walter Bareiss, we were able to show a distinguished selection of thirty-three European drawings of the nineteenth and twentieth centuries from their collection, including exceptional drawings by Klee and Picasso. In an adjacent gallery Linda Boyer Gillies, Assistant Curator, arranged a handsome exhibition of landscape drawings taken in part from our own collection and supplemented by important loans from friends of the department. A similar formula of augmenting Museum holdings by borrowing from private collectors of drawings, who are now so numerous in New York, was used in the organization of a spring exhibition, Flemish Drawings and Prints of the Seventeenth Century, the joint work of the Department of Prints and the Department of Drawings, which met with considerable success.

Thirty-eight of Jean-Honoré Fragonard's spirited illustrations for Ariosto's Orlando Furioso were shown this summer on the loggie of the Blumental Patio, thanks to their owners, Mr. and Mrs. Arthur A. Houghton, Jr., while work continues apace on the preparation of the full-scale exhibition of Italian drawings of the eighteenth century, jointly organized by the Metropolitan Museum and the Pierpont Morgan Library.

The Visiting Committee to the department has had two productive meetings, one outside the Museum to celebrate the occasion of Grégoire Tarnopol's splendid gift of a sketchbook by Eugène Delacroix, the second in the department itself, where members of the committee studied many purchases made by the department in the course of the last year.

The study room received the visits of many student groups, and in the winter term the Curator, who is Adjunct Professor of Fine Arts at the Institute of Fine Arts, New York University, conducted a graduate seminar devoted to problems in Italian drawings of the seventeenth century.

**Gifts Received**

Mrs. Leon Dabo: Marius de Zayas, Mexican, Caricature of Leon Dabo, brush and ink, xx century.


1. This splendid drawing, in black chalk on blue paper, was done by Annibale Carracci (1560-1609) as a preparatory study for a triton that appears in one of his frescoes on the vault of the Gallery of the Palazzo Farnese in Rome — a decorative scheme that is Annibale's masterpiece and one of the high points of Italian fresco painting. 15 3/4 x 9 3/4 inches. Rogers Fund, 1970.15

2. Eugène Delacroix (1798-1863) supplied four illustrations for the second edition of Le Plutarque français, a popular publication extolling the virtues of French worthies of the past. Here he has drawn an imaginary portrait of the late sixteenth-century poet Mathurin Régnier. This design was reproduced by a lithographic process, and without the jewel-like colors that distinguish this watercolor and testify to Delacroix's extraordinary gifts as a colorist. 10 3/4 x 7 1/6 inches. Gift of Alexander and Grégoire Tarnopol, 1969.165.2

3. This pencil sketch of a landscape at dusk is part of an unpublished sketchbook recording a trip made by Delacroix to Tours and its immediate environs. The album — an important addition to the Museum's already strong holdings of nineteenth-century French drawings — has seventy-two pages, which contain rapid notations in pencil or watercolor, capturing in a most vivid fashion the impressions of the always observant and intelligent Delacroix. 4 1/6 x 7 1/6 inches. Gift of Alexander and Grégoire Tarnopol, 69.165.2

4. In this red-chalk drawing by Baldassare Franceschini, called Il Volterrano (1611-1689), the allegorical figure of Purity caresses a unicorn, which was often a symbol of chastity. The curved indications encompassing this group suggest that it was a study for a spandrel or pendentive; it is, in any case, a particularly attractive example of one of Florence's most talented draughtsmen of the seventeenth century. 11 1/6 x 8 1/4 inches. Rogers Fund, 69.115
Mrs. Richard Krautheimer: Jacob de Wit, Dutch, Ceiling Design, pen and wash, xviii century.

Alexander and Grégoire Tarnopol: Antoine Chintreuil, French, Landscape, watercolor, xix century; Eugène Delacroix, French, sketchbook with views of Tours and Touraine, pencil and watercolor, xix century.

Eric Wunsch: Jusepe Ribera, Spanish, unidentified scene with a fallen giant, pen, xvII century.

PURCHASES

xvi Century

Flemish: Jan van der Straet, called Stradanus, Allegory of the Triumph of the Church, pen and wash (Rogers Fund).

Italian: Giovanni de' Vecchi, Esther before Ahasuerus, pen and wash (Rogers Fund).

xvII Century

Dutch: Pieter van Laer, Donkey, black chalk and gray wash; Willem Schellinks, View of Sau mur, pen and wash; Cornelis Visscher, Portrait of a Lady, black chalk and gray wash on vellum (all Rogers Fund).

Italian: Giulio Carpioni, Family of Satyrs, pen and wash; Annibale Carracci, Triton, black chalk; Baldassare Franceschini, Allegorical Figure of Purity, red chalk; Baldassare Franceschini, another Allegorical Figure of Purity, red chalk (all Rogers Fund); Salvator Rosa, Jeremiah Rescued from the Pit, pen (Rogers Fund and Walter C. Baker Gift); Andrea Sacchi, Warriors, pen and wash (Rogers Fund and Mr. and Mrs. Arnold Whitridge Gift).

Spanish: Juan Carreño de Miranda, Monks, black chalk (Mr. and Mrs. William B. Jaffe Gift).

xvIII Century

French: Antoine Dieu, Scene from Ovid's Metamorphoses, red chalk (Rogers Fund); Jean-Baptiste Oudry, Angry Swan, black and white chalk (Mr. and Mrs. Henry Ittleson Fund); Pierre-Alexandre Wille, Two Ladies Making Music, pen and colored washes (Rogers Fund).

Italian: Giovanni Antonio Guardi, The Good Samaritan, pen and ink; Benedetto Luti, A Miracle of St. Pope Pius V, pen and wash, black and red chalk; Aureliano Milan, Emilian Landscape, red chalk; Marco Ricci, Landscape, pen (all Rogers Fund).

Portuguese: Francisco Vieira de Mattos the Elder, St. Francis Meeting St. Dominick, red chalk (Rogers Fund).

xIX Century

French: Eugène Delacroix, Imaginary Portrait of Mathurin Régnier, watercolor (Rogers Fund).

JACOB BEAN, Curator
Education

The thrust of the department's activities this year has been to take advantage of the Centennial as a testing ground of educational programs for the Museum's second century. Especially well received were the extensive exhibition guides that we wrote for free distribution. Weekends for college students during each of the major exhibitions offer participants free admission and a special Saturday program devoted to some aspect of the show, such as the crisis of preservation in connection with 19th-Century America. We have continued to develop recorded tours and lecture series and to issue information kits for teachers preparing classes for Museum visits.

One of our major innovations was the Centennial high school membership program. Thirty-eight high schools within a fifty-mile radius of New York City have had their memberships sponsored by such corporations as Xerox, IBM, Doubleday, Geigy, and Con Ed, as well as by two individuals. The aim of the program is to provide students with more adequate preparation and teachers with sustained access to Museum staff for assistance and advice. Before the students visit a Centennial exhibition and participate in a related program, material about the show is sent to the contact teachers and a member of our staff spends a full day at each school.

While we were launching these Centennial programs, we continued to expand and improve upon previously reported activities, such as the creation of orientation galleries, the Museum Training Program offered jointly with the Institute of Fine Arts, and our own summer training programs for college and graduate students. Of special note is the excellent work of the Museum Volunteer Committee, which has expanded to staff the new reading room in the European Paintings galleries. In addition, volunteers served as hostesses-cum-guides to out-of-town groups visiting the Centennial exhibitions.

This fall will see the inauguration of the School Exhibition Service—an outgrowth of the pilot high school project undertaken during the previous two years. Subscribers to the service annually receive six new exhibitions on panels, accompanied by curriculum integration manuals, a slide set with recorded lecture, and a press kit and posters announcing each new exhibition.

Perhaps the most important development for the future was the creation of the post of Vice-Director for Education, to coordinate educational activities conducted throughout the Museum. In the subsequent reorganization of various departments, two new entities were created: a Department of Public Education and a Department of High School Programs. Under the leadership of Dean Thomas Folds, public education will be concerned with teaching the general visitor through orientation galleries and new communicative media as well as through tours and courses. The principal project of the Department of High School Programs is the School Exhibition Service, with additional activities for teenagers. Philip Yenawine, formerly in charge of the pilot high school program, is the head of the new department. In effect, the old Department of Education is now rearranged according to the very different audiences it has served. By responding to the special needs of these audiences, we hope to broaden the overall educational impact of the Museum.

Harry S. Parker III, Vice-Director for Education
Egyptian Art

Painted limestone stela made for the Lector Priest of Amun, Si-Amun, and for his mother, the chantress Amun-hotpe. They are being given incense and a libation of water by a woman who may be Si-Amun’s sister or his wife, or both. The date can hardly be earlier than the reign of Amenophis II (1450-1425 B.C.) or later than his successor, Tuthmosis IV. Height 24 inches. Lila Acheson Wallace Fund Gift, 1970.49

Bronze openwork plaque representing a portly personification of Plenty, bearing offerings. The royal names in the cartouches have been erased, but the piece is probably to be dated to the Twenty-fifth or Twenty-sixth Dynasties, about the seventh century B.C. Height about 17 inches. Lila Acheson Wallace Fund Gift, 1970.53

Preparation of the long-awaited loan of antiquities from the Cairo Museum for shipping coincided most unfortunately with last winter’s buildup of aerial attacks in the vicinity of Egypt’s capital. Virginia Burton arrived in Cairo to help supervise the packing on February 2, but she left empty-handed on March 9 after the Egyptian Ministry of Culture announced that the loan would be postponed in view of prevailing tensions, at the same time expressing the hope that “before long it will be possible for an atmosphere of better understanding to replace the present anxiety.”

Meanwhile, the catalogue prepared by the Curator and Edward Terrace of Boston’s Museum of Fine Arts had been printed. In the absence of any indication that the hoped-for understanding will materialize in the near future, the publishers—Thames and Hudson of London—plan to distribute the book with a revised introduction. Each of the forty-three pieces that had been selected for the exhibition is discussed in a separate, abundantly illustrated essay.

Teaching was again one of the principal activities of our staff. Nora Scott participated in a course on museum techniques offered by Columbia University’s Department of Art History and Archaeology. The Curator gave his perennial four-semester courses in ancient Egyptian and a lecture
course on Egyptian minor arts at the Institute of Fine Arts, New York University.

At the first meeting of our Visiting Committee on February 9, we had the pleasure of thanking Mrs. DeWitt Wallace for the endowment of a fund that will perpetuate the generous support she has given our department over the past three years. Dr. and Mrs. Edmundo Lassalle also received warm thanks for their munificent support from 1965 onward, as did, in absentia, Dulaney Logan and Lionberger Davis.

At the same meeting we had the additional pleasure of introducing our new Assistant Curator, Kent Weeks, and his wife.

**Gift Received**

*Monu Pickle*: Head from a coffin, wood, xviii-xix Dynasty, about 1320 B.C.

**Purchases**

Middle Kingdom: 6 model shields, 2 model spear cases, and 19 model spears, painted wood, xit Dynasty (Lila Acheson Wallace Fund Gift); lower part of a statuette, schist, from Mishrifia, Syria; cat amulet, gold, head of a monkey from a cosmetic vessel, steatite, and upper part of a xii Dynasty (Lila Acheson Wallace Fund Gift); lower part of a statuette, schist, from Mishrifia, Lector Priest Si-Amun and his mother, Amun-anon (all Dulaney Logan Gift).

Syria; cat amulet, gold, head of a monkey from endowment of a fund that will perpetuate a course on Egyptian minor arts at the Institute of Fine Arts, New York University.

As befits a Centennial year, the last twelve months were active ones for the department. The forty-three European Paintings galleries—the largest block of exhibition space in the building—were needed for three of the Centennial shows, so our efforts were concentrated on presenting, as effectively as possible, a selection of the Museum's finest paintings in six huge galleries in the North Wing. The largest gallery measures nearly two hundred feet in length, thirty-five in width, and twenty-five in height, and a second one is only slightly smaller. Since most of our large paintings were created in the seventeenth and nineteenth centuries, these two rooms were devoted to those periods. Through double and triple hanging, as practiced then, and by means of the careful placing of sculpture and furniture, they took on a distinctive "look": one suggests a grand, European baroque gallery, the other an official Salon. The four smaller galleries were also arranged by century, and a thick red runner connected them all, adding color and comfort. Altogether, it is a capsule presentation of some of the Museum's best paintings, full of telling and stimulating juxtapositions, and, as such, is one of the department's contributions to the splendid series of Centennial exhibitions.

