CHAPTERS 21 - 24

11-7-68

[R. Redmond Summary - 1947 - 1964
" - Reports - 1963 and 1966]

When we talked about the history of the Museum some months ago, you asked me what I thought was the outstanding achievement of the years I was President. I could not give you an immediate answer and on reflection I think this was due to the extraordinary variety of the Museum's activities. It is possible to select the most important painting acquired in a certain period; it is harder if the choice is not limited to paintings but includes other objects of art such as Greek statues, Roman bronzes, Chinese porcelains and American silver, but it is almost impossible when one must include major changes in the Museum's buildings, a reorganization of its business practices, the initiation of important new services and vast changes in its educational and curatorial methods. Such disparate activities are not really comparable.

Maybe the best way to give you an idea of what happened during my presidency will be to list the major events in the various fields of Museum work. I will not attempt to describe the

items in detail but will deal with the following topics seriatim, the period being in each case from the spring of 1947 to the fall of 1964:

I. Acquisition of art works

II. Reconstruction of Buildings

III. Finances and Business Administration

IV. Education and Curatorial Reorganization

V. New Activities and Policies

I. Acquisition of Art Works

Gifts and bequests together with purchases are the principal means by which the Museum's collections are enlarged. Sometimes objects are acquired singly and sometimes in groups or collections. The period under review was notable for the number and importance of the latter given or bequeathed by eminent collectors. They include:

(1) The Jules S. Bache Collection. Old Master paintings, objects of art and 18th Century French furniture.

(2) The Julia Berwind gift. 18th Century paintings.

(3) The Samual H. Kress Collection. French 18th Century decorative arts, including the Hillingdon Collection of Sevres porcelains and the Gobelin tapestry room from Croome Court.

(4) The Sam H. Lewisohn bequest, including masterpieces by Van Gogh, Seurat, Gauguin and other artists.

(5) The William Church Osborn legacy of important examples of the work of Manet, Gauguin, Pissaro and Monet.

(6) The Gustave Pfeiffer Collection of chessmen and related material.

(7) The Irwin Untermyer Collection of English decorative art, porcelains, bronzes, and silver, given by Judge Untermyer in 1964 subject to his retained life estate.

(8) The Thornton Wilson Collection of European porcelains given in memory of his wife Florence Ellsworth Wilson.

Many single objects were acquired by gift or bequest but the most important were purchased by the Museum. They include:

(1) Rembrandt's "Aristotle Contemplating the Bust of Homer", bought at the Erickson sale.

(2) A statue of Aphrodite, a Roman copy of a Greek original and closely related to the Venus de Medici.

(3) A Raphael drawing of the "Madonna in the Meadow" with a study of a male figure on the verso. The first drawing by this master to be acquired by the Museum and one of the very few in America.

(4) A number of Early Near Eastern objects, including a black balsite statue of Gudea of the third millenium B.C. and

a number of Achaemedian objects made of gold or silver, some inscribed in cuneiform with the names of Xerxes and Artaxerxes.

(5) Caravaggio's painting of a group of musicians that was unknown to scholars but clearly belongs to the series painted for his first patron, Cardinal Bourbon del Monte.

(6) A Velasquez study for his equestrian portrait of the Duke of Olivares in the Prado. Bought from the Earl of Elgin.

(7) Georges de La Tour's "Fortune Teller", an unusual daylight scene of a lay subject by this long-unappreciated master whose paintings are generally of religious subjects illuminated by candlelight.

(8) The most important additions to the Cloisters collection were bought out of funds provided by Mr. John D. Rockefeller, Jr. They are, therefore, treated as a separate group, as follows:

(a) Two illuminated French manuscripts of the first quarter of the 15th Century, bought from Maurice de Rothschild.

(b) Several panels of the "Nine Heroes" tapestry, which, with the panel previously owned, gives the Museum almost two thirds of one of the few surviving masterpieces of 14th Century French tapestry.

(c) The statue of the Virgin from the choir screen of the Cathedral of Strassbourg. This statue was identified by James J. Rorimer when he was Curator of The Cloisters.

(d) A gold and enamel reliquary from the Rochschild collection.

(e) The Merode altarpiece.

(f) The Bury St. Edmunds walrus ivory cross. A 12th Century English cross of the highest quality and in extraordinary condition.

(g) The Apse from Fuentiduena. A Spanish Romanesque apse acquired after twenty-five years of negotiation as a loan from the Spanish Government and with its permission dismantled, shipped to New York, and re-erected as an addition to the Cloisters in Fort Tryon Park.

(h) The Antioch Chalice, which was purchased in 1950.

II. Reconstruction of Buildings

Work on the Museum's buildings continued throughout the entire period under review and is still in progress.

When Francis Taylor became Director in 1940, it was evident that the modernization of the Museum's buildings was imperative. No addition or major improvement had been made in over fifteen years. The older buildings had no hot running water, there was no ventilating system, the galleries

were heated by old-fashioned steam radiators that could not be readily adjusted; in winter they produced an excessively dry atmosphere, and in summer there was no way to prevent excessive humidity. A number of skylights leaked and in heavy storms it was not unusual to see buckets scattered about certain galleries. To make matters worse, the Museum operated its own coal burning power plant which produced a limited amount of electric current and the steam necessary for heating purposes. It also produced a good deal of soot and dirt and was an eyesore.