These galleries were the scene of an auspicious event: the festive dinner for the Museum's Benefactors on September 25, 1969, which marked the formal opening of the Centennial year. At this time, one of the most outstanding gifts in the Museum's history was announced by Robert Owen Lehman, the only son of Robert Lehman, the late Chairman of the Board of Trustees. He revealed that the Robert Lehman Foundation proposed the transfer of the Robert Lehman Art Collection to the Metropolitan Museum, after arrangements for its exhibition and maintenance had been agreed upon. The illustrations accompanying the President and Director's Report can give only a suggestion of the extraordinary scope and quality of this collection; indeed, the importance of the gift—in the field of paintings, in the field of drawings, in the field of decorative arts—is unparalleled.

While Centennial activities temporarily curtailed our exhibition space, we showed as many of our pictures as possible elsewhere. Dutch and Italian paintings were hung in a long corridor on the ground floor, to provide study material for interested visitors as well as for students taking courses at New York University in conjunction with the Museum. We were also able to make more generous and extensive loans than ever before. The exhibition *Masterpieces of Painting from the Museum of Fine Arts, Boston,* was offered as a tribute to our Centennial celebration; it prompted a reciprocal loan for the autumn of 1970 from the Metropolitan to the Boston museum, which is likewise celebrating its one-hundredth birthday. For the exhibition in Boston, a splendid publication, with color reproductions of the 100 works of art lent by this museum, was prepared here. Another particularly appropriate loan was a group of paintings from the Museum’s “1871 purchase” to the Union League Club, under whose roof the ideas for “a great art museum in New York City” were formed over a century ago.

The Metropolitan also participated in major international exhibitions, such as Expo 70 in Osaka, the Gauguin show at the National Museum in Stockholm, and the exhibition of paintings by Goya at the Mauritshuis in the Hague and the Louvre in Paris.
These are three of eight panels that were once arranged at the sides of a Crucifixion to form an altarpiece dedicated to St. John the Evangelist (the other major parts are preserved in various collections). They show St. John performing miracles: raising Saltheus to life, receiving their earthly riches from Acteus and Eugenius, and causing a pagan temple to collapse. Allegretto Nuzi (active 1346-1373), who was born and worked in the Marches, a region east of Tuscany, reflects in his works the strong influence of Florentine painting.

Heights 4Y2, 14f4, and 14¾ inches. Gift of Mrs. W. Murray Crane, 69.280.1-3

Our collection received gifts of unusual variety, which are illustrated here or listed below. The allegorical picture of Charity by Cesare Dandini was received just in time to be included in the first volume, on the Florentine school, of the Museum's new and revised catalogue of Italian paintings now being printed. Three more volumes will follow, all enhanced by larger illustrations than in any previous catalogue.

The department participated in the hospitality extended to visitors on the Centennial Tours by taking them through areas not generally seen by our public. With gallery talks and open-house lectures, the work done behind the scenes in the storeroom and offices was explained. This aspect of their visit to New York seemed to be universally appreciated and enjoyed. Finally, with most of the other departments of the Museum, European Paintings took part in the filming of NBC's television program Marvelous, Magnificent, an hour-long presentation of the collections for which a large number of paintings were specially photographed.

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**GIFTS RECEIVED**

*James A. Aborn (bequest)*: Joseph Siffred Duplessis, French, Portrait of a Lady, oil on canvas, 1776.


*Mrs. W. Murray Crane*: Allegretto Nuzi, Italian (Marches), 3 panels, Scenes from the Life of St. John the Evangelist, tempera on wood, xiv century; unknown artist, Italian (Florence), Madonna and Child, tempera on wood, xiii century.

*Diana Douglas*: Frame, hand-carved, gilded wood, probably xix century.

*Matsilda E. Frelinghuysen (bequest)*: Hubert Robert, follower of, French, Landscape with Ruins, oil on canvas, xviii century.

*Mr. and Mrs. Ralph Friedman*: Cesare Dandini, Italian (Florence), Charity, oil on canvas, early xvi century.


*Winston F. C. Guest*: Anthonis Mor, Dutch, attributed to, Portrait of a Lady, oil on panel, xvi century.

*Elinor Dorrance Ingersoll*: Artemisia Gentileschi, Italian (Rome), Esther before Ahasuerus, oil on canvas, early xvi century.

*Charles K. Lock*: Frame, hand-carved, gilded wood, Italian (Florence), xix century.

*Mr. and Mrs. John L. Loeb (remaining interest)*: Vincent van Gogh, Dutch, Oleanders, oil on canvas, after 1888.

*Mrs. Charles Wrightman*: Frame, hand-carved, gilded wood, French, xvii century.

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

*Jean-Baptiste-Marie Pierre* (1713-1769), successor to Boucher as official court painter and director of the Academy of Painting, exhibited this Death of Harmonia in the Salon of 1751. It is surprising that such a powerfully dramatic work was done in the French eighteenth century, which is popularly associated with decorative and rococo effects. 77/4 x 39 inches. Gift of Harry N. and Nina Abrams, 69.129

1

2

In this representation of the old, popular theme of Charity, by Cesare Dandini (about 1559-1658), the flames rising from the decorative urn at the lower left symbolize the fire of Divine Love, an important attribute of Charity.

Love of one's neighbor is symbolized by the two children at the left, pictured in the acts of giving and receiving. 47⅜ x 41¼ inches. Gift of Mr. and Mrs. Ralph Friedman, 69.283

3

Artemisia Gentileschi (1597-about 1653), a gifted Roman follower of Caravaggio, is one of the most important woman painters. With dramatic power she shows the glamorous and courageous Old Testament queen Esther pleading before King Ahasuerus for the salvation of her people. A well-known baroque picture that had been on loan for a number of years, this generous gift strengthens our somewhat weak representation of the Italian seventeenth century. 82⅖ x 108 inches. Gift of Elinor Dorrance Ingersoll, 69.281
Anonymous (partial interest): Philips Koninck, Dutch, Wide River Landscape, oil on canvas, xvII century.

PURCHASES

Francesco Granacci, Italian (Florence), 2 panels depicting scenes from the life of St. John the Baptist, tempera and oil on wood, first half of the xvi century (principally from funds given or bequeathed by Gwynne M. Andrews, Ella Morris de Peyster, Harris Brisbane Dick, William E. Dodge, Isaac D. Fletcher, and Jacob S. Rogers, as well as contributions made by Mrs. Donald Oenslager, and others in memory of Robert Lehman); François Boucher, French, 2 overdoor paintings with putti, oil on canvas, 1753 (Charles Wrightsman Gift).

LOANS ACCEPTED (exclusive of special exhibitions)

Mrs. Harry Payne Bingham: Edgar Degas, French, Le Foyer, 1872/73, and Répétition au Foyer, 1875, both oil on canvas; Edouard Manet, French, Jeanne le Printemps, pastel on canvas, 185I.

Mr. and Mrs. Henry Ittleson, Jr.: Georges Braque, French, Still Life with Purple Plums, oil on canvas, 1935; Paul Cézanne, French, Springtime, Auvers, 1875, and Bathers, about 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, 1875/79; 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 the xvIII century; Edouard Manet, French, La Dame à la Toque, pastel on canvas, 1882; Henri Matisse, French, Fruits and Flowers of Nice, oil on canvas, 1925; Amedeo Modigliani, Italian, Mme Hébuterne, oil on canvas, 1917; Claude Monet, French, On a Bench in the Park, oil on canvas, 1872; Berthe Morisot, French, The Balcony, oil on canvas, xix century; Camille Pissarro, French, The Port of Rouen, oil on canvas, 1878; Pierre-Auguste Renoir, French, Summer, oil on cardboard, 1912; Maurice Utrillo, French, A Street in Stains, oil on canvas, 1910; Edouard Vuillard, French, Entrance to the Villa, oil on canvas, 1903.


Wadsworth Atheneum: Francisco de Goya, Spanish, Gossiping Women, oil on canvas, about 1790.

Anonymous: Michiel van Musscher, Dutch, Woman Feeding a Parrot, oil on wood, xv century.

Anonymous: Jan Steen, Dutch, The Artist and His Family, oil on wood, xv century; Jan van Goyen, Dutch, Winter Landscape, oil on wood, 1653.

Claud Virch, Curator

When Vincent van Gogh first saw the south of France, one of the things that impressed him most was the tremendous vitality of the oleanders. By placing Zola’s novel La Joie de Vivre on the table beside them in this painting, he undoubtedly meant to underline their exuberance. 233/4 x 29 inches. Gift of remaining one-half interest by Mr. and Mrs. John L. Loeb, 62.24

Exhibition Design

As expected, this Centennial year has been exceptionally busy. A most revealing index of the design group’s accomplishments is the year’s list of projects we have been involved in or completely responsible for:

The Metropolitan Museum of Art European Paintings Collection
New York Painting and Sculpture: 1940-1970
American Paintings, Drawings, and Watercolors from the Museum’s Collections
The Alastair B. Martin Collection
The Year 1200
19th-Century America
Islamic Carpets – The Joseph V. McMullan Collection

In addition we provided labels, signage, graphics, lighting design, and plastic and fabric work for six prints and drawings exhibitions, the Centennial Ball, the annual Neapolitan Christmas tree installation, and the R. Thornton Wilson Porcelain Collection.

Still in preparation as we enter the home stretch of the hundredth anniversary are Before Cortés, Masterpieces of Fifty Centuries, the André Mertens Galleries of Musical Instruments, and The Eighteenth Century in Italy.

While even the most exciting and brilliant of the many Centennial exhibitions are destined to vanish in the dust before another year is past, the André Mertens Galleries of Musical Instruments will be a permanent installation of part of the Museum’s vast Crosby Brown Collection. Never shown before in quantity for any substantial length of time, this collection is one of a number of Museum treasure troves that

78
space limitations have kept submerged, in this instance for decades. The new air-conditioned galleries will occupy the six rooms and two balconies of the Morgan Wing's second floor. They will form, in effect, a small museum within the Museum, at once the last major exhibition of the Centennial celebration and the first installation of the master plan, the initiation of the long-range program that will eventually provide full scope for the Museum's raisons d'être: education, exhibition, and collection. We expect the musical instruments galleries to be an auspicious step into the next hundred years.

Stuart Silver, Manager

Far Eastern Art

With sadness, the department dismantled its east string of galleries in the summer of 1969 to make way for the Museum's European paintings during the special Centennial exhibitions. This entailed the removal of the exhibition Japanese Art: Some Selected Highlights as well as the small gallery devoted to recent acquisitions, at that time featuring the Florance Waterbury Bequest. The department turned its energies toward the reinstalation on the Great Hall balcony after the renovation and cleaning of the Great Hall. The old unworkable cases lining the walls of the balcony were torn out and new ones built. This much-needed installation was made possible in large measure through a munificent gift from Mrs. John D. Rockefeller, Jr., to the Museum's building fund. In mid-May the Far East Department opened the balcony. Its north end is devoted to early Chinese pottery and bronzes. Along the east, from north to south, is a more or less chronological display showing the development of Chinese ceramics. Featured at the south end are the porcelains bequeathed to the Museum by John D. Rockefeller, Jr.

Although so many Far Eastern treasures are not on exhibition, the department has continued to augment its holdings. Two generous purchase funds, from Arthur M. Sackler and from the estate of Florance Waterbury, enabled the department to add some spectacular objects in areas where the collection is thin. Of particular interest are a group of Chinese paintings from the collection of the late Richard B. Hobart and two Indian sculptures. The illustrations will give an idea of the scope of these recent acquisitions.

Gifts Received

Walter M. Carlebach (bequest): 4 album leaves, Landscapes, seal of Shên Chou (1427-1509), ink and colors on paper, Ming dynasty, Chinese.

John M. Crawford, Jr.: Hanging scroll, Jizo standing on lotus pedestal, color and gold on silk, late Kamakura period, xiii-xiv century, Japanese.

Robert Drummond: Section of coverlet with overall pattern of geometric design, silk, xix century, Chinese (Kwang-si province).

Reva Esser: 4 clay tiles and descriptive text, from the Tun Huang caves, Chinese.

Everfast Fabrics, Inc.: Batik decorated with butterflies and birds in shades of blue and off-white, cotton tabby, xix century, Indonesian (Java).

Matilda E. Frelinghuysen (bequest): Pair of vases decorated with peonies, shrubs, and 2 feng-huang, porcelain, xix century, Chinese.

Mrs. Roger Gerry: 4 pieces of uchikake, silk, xvii-xviii century; piece of kimono, ramie, early xix century, all Japanese.

Amy Greene: Imperial bedcover with central lion medallion in field of flowers, 2 feng-huang circles in lower corners, silk and gold tapestry (k'o-ssu), xvii century, Chinese.

Mr. and Mrs. Harry Kahn: Standing figure of Surasundari, marble, xi century, Indian (southern Rajasthan).

Paul E. Manheim: Ritual vessel (li), Shang dynasty, 11 millennium B.C., Chinese.

Mr. and Mrs. George F. Miller: Informal robe formerly owned by Princess Der Ling, embroidered with butterflies and shou emblems, satin, late xix-early xx century, Chinese.

Mr. and Mrs. Rafi Y. Mostahedeh: Bowl, porcelain, mark and period of Yung-chêng (1723-1735), Chinese.

Mrs. Bliss Parkinson: Stele done in archaistic style, marble, after vi century, Chinese.

Mrs. Bernard Reis: Carpet, wool pile, late
Between the eighth and thirteenth centuries, a number of Hindu temple complexes, marvelously ornamented with sculptures, were built in Orissa, south of Bengal. This thirteenth-century stone mithuna couple is believed to come from one of them. The smooth, rounded forms and the extraordinary facility of carving produce the unabashed aliveness and eroticism that were features of Hindu religious sculpture in this period. The tree branch overhanging the couple and the base they stand on give this detached portion a wholeness of its own. Height 6 feet 11 inches. Purchase, Bequest of Florance Waterbury, 1970.44

The Gupta period is considered by many to be the high point of India's sculptural development, and icons of this quality in cast bronze are rare. This Standing Buddha is believed to come from the north of India and to date from about the sixth century. The hands are webbed—the right hand in the gesture of reassurance, the left holding the end of the flowing garment that clings to the body. The serene, full face and the treatment of the figure itself effectively convey the spiritual perfection of the Buddha. Height 183½ inches. Purchase, Bequest of Florance Waterbury, 69.222.1

Ch'a Shih-piao (1615-1698) was one of the group of Chinese painters known as "The Masters of Hsin-an" (in the Anhui region). The influence of the renowned Yuan dynasty artist Ni Tsan may be seen in this ink landscape showing an old man boating on a river. With a frugality of brushstrokes and a delicate delineation of mass, the artist has achieved an unrestrained "careless" style of painting coupled with a sensitive, somewhat melancholy quality. 694 x 264 inches. Inscribed with a poem by the artist and two of his seals. The Sackler Fund, 69.242.7
One of six large album leaves by Kung Hsien acquired from the estate of Richard B. Hobart, this striking example of the “individualist” style of painting has much of expressionism in it. The effect is achieved with short, blunt brushstrokes and dots. Here is an uninhabited landscape steeped in brooding and mystery, surely the artist’s “remembrance of things past.” The elements of traditional Sung dynasty landscape style are still here—mist, mountains, streams, space—but transmuted by an eccentric and highly individualistic Chinese painter of the seventeenth century. 8¾ x 17 inches. The Sackler Fund, 69.242.20

This splendid porcelain wine ewer in Ying-ch’ing or Ch’ing-pai (shadowy-blue) glaze is an important addition to our ceramics collection. While the shape is reminiscent of the Sung ewers made in the northern kilns, the more globular body and applied floral decoration on the shoulder give it a flavor of its own. The pottery and glaze seem to suggest the twelfth century and the provenance of Ching-te-chen, the great ceramics center in Kiangsi province, south China. Height about 7½ inches. Harris Brisbane Dick Fund, 1970.3

PURCHASES

Ceramics: Wine jar, glazed pottery, Han dynasty (206 B.C.-A.D. 220) (Seymour Fund); brush washer, Yiieh ware, T’ang dynasty (618-906) (Seymour and Rogers Funds); bowl, stoneware, Sung dynasty (960-1279) (John D. Rockefeller III Gift and Gift of Fong Chow); ewer, Ying-ch’ing or Ch’ing-pai ware, porcelain, about xit century (Harris Brisbane Dick Fund), all Chinese.

Furniture: Folding chair, lacquered wood, xvi century, Japanese (Rogers Fund).

Metalwork: Dagger and sheath, gilt copper, about vi century B.C., Chinese (Seymour Fund).

Paintings: 12 album leaves, landscape scenes, signature of Lan Ying (1585-after 1657), ink and colors on paper, late Ming dynasty; hanging scroll, An Old Man Boating on a River, by Ch’ a Shih-piao (1615-1698), ink on paper; 8 album leaves, landscape scenes, signature of Fan Ch’ i (born 1616), colors on paper, dated in concordance with 1646; 6 album leaves, landscape scenes, signature of Kung Hsien (1620?-1689), ink on paper; 14 album leaves, Scenes of Travel, inscription and signature of Huang Hsiang-chien, ink on paper, dated in concordance with 1656; 6 album leaves, landscape scenes, inscription and signature of Sheng Mao-yeh (active mid-xvII century), all Chinese (The Sackler Fund).

Sculpture: Standing Buddha, cast bronze, Gupta period, about v-vi century (Bequest of Florance Waterbury); relief representing the Kiratarjuniya epic, chlorite schist, xit century (Rogers Fund); mithuna couple, stone, xii century, Orissa (Bequest of Florance Waterbury), all Indian.

LOANS ACCEPTED

Dr. and Mrs. Roger Gerry: Wine ewer, stone-ware, Yüeh ware, x century, Chinese.

Mrs. William H. Moore III: Plate with underglaze blue decoration, porcelain, first half of the xv century, Ming dynasty, Chinese.

Mr. and Mrs. Rafi Y. Mottahedeh: Vase decorated with famille verte enamels, porcelain, K’ang-hsi period (1662-1722), Chinese.

Bertram Schaffner: Vishnu group, terracotta, Gupta period, about v-vi century, Indian (Mathura region); standing Fudo with crystal eyes, wood, Kamakura period (1185-1333), Japanese.

Charmion von Wiegand: Bodhisattva, gilt bronze, post-Liang (possibly 567), Chinese; Brahma on the Swan, gilt bronze, xvIII century, eastern Tibet.

FONG CHOW, Associate Curator in Charge
Greek and Roman Art

The highly successful exhibition of Greek vases from the Bareiss collection closed in October, but twenty-five of them remain here. They and others that Mr. Bareiss has since added are now being shown in the second-floor vase galleries. Our close contact with collectors is strengthened through the Visiting Committee, which met several times this year.

The Associate Curator, Andrew Oliver, Jr., was appointed Wilbour Fellow in November 1969 by the Brooklyn Museum, for which he will work on a catalogue of Greek and Roman jewelry in the Department of Ancient Art. In the summer of 1970, he participated in an excavation sponsored by the University of Missouri in Israel, and a travel grant allowed him to study in many American museums. In October 1969, he lectured at the Tenth Seminar on Glass at Corning, New York. He published an article on gold glass in the Journal of Glass Studies and collaborated with Professor A. D. Trendall and A. Cambitoglou on a forthcoming book devoted to Apulian vase painters.

For three months in the summer of 1969, Nicholas Yalouris served as Senior Research Fellow in Archaeology; this spring, another European scholar, Jiri Frel, was granted the same fellowship. The salutary effect of mature scholars looking at the collections with fresh eyes is indisputable. Among many visitors to the department was the Reverend Dr. V. E. G. Kenna, who completed the final revision of his catalogue of our Minoan and Mycenaean seal stones.

The Curator gave his annual seminar on vase painting at the Institute of Fine Arts, New York University. Mary Moore, one of the Ph.D. candidates he supervises, was appointed a Clawson Mills Fellow in the Museum. The Curator attended the general meeting of the Archaeological Institute of America and was a panelist at the meeting of the College Art Association. He spent most of his vacation in the Vatican, cataloguing the Greek and Etruscan vases in the Mario Astarita collection. His article on a class of forgeries of Greek vases was published in California Studies in Classical Antiquities.

Finally, it is with sadness that we report the death of Sir John Beazley, C.H., who was an Honorary Fellow for Life. Thanks to his three visits to America and a lively correspondence spanning sixty years, Sir John's contribution to the composition, condition, and understanding of our collections was monumental.

Gifts Received


Norbert Schimmel, in honor of Dietrich von Bothmer: Kylix, bronze, iii-iv century B.C., Greek.

E. D. Blake Vermeule: Fragment joining a red-figured kylix acquired in 1953 (adventures of Theseus, attributed to the Briseis Painter), about 480 B.C., Attic.

Purchases

Oinochoe, bronze, 425-400 B.C., Greek (Rogers Fund); red-figured volute-krater, obverse, Judgment of Paris, reverse, woman in aedicula, iv century B.C., Apulian (Mrs. J. J. Rorimer Gift); red-figured dish, Eos in her chariot, iv century B.C., Apulian; black-glazed vase in the shape of a recumbent ram, iv century B.C., Campanian (both Rogers Fund); pair of Gnathian epichyses, iv century B.C., Apulian (Arthur Darby Nock Fund and Winslow Carlton Gift); black-glazed krater, iv century B.C., Etruscan (Arthur Darby Nock Fund).

Loans Accepted

Walter Bareiss: Neck-amphora, A, rider, B, man and woman, attributed to the Phineus Painter, about 520 B.C., Chalcidian; kylix, nose with floral decoration between eyes and ears, attributed to the Phineus Painter, about 520 B.C., Chalcidian; alabastron, faience, with two registers in relief (herdsmen with goats and bulls), vi century B.C., East Greek; red-figured
kylix, I, satyr with a wineskin, attributed to Oltos, about 520 B.C.; kylix, I, athlete pouring oil from an aryballos, attributed to the Ambrosios Painter, about 510 B.C.; kylix, I, youth with lyre at an altar, attributed to the Brygos Painter, about 480-470 B.C.; two-handled oinochoe, A, athlete with jumping weights, B, trainer, attributed to the Painter of Louvre CA I694, about 470 B.C.; fragment of a kylix, A, athletes with strigils, attributed to the school of Makron, about 470 B.C. (the last five all Attic).


Bernard von Bothmer: 14 vases, with decoration in superposed colors or with impressed patterns, 1st century B.C., Apulian; geometric pyxis with lid, 8th century B.C., Attic; toy lekythos, 5th century B.C., Attic.

Dietrich von Bothmer: Black-figured lekythos, dolphins, boxers, and onlookers, 6th century B.C., Euboean; black-figured lekythos, chariot of Athena, attributed to the Edinburgh Painter, 500 B.C.; black stand, 500 B.C.; red-figured mug, warriors in ambush, attributed to the Painter of Berlin 2268, about 500 B.C.; red-figured lekythos, woman with a mirror at a wool basket, attributed to the Bowdoin Painter, about 470 B.C.; red-figured lekythos, woman with a wool basket, attributed to the Carlsruhe Painter, about 470-460 B.C.; white lekythos, Iris and Hermes (in silhouette), about 460 B.C.; red-figured kylix, I, two youths, A-B, youths and women, attributed to the Penthesilea Painter, about 470-460 B.C.; red-figured kylix, I, youth, A-B, athletes, attributed to the Splanchnot Painter, about 470-460 B.C.; red-figured askos, two satyrs, about 460 B.C.; red-figured pelike, arming of a warrior, attributed to the Achilles Painter, about 450-440 B.C.; red-figured pelike, satyr pursuing a maenad, attributed to the Painter of Munich 2335, about 440-430 B.C.; black plate, 500 B.C.; black fish plate, 4th century B.C. (all above thirteen Attic); red-figured chous, satyr pursuing a maenad, attributed to the Pisticci Painter, 430 B.C., Lucanian.

Maria von Bothmer: 15 vases, with decoration in superposed colors or black, 4th century B.C., Apulian; kylix, ivy wreath and impressed palmettes, 4th century B.C., Campanian.

Paul E. Manheim: Red-figured fish plate, 4th century B.C., Campanian.

Dietrich von Bothmer, Curator

While pottery went into a long decline in the fourth century, metal vases became increasingly popular, and our collection of bronze vases was further strengthened by this handsome bronze kylix of the early Hellenistic period. Width 8 5/6 inches. Gift of Norbert Schimmel, in honor of Dietrich von Bothmer, 69.266

The Greek and Roman Department's most exciting purchase this year was a very fine bronze oinochoe (wine jug). Its handle terminates in a frontal siren, with silver inlay in her eyes and hair. Over the centuries these bronze oinochoai underwent a stylistic development analogous to that of their cousins, the hydriai (water jars), and many of the sculptural adjuncts were shared by both shapes. Thus the siren on this oinochoe corresponds closely to those below the vertical handle of some hydriai with which it is contemporary. While our collection of bronze hydriai is one of the best in the world, we have been relatively poor in oinochoai; the newcomer is a most welcome addition. Height 8 5/6 inches. Rogers Fund, 1970.11.1

An important red-figured kylix by the Briseis Painter, acquired in 1953, was all but completed by a fragment that E. D. Blake Vermeule gave the Museum this year. The three pictures painted on the cup—on the tondo and on the two sides of the exterior—feature Theseus. Here Theseus, wearing a diadem and a new robe, is shown leaving the palace of his father, Poseidon. The new fragment adds part of Poseidon's head and completes his trident. Diameter 12 3/4 inches. Fragment, Gift of E. D. Blake Vermeule, 1970.46; rest of kylix, Purchase, Joseph Pulitzer Bequest, 53.11.4

This is the largest and most important woolen carpet from Mamluk Egypt still in existence. Its basically geometric designs are arranged in five registers in the characteristic color range, of which the main hues are light red, pale green, and sky blue. Early XVI century, 29 feet x 7 feet 10 inches. Fletcher Fund, 1970.105

Islamic Art
Undoubtedly the most spectacular acquisition of the last decade is the complete interior of the reception room of the Nur ad-Din mansion in Damascus, dating from the early eighteenth century. This room will be installed in the planned Islamic galleries and will serve as a unique period display. The gift was made by the Kevorkian Foundation, through its president, Marjorie Kevorkian, as a tribute to her late father, the well-known collector Hagop Kevorkian.

Our newly appointed Visiting Committee met for the first time in November 1969 to view and discuss the most important recent accessions. A cocktail party at the home of our Trustee Chairman, Richard S. Perkins, ensued. In February the Friends of the Islamic Department inspected three objects that the department was eager to buy and the Iranian rug we had recently acquired at the Kevorkian sale (illustrated on this page).

The department hosted a dinner party in the Blumenthal Patio for the Hajji Baba Club of New York, an organization of Islamic carpet connoisseurs. A talk was given by the Curator Emeritus, Maurice S. Diment, and by the Chairman on two Persian rugs: one dated about 1600, on loan to the Museum from Mr. and Mrs. Louis E. Seley, and the one from the Kevorkian collection.

Our contribution to the Museum's Centennial celebration was the unusual and well-received exhibition of Islamic carpets from the Joseph V. McMullan Collection and the June Bulletin, exclusively devoted to this exhibition and illustrated in color. Special emphasis was placed on educational aspects of the exhibition: lectures given by the collector, a film on Iranian carpet weaving, a Turkoman tent lent by The American Museum of Natural History and decorated with carpets, and demonstrations of carpet knotting by an Iranian weaver. We received invaluable support from the Iranian government, particularly from His Excellency Mehrdad Pahlbod, Minister of Fine Arts and Culture, and from His Excellency Amir Aslan Afsari, the Ambassador in Washington. In honor of this exhibition of his rugs, Mr. McMullan will present us with ten additional magnificent carpets.

We continued to work on our Centennial publication, Islamic Art in The Metropolitan Museum of Art (expected to appear in 1971). Twenty-one articles, including three by members of the department, have been contributed by American, European, and Near Eastern scholars. Articles published elsewhere by the staff were: “A Case of Traditionalism in Iranian Art” in Forschungen zur Kunst Asiens and “Some Comments on Medieval Iranian Art” in Artibus Asiae, both by Richard Ettinghausen; and “The Palmette Tree: A Study of the Iconography of Egyptian Lustre Painted Pottery” in Journal of the American Research Center in Egypt, by Marilyn Jenkins.

The Chairman gave a lecture course and a seminar at the Institute of Fine Arts, New York University. He also lectured at several scholarly conferences, including the Persian Hunting Carpet Symposium at the Museum of Fine Arts, Boston; one on Byzantium and Sasanian Iran at Dumbarton Oaks, Washington, D.C., which Marie G. Lukens and Marilyn Jenkins also attended; a symposium at Indiana University called “Islam in World Literature”; and one on Near Eastern and North African urban planning at Princeton. As a delegate to UNESCO, he attended a conference on Timurid Art in Samarkand and visited museums on the way.
In spite of its small size, this necklace is a multi-media object. It uses not only various delicate jewelry techniques, such as granulation and filigree work, but it is decorated with a design in cloisonné enamel on the wings of the two confronted birds and with a turquoise glass inset, both on the obverse. It was probably made in the eleventh century at the height of the luxury production connected with the Fatimid court of Cairo. Overall length 9 1/2 inches, pendant height 1 1/8 inches. The Friends of the Islamic Department Fund, 1970.76

The beauty of this now-opaque, white glass bowl lies in its exquisite shape and the contrast of the lobes, which are alternately plain and decorated with horizontal fluting on the inside. A stone water basin of the same shape in a mansion near Jericho that can be dated between 724 and 743 provides us with the approximate date of this unique piece, which was found in Iran. Diameter 5 1/3 inches. Rogers Fund, 1970.20

Glass vessels with zoomorphic supports occur only at the beginning of the Islamic period, probably continuing an earlier practice of Syrian glass workers. The beautiful iridescence of this vial with camel supports is an accidental feature caused by chemical reaction during its long burial. Syrian, VII-VIII century. Height 4 3/4 inches. Gift of Mrs. Charles S. Payson, 69.153

The Chairman, Miss Lukens, and Miss Jenkins attended the Middle East Studies Association meetings in Toronto in November 1969. In December, Miss Lukens was the Museum's representative at the annual meeting in Chicago of the American Research Institute in Turkey. Miss Jenkins traveled officially for two months in Tunisia, Egypt, Jordan, Syria, Iraq, Iran, France, and England to visit museums and archaeological sites.

GIFTS RECEIVED
Mr. and Mrs. Hans Cohn: Bottle, blown glass with applied thread, xii century, Iranian.
M. S. Dimand: Book flap, leather, Mamluk period, xiv century, Egyptian.
The Kevorkian Foundation: The Nur ad-Din Room (courtyard and reception room), woodwork and stone, xiv-xv century, Syrian (Damascus).
Joseph V. McMullan: Carpet, late xvi century, Egyptian; 13 textiles, cut velvets and patterned and overlaid satins, xvi-xix century, Turkish; textile, cut velvet with silk and metal threads, late xv century, Italian.
Adrienne Minassian: 2 bath scrapers, ceramic, xii-xiii century, Iranian.
Mrs. Charles S. Payson: Vial with camel supports, glass, vii-vii century, Syrian; bowl, ceramic, xii-xiii century, Iranian (Kashan); lion-shaped bath scraper, ceramic, xii century, Iranian.
Richard S. Perkins: Upper half of an incense burner in the shape of a falcon's torso, bronze, xii-xiii century, Iranian.
Mrs. and Mrs. Russell Pickering: Qur'an leaf, Mamluk period, xiv century, Egyptian.
Norbert-Schimmel: Wood panel, beveled style, Tulunid period, late 1x century, Egyptian.
Anonymous: Inkwell with wheelcut design, glass, x century, Iranian.

While this Iranian silver-gilt bottle has a typically Sasanian shape, it is decorated with a purely Islamic, abstract, overall, beveled design arranged around gilded bosses, not with the usual series of dancers or musicians set in arches. The beveled technique was first used on a large scale in the temporary capital of the Abbasid caliphs, Samarra, on the Tigris, which existed for only about fifty years in the middle of the ninth century and thus provides an approximate date for objects decorated in this manner. Height 7 7/8 inches. Gustavus A. Pfeiffer Fund, 69.224
Anonymous, in honor of Karekin Beshir: Textile, silk and metal threads on linen, Turkish; textile, silk threads on ecru linen cloth, North African (Algiers), both xviii century.

Purchases
Carpet, early xv century, Iranian (Isfahan); multilobed bowl, glass, vii-ix century, Iranian; wood panel, Fatimid period, about 1058, Egyptian; tile with grape design, ceramic, late xvi century, Turkish (Iznik); plate, slip-painted with palmette design, ceramic, x century, Iranian (Nishapur); luster-painted bowl, ceramic, xII century, Syrian (Rusafa); bowl, ceramic, "Sultanabad" ware, xiv century, Iranian; cup, ceramic, xII century, Iranian (Rayy); blue and white bottle, ceramic, Safavid period, xvi century, Iranian (all Rogers Fund); cup with relief-cut design, glass, ix century; tabouret, ceramic, Saljuq period, xI century, both Iranian (Joseph Pulitzer Fund); bottle with beveled design, silver gilt, ix century, Iranian (Gustavus A. Pfeiffer Fund); carpet, wool, Mamluk period, early xvi century, Egyptian ( Cairo) (Fletcher Fund); luster-painted fragmentary bowl, ceramic, xI century, Egyptian; finial with bird, bronze, xI century, Iranian (both Louis E. Seely Gift); bowl with beveled design, ceramic, xI century; mace head, stone, x-ix century, both Iranian (Mrs. Samuel B. Grimson Gift); plate, ceramic, xvi century, Turkish (Iznik); pot inlaid with glazed frit, ceramic, xI-xII century, Iranian; necklace, gold, colored glass, and cloisonné enamel, Fatimid period, xI century, Egyptian (All The Friends of the Islamic Department Fund); blue and white plate, ceramic, xIV century, Iranian (Anonymous Gift).

Richard Ettinghausen, Consultative Chairman

The Junior Museum

Programs and events highlighting the Centennial provided the underlying theme for the year. CENTURY II, the Museum's first venture into junior membership, was launched in September 1969, under the imaginative direction of Nancy Kueffner. More than a hundred of its 382 members received scholarships donated by friends of the Museum.

Museum Treasures, a new gallery tour for visiting classes, providing an opportunity to illustrate the growth of the collections, proved popular. To supplement the talk, Roberta Paine prepared a sound-slide program, The First Hundred Years, and a souvenir picture book of the same title.


In another Centennial activity, Roberta Paine has been helping fourteen Junior Leagues to develop museum-related projects in their communities. Each League bases its programs upon local interests and needs. Several are public-school oriented: members visit local schools and talk to individual classes, usually sixth grades, using visual aids supplied by the Museum. One has developed a talk on archaeology, another on pre-Columbian art. Yet another is assisting a school to establish its own "Mini-Met" museum. Some adult-oriented Leagues have invited local groups for coffee and for a slide history of the Metropolitan combined with a preview of the five Centennial exhibitions, a presentation prepared by Dorothy Baum. Some are taking such a program to hospitals, to groups of senior citizens, and to housing projects. One League presented an exhibition in a local library and another organized an art happening—a community-wide art show in the high school.

Finally, the Junior Museum staff and our volunteer guides gave tours to twenty-five city and suburban classes that had been expressly invited to the one-hundredth birthday open house on April 13.

Louise Condit, Associate in Charge

Painting, printmaking, collage, and construction were among the techniques explored by children in the open studio hours offered three times a day during July and August. The instructors were college students in the Urban Corps. Photograph: Hans Namuth

The Library

Primarily occupied with acquiring books, periodicals, and other research materials needed to plan the Centennial exhibitions, the Library has had one of the busiest years in its history. Compared with last year, staff use of the Library increased almost thirty per cent; public use, that is, by researchers, students, and scholars, increased over twelve per cent.

For many years, our readers have urged us to open the Library for an evening or on Saturday. Through the generosity of C. Douglas Dillon, a pilot program of extended hours on Tuesday evenings and Saturday afternoons began on February 3 and ran until May 26. These hours became very popular, particularly with students and members of the Museum who were unable to avail themselves of our collection during normal hours. One thousand five hundred forty-five took advantage of the added hours, using 6,221 books and 2,722 periodicals. Of these readers, ninety were students and members of the Museum. The need for hours beyond the regular work day was amply demonstrated, and they will be resumed in the fall.

Persons uniquely interested in the collections and activities of the Library serve on the Visiting Committee to lend support and guidance. A very successful meeting of this Committee, with Arthur K. Watson, Trustee Chairman, was held on January 13. The Chief Librarian gave a briefing on the Library's operations, and current and fu-
ture plans, followed by a tour of the facilities and a reception hosted by the Library staff.

The Library participated in the Museum's hundredth birthday open house on April 13 by conducting tours and showing more than one hundred participants behind-the-scenes activities of the Library, ending with a demonstration of bookbinding, given by the bookbinder/restorer.

A generous gift from the Evelyn A. Jaffe Charitable Trust was received and will be used to establish in perpetuity The Mr. and Mrs. William B. Jaffe Book Fund. Among the 4,522 volumes added to the Library since July 1969 are several outstanding gifts and purchases listed below. A complete list of donors will be found on pages 109-111.

Mrs. William Porter Marsh, Jr., gave The Thirty-Six Views of Mt. Fuji (with ten supplementary views), by Hokusai (1760-1849), one of the greatest masters of Japanese color printing (Tokyo: Kato Institute of Woodcut Prints, 1960), and The Japanese Print: Its Evolution and Essence, by Muneshige Narazaki (Tokyo: Kodansha, 1966). The Narazaki volume is one of the essential works for students of Japanese color prints. From C. Douglas Dillon the Library received Les Grands Peintres: 1, Ecoles d'Italie, by Pierre-Jean Mariette (Paris: Les Beaux-Arts, 1970). These unedited manuscript notes of the celebrated art dealer and connoisseur have been conserved by the Bibliothèque Nationale since the eighteenth century. Eighteen volumes of important art historical works, rare editions, and deluxe bindings were presented by Mrs. Charles Wrightsman; and from Dalva Brothers ten volumes on the Paris Salons, 1840-1873, were received.

Outstanding purchases included the following:

A Catalogue of Architectural Drawings in the Drawings Collection of the Royal Institute of British Architects (Farnborough, England: Gregg International Pub., 1970). This is the first volume of a generously illustrated definitive catalogue, which will be a primary-source reference (Rogers Fund).

Japanese Paintings in Western Collections (Tokyo: Gakken, 1970—). Thus far only the second of three volumes has been published: Screen Paintings, Rin School Paintings, a portfolio of beautiful, mounted color plates (Jane E. Andrews Fund).


Elizabeth R. Usher,
Chief Librarian
Our very fine collection of Byzantine jewelry was enhanced by a pair of gold, eleventh-century "basket-type" earrings, probably of provincial origin. Each consists of five hemispheres soldered to a central core. The hemispheres are decorated with bosses, perforations, globules, and twisted wire, reflecting the Middle Byzantine predilection for elaborate surface detail. The type is known to have existed in the east Mediterranean region as early as the third century A.D., and possibly even earlier. A third-century Parthian example is in the Museum's Department of Ancient Near Eastern Art. Width ¾ inch; one of a pair. Rogers Fund, 1970.70.1

The development of the Gothic figural style reached one of its high points in French sculpture of the first half of the thirteenth century, when an enormous amount of sculpture was created to decorate the great cathedrals. The style of this limestone Virgin and Child, part of a larger composition, suggests it was made in eastern France around 1230. Height 20¼ inches. Rogers Fund, 1970.60

The artisans of the Meuse River valley brought goldsmith work and enameling to an extraordinary peak of excellence during the twelfth century. With their attractive and delicate coloring, these champlevé and cloisonné plaques are fine examples of the Mosan artists' decorative sensitivity. Width 1½ inches. The Cloisters Collection, 69.238.1,2

For the first time in the Museum's history, a loan exhibition encompassing a large number of major works from the Medieval Department and The Cloisters was assembled. About 120 pieces, carefully selected to give an overall view of medieval art and an idea of the rich threads of cultures and civilizations that form the Western heritage, were sent to the Los Angeles County Museum of Art and The Art Institute of Chicago. The exhibition was a great success, and the borrowing museums' staffs and members took pride in this collaboration. A scholarly catalogue by Vera Ostoia richly augmented the show. Much of the research Mrs. Ostoia has done during her long and fruitful stay at the Metropolitan Museum was published for the first time in this beautifully produced volume.

Gift Received
Mr. and Mrs. Leopold Blumka: Triptych-tabernacle from the Benedictine monastery of St. Peter, Salzburg, silver, parcel gilt, enamel, mother-of-pearl, 1494, Austrian.
Sacred music was performed in August 1969 by the Berkshire Boys' Choir and at Christmas by the New York Pro Musica, while a secular musical program was given by the University of Wisconsin Collegium Musicum in January. The Food of Love presented works of Guillaume de Machaut and Guillaume Dufay at the annual Members' Garden Party on June 1. A special series of medieval concerts arranged by Lucy Cross was offered on Saturdays in June by The Western Wind Singers, The Nonesuch Consort, and The Food of Love.

As Adjunct Professor at the Institute of Fine Arts, New York University, the Chairman gave seminars on fifteenth-century French tapestries and on problems related to The Year 1200.

**GIFT RECEIVED**

*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**

- 12 panels of stained glass, xii, xiv, and xv centuries, French; 3 rectangular plaques, enamel, xii century, Rhenish or Mosan (all The Cloisters Collection).

Florens Deuchler, Chairman

**Membership**

What is exmo? This strange question was one of many asked as the Membership Office studied its new computer program, and, as you might guess, exmo refers to the expiration month of a subscription. Coding records for an all-time high of 27,000 members and 2,749 Bulletin recipients was one of our major projects this year.

Another was the happy business of upgrading 1,860 $15, $25, and $50 subscribers into a new category: Centennial membership. These $100 subscriptions totaling $212,146 and other member subscriptions of $417,788 were accepted as felicitous expressions of birthday greetings to the Metropolitan. Joining the Museum for the first time was another Centennial year "thing to do." We enrolled 5,237 new members, including 185 who signed up while attending the open house on April 13. Community leaders speaking at local gatherings about the value of membership also helped increase our enrollment, proving that taking the mountain to Muhammad is an excellent way to attract members. Once enrolled, many people maintain their membership: indeed, eighty-two per cent of our members renewed.

Old and new members had much to enjoy. Day and evening lectures and concerts were offered in conjunction with three exhibition previews, during which the Restaurant was open until 10 p.m. Sixteen of our seventeen popular Monday-afternoon lectures were repeated on Sundays. Topics ranged from "The Tomb of a Mycenaean Princess in Crete," by John Sakellarkakis, Assistant Curator of the Museum at Herakleion, Crete, to "New York Painting and Sculpture: 1940-1970," by Henry Geldzahler, our Curator of Twentieth Century Art. Members joined New York University students and alumni at two acclaimed series made possible through the generosity of Mr. and Mrs. Charles Wrightsman. These were a group of thirteen films entitled "Civilisation," narrated by Sir Kenneth Clark, and six lectures given by Professor Jean Bony, "A New Age of Gothic: The English Decorated Style."

As the year ended with 3,679 members and their guests attending our traditional Garden Party at The Cloisters, we were heartened by the knowledge that we have more members than ever before to help the Museum meet the challenges of its second century.

Dorothy Weinberger, Manager

Hostesses in period costumes welcomed visitors to the Centennial open house and described membership privileges. Photograph: Tom Miner
Musical Instruments

Plans for six galleries that will house the Crosby Brown Collection of Musical Instruments of All Nations were presented to a large number of invited guests in a dedication ceremony on December 11. This new installation of the collection is being made possible through the generosity of Clara Mertens as a memorial to her late husband, André Mertens. A number of large and small vitrines, showing European instruments, such as guitars, rare flutes, and the "Antonius" Stradivari violin, and Oriental instruments from China, Japan, and Indochina, gave an idea of the type of display envisaged. Eight of the most famous keyboard instruments in the collection that have been kept in playing condition were demonstrated by the Curator to illustrate the evolution of keyboard sound, especially the change in timbre and dynamic range, beginning with a 1540 spinettina up to the beautifully inlaid Erard pianoforte of 1830. The pièce de résistance was a model of the new galleries, the work of Stuart Silver of the Exhibition Design Department. The new galleries are expected to open early in 1971.

The Curator continued teaching iconology of music and history of musical instruments in the Museum to students in the City University of New York doctoral program, using the resources of the Crosby Brown Collection. He also gave a number of lectures, among them a talk for the American Guild of Organists entitled "A Treasury of Renaissance and Baroque Keyboard Instruments." He completed a monograph on the role of music in Leonardo da Vinci’s comparison of the arts, the Paragone.

Gifts Received

Estate of Mary Flagler Cary: Set of three instruments: biwa (flat lute), samisen (long-necked lute), and han-koto (long zither), Edo period, Japanese.

Emanuel Winternitz, Curator

Personnel

The Personnel Department participated in two major labor contract settlements in the past year. Negotiations with the Museum’s local union and in city-wide tripartite talks both resulted in amicable agreements without work stoppages.

Four areas of personnel services—placement, employee benefits and insurance, employee development and training, and health service—have been established in a comprehensive reorganization of the Personnel Department.

Recruitment, placement, and the associated record maintenance remains one of the department’s most important functions as the staff of the Museum continues to expand. This section also has a public-relations role in dealing with the more than 2,400 individuals who annually apply for positions.

Demands on the staff nurses of the health service have increased steadily as Museum attendance has grown. This section continues to receive the thanks of the public and staff for its superior handling of illnesses and accidents. It is now providing an important new service: a health check and interview for all new employees. Such a program will in time serve to reduce the Museum’s insurance claims and compensation rates.

In addition to the administration of several employee benefit programs, the employee benefits and insurance section has been revising the pension plan to comply with new provisions in the union contract. This section has also assumed the responsibility of handling all Workmen’s Compensation claims. We have plans for further
consolidation in 1970-1971 of public liability claim administration. With the cooperation of the entire staff, we have been able to eliminate reported hazards in the building and to develop a more effective safety council.

Training and in-depth orientation for the Guardianship and Protection Department are to be implemented in the fall by the employee development section. This program will equip new personnel to better serve the Museum and the public. Orientation for other new employees will follow this initial program.

JOHN T. CONGER, Manager

Photograph and Slide Library

Besides our regular functions—providing photographic materials for lecturers, publishers, and individuals—comprehensive color slide photography of the first three major Centennial exhibitions has been our prime concern this year. Mary S. R. Wilkinson, Slide Librarian, supervised the logistics: loans had to be photographed during the short time between their arrival and their installation, and this was accomplished with the excellent cooperation of Guardianship and Protection, Service and Supply, and the curatorial departments. Our staff verified every loan form for the owner’s permission, and periodic checklists were made of the objects as they were unpacked to determine problems of size and to specify the views and significant details to be photographed. Color proofing, binding, and cataloguing followed in quick succession while, at the same time, the librarians were meeting the deadlines of seminars, classes, and other Museum programs. Only minutes elapsed between the release of a slide by one lecturer and its use by another. Our slides publicized the Centennial events on television and illustrated lectures that introduced groups throughout the country to the Museum.

Slide sets of selected objects from each exhibition were prepared after a review of the color proofs by the curatorial staff and the Slide Librarians. These sets are being distributed by Sandak, Inc., and by the Museum Book Shop and will fill the needs of other museums, colleges, and universities. Many of the objects exhibited have never been reproduced in color in any publication, so the more extensive Slide Library files, together with the exhibition

The Personnel Office coordinated last summer’s expanded program of hiring Youth Corps and vocational high school students for a variety of positions in the Museum. Wherever possible, jobs were chosen to suit their career interests: for instance, Vera Macyshyn and Denise Raiford of the High School of Fashion Industries helped our Costume Institute staff to edit the collection. Photograph: Hans Namuth

Photograph: Hans Namuth
catalogues, offer invaluable documents to scholars and students.

Priscilla Farah, Slide Librarian, was a panel member at a session of the College Art Association’s annual conference in January and gave a talk entitled “The Slide Classification System of The Metropolitan Museum of Art.” In May the Chief Librarian participated in discussions called by the International Council of Museums in London on the subject “The Problems of Photography and Reproductions in Museums.” Representatives of major publishing companies outlined their needs to the art museums, and museum delegates stressed their desire for collaboration in the educative process. Because of the increasing use of color in various media, participants agreed that access to museum collections for photography must expand.

To summarize the department’s output for the year, 1,900 color transparencies, representing an increase of over 100 per cent, were used by Museum staff and publishers; 9,600 photographs were sold; 153,000 slides were consulted and circulated; 8,600 slides, 700 color transparencies, and 300 photographs were added to the collections. After setting up a Polaroid camera in the fall, the staff made 500 black-and-white prints to provide immediate reference material. Almost one hundred hours were devoted to library classes and staff members of other institutions seeking procedural guidelines.

Some of the most important additions to the photograph and slide collections are listed here; a complete list of donors appears on page 111.

**Gifts Received**

Stuart P. Feld: 53 color slides of American painting and architecture.

William Keighley: 1764 color slides of the art and architecture of France, Italy, and Spain.

Eleanor Lambert, Inc.: 342 color slides of recent fashions; 43 color slides of art works.

Rupert Leach: 78 color slides of Chinese art.

Paul E. Manheim: 38 color slides of Near and Far Eastern ceramics and sculptures.


Stuart M. Shaw: 757 bound and catalogued color slides of ancient and modern Greece, Rome, and Turkey.

Mrs. Alfred Tamarin: 210 black-and-white photographs of sculpture, mosaics, and manuscripts; 14 color slides of ancient and modern Greece, Rome, and Turkey.

Irwin Untermyer: 34 color transparencies; 27 negatives, with prints, of interiors of the Untermyer Collection; 226 negatives of English silver, including hallmarks, also from the Untermyer Collection.

**Purchases**

Photographs: Sculpture by Agostino di Duccio in the Galleria Nazionale dell’Umbria; Italian and French sculpture and small bronzes in various collections; European paintings, drawings, and sculpture from private collections in Great Britain; The Royal Collection of Sculpture: Windsor Castle, Hampton Court, Frogmore, Kensington Palace, Buckingham Palace (Special Library Appropriation).

Color slides: American and European drawings and paintings; Australian cave paintings; Yale University Art Gallery Exhibition: American Art from Alumni Collections; Connecticut furniture exhibited at the Wadsworth Athenaeum; Chinese textiles, porcelains, and their ceramics; views of the Museum and construction work; Greek and Roman art; the Roy R. Neuberger collection; Russian arts; arts of the Congo; twentieth-century paintings and sculpture; Egyptian art from the Cairo Museum; objects from The Guennol Collection of Mr. and Mrs. Alastair B. Martin; works by Puerto Rican artists; miniatures from the psalter and prayer book made for Bonne of Luxembourg by Jean Pucelle (Special Library Appropriation). Greek and Roman sculpture in the Louvre; Egyptian paintings; stage designs; seventeenth-century American paintings and sculpture (Lecture Series Fund); Objects in the exhibitions *New York Painting and Sculpture: 1940-1970, The Year 1900, 19th Century America* (Special Exhibition Budgets and other funds).

Black-and-white slides: Ancient Near Eastern metalwork; Italian sixteenth-century paintings, bronzes, and drawings; seventeenth-century prints; historic views of the Museum; material related to exhibitions *The Year 1900 and 19th-Century America* (Special Library Appropriation), Greek architecture and vase paintings, Gothic architecture; Renaissance sculpture; nineteenth-century American architecture and paintings; views of many importance museums (Lecture Series Fund).

**Margaret P. Nolan,**
Chief Librarian

**Photograph Studio**

Since the establishment of the Photograph Studio in 1906, the department has amassed more than half a million negatives, but for over twenty years the darkroom needed only four machines to keep abreast of print orders. Growing demands in the last few years required us to expand: two additional printing machines, twelve work tables, and two stainless steel sinks have been installed. In addition the room has been brightened with modern safelights and repainted a light gray
ington and Philadelphia; in Cambridge they borrowed from the Peabody Museum the large Classic Maya sculptures from Copán; Walter E. Rowe dismantled and then re-assembled these monumental works.

Meanwhile, the exhibition of outstanding Peruvian ceramics given by Mr. and Mrs. Nathan Cummings had to be taken down because of the reconstruction of the Great Hall, and Art of Oceanica, Africa, and the Americas closed in September. Plans for

The so-called yoke, one of the major forms of Classic Veracruz sculpture, was a stone version of the heavy belt worn by players in the ritual ball game. Most yokes are U-shaped, open at the end, and elaborately carved in relief. This Mexican example is of the rarer closed type that was usually left plain, enriched only by subtle shaping and the play of polished and dull surfaces. 250-550. Length 20½ inches. Gift of Mrs. Ernest Brummer, in memory of Ernest Brummer, 69.237

Framed in a circle of gleaming gold spheres, the mosaics of these ear ornaments glow with color undimmed after centuries of burial in a rich tomb on the north coast of Peru. The figures formed by the precisely cut and fitted pieces of turquoise, chrysocolla, amethystine quartz, and Spondylus shell are the same mythological bird-headed messengers that appear on painted Mochica ceramic vessels, flying over the mountains with pouches containing beans marked with mnemonic or divinatory symbols Mochica IV style, 200-500. Diameter 4 inches. Jointly owned by Mrs. Harold L. Bache and The Metropolitan Museum of Art, 66.196.40, 41

Through the warm generosity of our own muse of sport and patroness of the ball game, Mrs. Payson, the Museum was able to purchase this unique Maya lidded tripod vessel of variegated blackware that documents the ritual ball game of ancient Middle America. Eight players are placed in pairs flanking large disks that represent the hard rubber ball. This vessel links three important areas where the game was played: the yoke-shaped lower part, symbolizing the players' protective belt, is a common theme in Classic Veracruz stone sculpture, while the form of the cylinder, lid, and feet derives from the central Mexican style of Teotihuacán. Early Classic Maya style, about 500. Height 11 inches. Purchase, Mrs. Charles S. Payson Gift, 1970.138

Staff publications included the Chairman's technical report on ancient Mexican metalwork, "Aspectos técnicos de la orfebrería de la Tumba 7 de Monte Albán," in Alfonso Caso's encyclopedic volume, El Tesoro de Monte Albán; and Pre-Columbian Jade from Costa Rica by Mrs. Easby.
The ambitious theme of a bird in flight is realized with splendid success in this sculpture, which captures the effect of movement while preserving the formal symmetry particularly appropriate to the owl. The base and inlaid eyes are of green steatite, the body of whalebone, carved to contrast its porous inner texture with the more compact outer surface that appears as the back of the bird’s body and head. Carver unknown, Arctic Bay, Canada. 1960. Width 12¾ inches. Gift of James A. Houston, 69.269.41

GIFTS RECEIVED

Mrs. Harold L. Bache (second one-third undivided interest): Collection of 44 pieces of pre-Columbian gold.

Mrs. Ernest Brummer, in memory of Ernest Brummer: Ceremonial yoke, stone, 250-550, Mexican (Central Veracruz).

Mr. and Mrs. Ben Goldstein: 2 tetrapod bowls painted in the Usulután technique, clay, late preclassic period, 11 or 1 century B.C., El Salvador (reportedly from Chalchuapa region).

James A. Houston: 75 Eskimo sculptures, ivory, stone, bone, and antler, ranging from the Dorset Sea Culture, A.D. 500, to the present, Canadian.

Robert Kopple: Painted textile, cotton, radiocarbon-dated A.D. 1330 ± 95 years, Peruvian (Callao, Central Coast).

Mrs. Robert Rose: 5 Eskimo carvings, ivory, and a drawing on caribou hide by George A. Abgupach, all 20th century, western Alaska.

Polaire Weissman, in memory of Irene Lewison: Burnished blackware jar, Pueblo culture, 20th century, New Mexican (Santa Clara).

PURCHASES

75 Eskimo sculptures, ranging from the Old Bering Sea Culture, A.D. 1, to the present, Canadian (The Houghton Foundation, Inc., Gift); serpentine “boulder” figure, Olmec culture, 1150-900 B.C., provenance unknown (Harris Brisbane Dick Fund); lidded tripod vessel with scenes from the ritual ball game, early Classic Maya, about 500, provenance unknown (Mrs. Charles S. Payson Gift).

Dudley T. Easby, Jr., Consultative Chairman
The Department of Prints and Photographs is actually more extensive than its title suggests. Besides the vast collection of prints and photographs, it includes many illustrated books as well as ornament and architectural drawings. The range of the collection is reflected in the following illustrations, a small selection from more than two thousand acquisitions of the year.

**John J. McKendry, Curator**

**Illustration for Le Chien Volant, by Gustave Doré (1832-1883), French.** From Contes d'Une Vieille Fille by Mme Emile de Girardin (Paris [about 1860]). Wood engraving, 7 x 4 inches. Gift of Lincoln Kirstein, 1970.565.5


**Greyhound on a Sofa, by Christopher Melchior Roth (died 1798), German, after J. F. Grootz.** Published in St. Petersburg, 1767. Engraving, 15 1/4 x 22 3/4 inches. The Elisha Whittelsey Fund, 69.575.1
1
Design for a room decorated with porcelain.
Italian, XVIII century. Pen and wash drawing,
with addition of red ink over black chalk.
11 3/4 x 17 1/4 inches. Rogers Fund, 1970.533

2
Dead Christ with Angels, by Edouard Manet
(1832-1883), French. 1864. Etching and
aquatint, 15 1/8 x 12 3/4 inches. Purchase, Estate
of Florance Waterbury, 1970.572

3
New York at Night, by Berenice Abbott (born
1898), American. 1933. Photograph, 13 3/4 x
10 3/4 inches. Purchase, Photography in the
Fine Arts Gift, 1970.500
Publications

With most other projects in this department shunted onto sidetracks, four Centennial publications roared through on the main line: two books for The Year 1200 exhibition and two for 19th-Century America. That they reached their destination on time reflects credit on their crews of printers and binders in this country and abroad, as well as on our editors, layout people, and publications designer. The tensions attending such exigent publishing are not something we care to experience oftener than absolutely necessary, in spite of the satisfaction in seeing the feat accomplished. During a slack moment here and there the second number of the Metropolitan Museum Journal, a compendium of articles by a dozen authors, was published, and somehow time was found to produce a little exhibition catalogue for another institution celebrating its hundredth anniversary: The Association of the Bar of the City of New York. If there's anything in the old saying that idle hands are the devil's workshop, this department continued safe throughout the year.

Publications Issued


The Year 1200: A Centennial Exhibition at The Metropolitan Museum of Art, 400 pages, 420 black-and-white and 13 color illustrations. 10 x 7¼ inches. Cloth, $12.95; paper, $5.95.

The Year 1200: A Background Survey, 264 pages, 284 black-and-white and 8 color illustrations. 10 x 7¼ inches. Cloth, $12.95; paper, $5.95.


19th-Century America: Paintings and Sculpture, 208 pages, 161 black-and-white and 40 color illustrations. 10¼ x 8¼ inches. Cloth, $14.95; paper, $5.95.

Limited edition: 500 numbered sets of the 19th-Century America publications, one containing an added color-plate frontispiece, the other a restrike of an original etching plate by Frank Waller. The set in special bindings and slipcase, $50.00.

Leon Wilson, Editor
Public Relations

A centennial may come once every hundred years, but for the department charged with bringing news of it to as many people as possible, a centennial celebration becomes a twenty-four-hour-a-day proposition.

With so many exhibitions and other events of importance scheduled by the Museum, it has been a challenging task to provide meaningful information for all and to secure representative coverage. The press has been very generous in its reporting of Museum news this year and there has been an unprecedented number of front-page stories. We are exceedingly grateful to the press for its part in making our Centennial a memorable celebration.

In addition to informing the public of our activities through the press, the Public Relations Department worked extensively with the film media. Two of the major networks filmed one-hour specials seen by millions; a number of shorter programs were filmed for broadcast both in this country and abroad, and the Museum was featured many times in regular television news programs. Arduous schedules were required of many people at the Museum to bring this off, but we hope that the results justified the effort expended.

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One of the major duties of the department for the past year has been to bring to the public detailed information on the master plan for the Museum’s future growth and reorganization. By seeking to provide the fullest coverage in the press and on television and radio, the Museum has given New Yorkers the opportunity to examine the plans from all sides and to make known to the Museum and interested persons and groups their views concerning the Museum’s projected changes.

The Public Relations Department is deeply involved, as are all departments of the Museum, in the current reappraisal by museums everywhere of their role in easing the problems confronting today’s society; it is anticipated that much of our activity in the next years will lie in interpreting to the public the Museum’s aims and activities in this important area.

Jack Frizzelle, Manager

Registrar and Catalogue

Never before has this department had to plan for insurance, packing and crating, customs, and travel arrangements on such a broad scale within such tight schedules as we have had to do for the special Centennial exhibitions. We have had around-the-clock communications with freight forwarders, shipping companies, airlines, and customs authorities. In normal years, spe-
museum loans has pointed up the need for improved methods of protecting art in transit. The Registrar’s Department, together with the Centennial Office, has encouraged packaging designers and manufacturers to develop new approaches to the problem, and some field tests are about to be conducted.

The Museum's permanent collections were increased by the addition of 1,332 objects, not counting those acquired by the Library and the Prints and Photographs Department, while thirty-four were deaccessioned. Eighteen hundred eighty-five objects were deposited at the Museum for consideration as possible gifts or purchases, and 878 objects on examination were returned to 248 individuals or organizations. Five hundred eighty-six new catalogue entries were written, and 2,442 additions to or changes in the catalogue were recorded. Eight hundred twenty-nine entries were made for the Subject Index of Western Art.

Two cataloguers, Nancy Dorfman and Johanna Hecht, were awarded foreign travel grants.

A method for the automation of our academic records was adopted, and conversion of accession records for the 1960s will be complete by the end of the Centennial year. Several members of the Urban Corps have aided us in this project. On June 5, the Museum hosted a New York University computer workshop for over eighty-five members of the museum profession. Hanni Mandel, who is in charge of the Museum’s academic computer operation, visited several European institutions to compare their use of computers in museum documentation with ours and to assure a continuing dialogue with those institutions.

William D. Wilkinson, Registrar, and Marica Vilcek, Chief Cataloguer

Twentieth Century Art

The past year has been a full one for this department. Our major effort was New York Painting and Sculpture: 1940-1970, which opened in October as the first exhibition of the Museum’s Centennial. In both the size and number of galleries it occupied and the quality of the works by the forty-three artists represented, this exhibition provided an unprecedented opportunity to enjoy and evaluate the painting and sculpture that have made New York the world center of contemporary art over the last thirty years. Film showings, poetry readings, music and dance performances, and a series of lectures by critics, artists, and collectors enlarged the scope of the show to give a broad introduction to the achievements of a period in which the interrelation among the various arts has been frequent.

From 1954 until his death in 1962, Morris Louis explored and refined the experience of color by pouring paint directly onto unsized canvas. Painted in 1958, Beth Chet is from the series referred to as bronze veils. 92 x 137 inches. Gift of Mrs. Abner Brenner, 69.276

The department was especially grateful for the gifts of works by the following artists included in the exhibition but not adequately represented in the permanent collection: Helen Frankenthaler, Ellsworth Kelly, Robert Motherwell, Josef Albers, and Morris Louis. One other gift that requires particular mention was the presentation by Anni Albers of her collection of textile samples, tracing the development of her pioneering work in this medium over the past fifty years.

On May 12 the title of the department was changed from Contemporary Arts to Twentieth Century Art by the Board of Trustees. This change clarifies our area of

By dividing his 1969 Spectrum V into thirteen tones, painted flatly and evenly on thirteen identical panels, Ellsworth Kelly created subtle variations within a monumental format. Color here is an almost-architectural element, intensifying our sense of perspective and articulating the wall as a totality. 84 x 443 inches. Gift of Ellsworth Kelly, 69.210
Free Curve to the Point—Accompanying Sound of Geometric Curves is Wassily Kandinsky’s 1925 pen and india ink drawing for Diagram 15 in his book Point and Line to Plane. This analysis of pictorial elements was published in 1926 as the ninth in the series of Bauhaus books edited by Walter Gropius and L. Moholy-Nagy. Rogers Fund, 1970.99

Respectability within the entire Museum and defines the period within which we will collect and exhibit.

Last October an exhibition entitled American Paintings, Drawings, and Watercolors from the Museum’s Collection was opened jointly with the Department of American Paintings and Sculpture. A timely survey of the styles and traditions that preceded the emergence of the New York school in the 1940s, it included the American realistic paintings that were later sent to the United States pavilion at Expo 70, Osaka, as well as highlights from both departments’ collections.

Since February William Burgess, our Chester Dale Fellow, has been compiling an inventory of the twentieth-century objects throughout the Museum, and in July Arnold Lehman began research here on New York architecture of the 1920s and ’30s, also as a Chester Dale Fellow.

Gifts Accepted


Josef Albers: Josef Albers, American, Homage to the Square: Green Promise, 1956; Homage to the Square: Enfolding, 1965, both oil on masonite.

Mrs. Abner Brenner: Morris Louis, American, Beth Chet, acrylic on canvas, 1958.


Lady Kathleen Epstein and Sally Ryan: Jacob Epstein, American, Sun God (front), Primeval Gods (back), carved stone relief, 1910 and 1933.


Robert Beverly Hale: Robert Beverly Hale, American, Obstacle Race, ink and brush drawing.

James L. Johnson: Theodoros Stamos, American, Cheops Sun-Box No. 2, oil and acrylic on canvas, 1969.


Lincoln Kirstein: Elie Nadelman, American, 14 sculptures, plaster, 1930s and 1940s.


Georgia O’Keeffe: Georgia O’Keeffe, American, Black Iris, 1926; Black Abstraction, 1927, both oil on canvas; Blue Lines No. 10, watercolor, 1916; Abstraction IX, charcoal, 1916.

James Prestini: James Prestini, American, 16 wooden bowls, 1933-1953.

Stride—three forms in orange acrylic on a white ground of raw canvas—is at once austere in its handling and limberly kinesthetic in its hinged, diagonal composition. Painted last year, it exemplifies Helen Frankenthaler’s recent interest in clearly defined solid-color forms. 9 feet 9 inches x 7 feet 10 inches. Anonymous Gift, 69.275

Mrs. Roger L. Simons: Elsa Gullberg, Swedish, handwoven altarecloth, late 1930s.

Society of Medalists: Bruno Mankowski, American, 2 identical medals: Paul Bunyan and Johnny Appleseed, both bronze, 1969.


Anonymous: Robert Motherwell, American, Open No. 19 in Blue; Open No. 35 Raw Umber on Sided Canvas; Open No. 37 in Orange with Charcoal Line, all polymer paint and charcoal on canvas, 1968.

Purchases

Anni Albers, American, Pictorial weaving, 1958 (Edward C. Moore Fund); Anni Albers, American, Wall hanging, triple weave, 1926/1965 (Edward C. Moore Fund and Everfast Fabrics, Inc., Gift); Josef Albers, American, Pillars, wall-glass painting, 1928; Edward Avenue, American, Cool Aid, acrylic on canvas, 1969 (both George A. Hearn Fund); Carlo Bugatti, Italian, grande banquette, chaise, petit bureau, about 1900 (Rogers Fund); Romare
Bearden, American, Woodshed, collage on board, 1969 (George A. Hearn Fund); René Buthaud, French, ceramic vase, 1923-1924 (Edward C. Moore Fund); Rollin Crampton, untitled painting, oil on canvas, about 1950 (Rogers Fund); Richard Hunt, American, Peregrine Forms, welded steel sculpture, 1965 (Rogers Fund and C. Douglas Dillon Gift); Wassily Kandinsky, Russian, Free Curve to the Point – Accompanying Sound of Geometric Curves, pen and india ink, 1925 (Rogers Fund); Maurice Marinot, French, Coupe, 20th century (Edward C. Moore Fund); Jan Matulka, Czech, Landscape with Buildings, watercolor, 1930-1940 (George A. Hearn Fund); John Storrs, American, Tête à Tête, bronze sculpture, 1917 (Edward C. Moore and Rogers Funds).

LOAN ACCEPTED
(exclusive of special exhibitions)

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

HENRY GELDAHLER, CURATOR
Another year of great activity, and of acquisitions galore! From the two foundations of which Colonel C. Michael Paul is president have come funds enabling the Museum to purchase three spectacular sculptures that are illustrated here. Other outstanding gifts and purchases include an eye-dazzling marble of a Reclining Naiad made for Lord Darnley by Antonio Canova, which was published in the Summer Bulletin, a collection of forty outstanding specimens of English silver given by Irwin Untermyer, and Lilliana Teruzzi’s splendid donation of a collection of Italian baroque furniture, an area in which we had heretofore been miserably represented. From Anna Case Mackay we have received a memorable fifteenth-century Italian stucco bust of St. John the Baptist, attributed to Donatello.

Loretta Hines Howard has renounced her life interest in a crèche consisting of 167 eighteenth-century Neapolitan figures. These enchanting small sculptures are already well known to our public, for they appear annually with our Christmas tree display.

C. Ruxton Love, Jr., has lent us his small but infinitely precious collection of Renaissance jewels. From now on, thanks to him, our display of Renaissance jewelry will be one to reckon with.

Several new galleries were opened to the public this year. Three Wrightsman Rooms display French arts of the eighteenth century. Two of these are boiseries of the Louis

One of the leading sculptors of the middle of the seventeenth century in Paris, Michel Anguier executed this Leda and the Swan for Nicolas Fouquet for the Galerie des Dieux at Saint-Mandé. It reflects the playful classicism and the neo-Renaissance charm of a brief moment in the evolution of French seventeenth-century art, preceding the more baroque tone of the era of Louis XIV. After the disgrace of Fouquet in 1661, the sculpture was acquired by the Marquis de Louvois and during the eighteenth century graced the gardens of the Château de Choisy, one of the favorite residences of Louis XV. In the background of this picture is the white and gold interior from the Hôtel de Varengeville, acquired with funds given by Mr. and Mrs. Charles Wrightsman. Height 86 inches. Purchase, funds given by The Josephine Bay Paul and C. Michael Paul Foundation, Inc., and Charles Ulrick and Josephine Bay Foundation, Inc., and Rogers Fund, 1970.140
XV period from the Hôtel de Varengeville in Paris and the Palais Paar in Vienna, their furnishing largely drawn from the Wrightsman's own collections and of a standard of excellence eminently appropriate to their setting. The ceramics acquired over the past five years from the Charles E. Sampson Memorial Fund are the subject of a small but diverting display. In the same area is another new installation that will be of interest to those who wish to increase their knowledge of ceramic art; it is accompanied by an informative Acoustiguide tape prepared by Carl Christian Dauterman and Jessie McNab Dennis.

Olga Raggio was away for half the year, using part of her Trustee Fellowship—the first ever awarded—for research on her prospective book on the Roman sculptor Alessandro Algardi.

Mrs. Dennis’s book, *English Silver* (New York, 1970), is of unusual interest in that it shows to what degree technical considerations account for the shapes and decorations found on English silver.

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**Gifts Received**

*Anne Archbold (bequest):* The Wayfarer Crowned by Happiness from the Table of Ceses, silk and wool needlepoint on canvas, 1550-1575, northern French or Flemish.


*Zelina C. Brunschwig:* Length of cotton, block-printed discharge, flowering branch in yellow, bright blue, and black on an orange ground, about 1830, English (thought to be for the Latin American market).

*Walter M. Carlebach (bequest):* Leda and the Swan, bronze, xix century, French; pair of candlesticks, silver, 1731-1732, by Paul de Lamerie, English (London).

*Mrs. Stephen C. Clark (1967 bequest):* 4 pieces of furniture, xvi-xvii century, Italian: pair of armchairs, walnut, upholstered in tooled leather, and 2 armchairs, walnut, upholstered in tooled and gilded leather; 7 pieces of French sculpture: Man with a Broken Nose, bronze mask, first modeled in 1864, by Auguste Rodin; The Age of Bronze, bronze, cast by Alexis Rudier in reduced size from the model first made in 1876, by Auguste Rodin; Pierre de Wiessant, Burgher of Calais, bronze statuette, cast by Alexis Rudier in reduced size about 1900-1907, from the model first made about 1885, by Auguste Rodin; Bather Putting up Her Hair, bronze, enlarged in 1930 from a model first made about 1898, by Aristide Maillol; Leda, bronze statuette, first modeled about 1902, by Aristide Maillol; The Virgin of the Offering, stone statuette, 1920-1922, second version of a model for the monument at Niederbruck, Alsace, by Antoine Bourdelle; Asia, bronze, first of 7 casts in reduced size from the first model made in 1937, by Charles Despiau.

*Angelika Werner Frink (bequest):* Set of 4 pieces of furniture, xvi-xvii century, Italian: pair of window seats, carved and gilded wood; console table, carved and gilded wood; oval mirrors, carved, gilded, and silvered wood, mid-xviii century, Austrian; The Muse of History, terracotta, around 1739, by Johann Heinrich von Dannecker, German (Stuttgart).

*Allen H. and Elizabeth S. C. Merrill:* Triumph of Silenus, lead relief, late xvi century, possibly Dutch.

*Jean Rolston Peacock (bequest):* 29-piece tea service, hard-paste porcelain, 1840-1845, Russian (St. Petersburg).

*Margaret Pennypacker:* Portrait of George Washington, black linen machine-made (bobbinet-jacquard or pusher) lace, xix century, by Dognin-Racine Cie., French.

*Robert Pfeiffer:* Pair of wall panels, red velvet and silver rep with details and outlines in silk embroidery and couched rep strips, early xvi century, Italian.

*Eric N. Shrubsole:* Tea cozy, purple velvet with border and central floral motifs embroidered with beads, xix century, English.

*Robert Srirunk:* Soup plate with the arms of the Duke of Clarence, Queensware, about 1821, English (Wedgwood).

*Mrs. B. V. Smith:* Pair of vases, terracotta with encaustic decoration, xix century, German (for study collection).

*Eeroi Lawrence Souza:* Crucifix, ivory and pietre dure, early xvi century, Italian (Florence).

*Liliana Teruzzi:* Pair of bookcases, walnut, late xvii century, Italian; pair of eagles, gilded wood, xviii century, Italian; 7 pieces of furniture: pair of window seats, carved and gilded wood; console table, carved and gilded wood;
A superb bronze model, this rendering of the goddess Fortuna poised on a terrestrial globe is a truly inspired creation and has much in common with the works executed by Giovanni Bologna in the 1560s. Florentine and Venetian variants of this composition are well known, but they all seem to depend upon this earlier and superior prototype. Height 21\(\frac{3}{4}\) inches. Edith Perry Chapman Fund, 1970.57

In 1732, J. J. Kaendler, modeler at the Meissen porcelain factory, completed life-sized figures of a goat and a companion female goat with kid. They were placed in the Japanese Palace in Dresden as part of the scheme to furnish it with porcelain figures of unprecedented size, and a limited number of duplicates were produced. In 1962, the Museum received a female goat as a gift from Mrs. Joan Mauze, and with the addition of the father goat, illustrated here, the family is now united in gallery 28. Length 23\(\frac{1}{2}\) inches. Rogers Fund, 69.192

PURCHASES

Ceramics: Beaker, hard-paste porcelain, decorated in underglaze blue, about 1700-1720, Chinese (made for the Dutch market); book
The Table (or Tablet) of Cebes, a once-renowned, pagan Pilgrim’s Progress said to have been written by a follower of Socrates, pictures life as a journey through an enclosure marked off by two concentric walls and gates. The traveler passes through many vicissitudes to reach Happiness guarded by True Learning at journey’s end in the center. This little book was extremely popular during the Renaissance, and three silk and wool embroidered hangings, including The Wayfarer Crowned by Happiness shown here, still survive from that time. Another of these, The Garden of False Learning, is also in the Metropolitan Museum. Both embroideries are after woodcuts by David Kandel of Strasbourg. 8 feet x 9 feet 10 inches. Bequest of Anne Archbold, 69.298

and manuscript in reference to porcelains (Tudor-Craig material), xx century, English (all Winfield Foundation Gift); plate, hard-paste porcelain, with a scene of a boy fishing, painted in puce from an engraving, about 1750-1760; cup and saucer, hard-paste porcelain, with a view of Cleves, about 1760, all Chinese (made for the European market) (Lucile and Robert H. Gries Charity Fund Gift); 2 mugs, black basalt, with silvered rim, xvIII century, English (Wedgwood); pair of statuettes, Recumbent Deer, soft-paste porcelain, 1750-1755, model attributed to Andrew Planche, the decoration to William Duesbury, English (Derby); sugar bowl with cover, hybrid hard-paste porcelain, about 1750, Italian (Doccia); hexagonal plate, after a famille verte model, soft-paste porcelain, late xvIII-early xIX century, English (Derby); figure of a Bolognese terrier, hard-paste porcelain, 1800-1850, Russian (Gorbunovo, near Moscow, Popoff Factory) (all Charles E. Sampson Memorial Fund); figure of a male goat, hard-paste porcelain, xvIII century, German (Meissen) (Rogers Fund).

Furniture: Pair of dummy-board figures of children, painted wood, about 1690, probably English (Rogers Fund); console table, carved, painted, and gilded poplar, about 1782-1792, by Giuseppe Maria Bonzanigo, Italian (Turin) (Rogers Fund, by exchange).

Metalwork: Cistern, lead, about 1527, English; pair of statuettes of female saints, silver, 1720s, Italian (Sicily); sugar spoon, silver, partly gilded, 1749-1750, by Jean Chézell, French (Paris); ewer with cover, silver gilt, 1875, designed by Constant Sevin, chased by Désiré Attarge, cast by F. Barbedienne, French (Paris) (all Rogers Fund).


Textiles: Length of dark green damask brocaded with gold pomegranate design, xVI century, Italian; strip with chinoiserie design of exotic flowers, peacocks, and butterflies brocaded in gold silks on a white satin ground, xVIII century, Italian; linen coverlet, embroidered with colored silks in meandering floral pattern with central roundel and corners worked in gold and silver thread and silks, about 1710, English; embroidered satin coverlet with central basket of flowers and fruit, 1890s, Chinese (made for the Western market) (all Everfast Fabrics, Inc., Gift); length of pink silk damask brocaded with flowers, fruits, and arabesques,

The mermaid and merknight pictured here, and a Tudor rose on the reverse of this sixteenth-century water cistern, reproduce elements from a lead frieze, probably designed by Hans Holbein, that was installed in Cardinal Wolsey’s Closet at Hampton Court in 1537. Diameter 15½ inches. Rogers Fund, 69.177
early 18th century, French or Italian; 2 lengths of silk damask brocaded with a silk and metal "bizarre" design, about 1700, Italian; 2 lengths of blue and white silk, fancy weave brocaded with silver flowers, about 1740, French; length of red satin with four serpentine stripes, about 1765, French; coverlet, polychrome crewelwork on cotton, about 1800, Spanish (Salamanca) (all Rogers Fund); sewing bag, silk damask brocaded with silver and silver-gilt yarn and tinsel, 1750-1760, French (Rogers Fund, and Gift of the Special Purchasing Committee of the Museum Training Program); carpet, knotted wool, 1770-1780, after a Robert Adam design, English (Moorfields) (Harris Brisbane Dick Fund).

**LOANS ACCEPTED**

**C. Ruxton Love:** 7 pendant jewels: merman blowing a conch shell, gold, enamel, pearls, rubies, emeralds, and diamonds, with double chain, xvi century, Flemish (Antwerp); half figure of Hercules, gold, enamel, and pearl, about 1550, French (Fontainebleau); hippocamp, gold, enamel, and baroque pearl, set with rubies and emeralds, with double chain, about 1580, attributed to Buontalenti, Italian (Florence); Venus astride a sea monster, gold, enamel, pearls, and rubies, with triple chain, about 1580, Flemish (Antwerp); crowned eagle, gold, enamel, a large peridot, other precious stones, and pearls, with double chain, early xvii century, possibly Spanish; warrior, pearl and ruby, about 1600, Dutch (Amsterdam); crowned eagle, enameled gold, set with rubies and pearls, with double chain, late xvii century, possibly Spanish; jewel cabinet, wood covered in green velvet, mounted and set in copper gilt, about 1590, German (Augsburg); jewel cabinet, ebony inlaid with panels of alabaster painted with landscape scenes, xvii century, Dutch; pair-case watch, gold, about 1740-1750, probably by John Birdwhistell, English; watch, automaton, enameled and jeweled, about 1770, by James Cox, English (London); patchbox, Oriental lacquer set with gold mounts, 1754-1755, by Jean-Lambert Payen, French (Paris); pocket inkstand in lacquer case, silver gilt, 1760-1761, French (Paris); snuffbox, panels of lacquer piqué in gold frame, 1783-1789, French (Paris); snuffbox, silver engraved with gilded strapwork, mid-xviii century, French; snuffbox, panels of lacquer piqué set in plated gold frame, xix century, French; medal commemorating the baptism of the King of Rome, gold, 1811, by Bertrand Andrieu, French; coconut (knife, fork, and spoon), silver gilt with mother-of-pearl handles, 1819-1838, French (Paris); 11 pieces of jewelry: 2 pendants, aigrette, bracelet, 4 brooches, 2 necklaces, and cameo, xix-xx century, European.

**Mrs. John Barry Ryan:** Bust of Voltaire (François-Marie Arouet), marble, 1778, by Jean-Antoine Houdon, French.

**Irwin Untermyer:** Slant-top desk, oak, about 1700, English; set of 4 side chairs, carved and gilded walnut, about 1725, English.

**R. Thornton Wilson:** Ecuelle, soft-paste porcelain with silver-mounted cover and chinoiserie decoration, 1730, French (Chantilly); pair of shell vases from the Swan Service, hard-paste porcelain, about 1737-1741, German (Meissen); tankard with pewter cover, faience with Hausmaler decoration, 1797, south German.

**Mr. and Mrs. Charles Wrightsman:** Pair of four-light candelabra, gilt bronze, 1720-1730, French; vase, Chinese celadon porcelain, Ch'ien-lung period (1736-1795), mounted in French gilt bronze, 1750-1760, French; mantel clock, gilt and enameled bronze and white marble, about 1793, designed by François-Joseph Bélanger and probably cast by Pierre-Philippe Thomire from models supplied by the sculptor Louis-Simon Boizot, the movement by Jean-Baptiste Lepaute, French.

**This belligerent eagle, its wings outstretched within a laurel wreath, may have been part of an overdoor decoration in a north Italian palace. It is one of a pair of carved and gilded wood elements that recall motifs carried out for the royal villa of Monza, near Milan, after designs by the architect Giocondo Albertolli (1742-1839). After studying the antiquities of Rome, Albertolli became one of the first of his countrymen to adopt the neoclassic genre. His influence was disseminated by a number of engravings taken from his ornamental drawings. The best known of these engravings were published in 1787, and it is to this period that our two admirable evocations of the neoclassic taste in the form of eagles can be assigned. Length 57½ inches. Gift of Lilliana Teruzzi, 69.292.12**

**John Goldsmith Phillips, Chairman**