Architectural studies for a general reconstruction of the Museum's complex of buildings were started in the early 1940s, but before any contract could be let the United States became involved in World War II and all non-essential building was prohibited. Shortly after the end of the war, the preliminary plans were completed and the City of New York was asked to appropriate the funds necessary for construction. This request was in line with previous practice, as the City had agreed many years before to construct and maintain

the Museum's buildings. It was, of course, impossible to estimate with any degree of accuracy the cost or the time that would be required to complete the project, but the first estimates were in the neighborhood of $8,000,000 to be spent in three years. Robert Moses, who was Park Commissioner of the City of New York and also an ex-officio Trustee of the Museum, took the position that the City could not afford to pay the entire cost of rebuilding the Museum's buildings and suggested that the Museum assume 50% of the cost. He also insisted that not more than $1,000,000 of the City's share should be included in its Capital Budget for any single year. This last restriction compelled the Museum to divide the reconstruction program into several stages and to take one step at a time. As each step took several years, the resulting delay ran into decades. The first stage of reconstruction was not completed until the late fall of 1953, and the total cost was substantially higher than the original estimates, since prices and wages rose rapidly in the post-war period.

As the work progressed, the reconstruction program was modified as circumstances required. At one time, an area was reserved for the proposed new home of the Whitney Museum of American Art. That institution had agreed to an arrangement that contemplated its close association with the Metropolitan. This plan was abandoned when the Whitney Museum terminated the agreement in 1952.

The idea of developing a general plan for the future of the Museum, which was implicit in the preliminary studies, gradually became subordinated to the possibility of getting City approval for particular projects. This tendency became more marked when Rorimer succeeded Taylor as Director in 1955, possibly because Rorimer took a great personal interest in architectural matters and preferred to have only one project in hand at a time. In any event, the ten years that followed the completion of the first stage of reconstruction in 1953 saw the initiation of a number of important but unrelated projects. After 1955, there was no overall planning for the future needs of the Museum.

I will not attempt to describe in detail the many building operations that marked this period.

Joe Noble or Art Klein can tell you precisely what happened. I will merely list the more important items in roughly chronological order. They are:

(1) Modernization of two thirds of Wings A, B, and C. (By modernization, I mean the reconstruction of walls and ceiling; improved lighting, both natural and artificial and the introduction of
(6) adequate alternating current; improved heating with thermostatic controls and forced ventilation so as to control temperature and humidity with ducts sufficiently large to take care of air conditioning at a later date; replacing
(7) or resurfacing all floors, and redecorating and re-equipping all galleries and office space.)

(2) Construction of a new wing (Z) connecting the Morgan Wing with the northerly wing on Fifth Avenue.

(3) Modernization of the southerly wings on Fifth Avenue including:

(a) the construction of a mezzanine for the Executive Offices, the Board Room and the Staff Dining Room;

(b) the creation of galleries on the second floor for Special Exhibitions and the Greek and Roman Department;

(c) the installation of the Restaurant and the Treasurer's Offices on the Main Floor; and

(d) the location of the Children's Museum, the snack bar, and temporary quarters for the Print Department in the basement.

(4) Rebuilding the obsolete lecture hall so as to convert it into a modern 700-seat Auditorium with excellent acoustics.

(5) Installation of new electrical and heating systems including substitution of alternating for direct current and street steam for heating. These changes allowed the Museum to dismantle the old Power House.

(6) Building a public Parking Lot south of the Museum. This improvement was paid for entirely by the Museum and has proved a good investment as well as a great convenience.

(7) Replacing the Library with larger and better-equipped facilities. The new building provides space for the future growth of the Museum's outstanding collection of art books, better reading rooms, and a number of carrels for students. It also contains (a) offices, exhibition galleries, study rooms, and storage for the Print Department and its collections, (b) the same type of facilities for the Drawings Department, and (c) space for the installation of the Spanish Renaissance Patio from Velez Blancos.

(8) Replacing with steel beams the defective second floor of Wings E and H on Fifth Avenue north of the main entrance. This condition was discovered in 1959 and the Museum was compelled to close the upper floor galleries throughout this area. Although an emergency appropriation was authorized by the City, the cumbersome procedure applicable to public buildings caused long delays. The wing nearest to the main entrance was reopened in 1964 and work on the more northerly wing is still in progress.

(9) Building a new central Service Building on the site of the old Power House. This provided modern quarters for the Museum's employees; including locker rooms, recreation areas, and a snack bar, as well as space for some of the Museum's repair shops and quarters for the Paintings Department's restoration laboratory. This building also contains a large part of the Museum's air-conditioning machinery.

(10) Air-conditioning the European Paintings Galleries. A much needed improvement of the most crowded and popular galleries. This was an important step in the program of air-conditioning the entire Museum.

During the period under review, most of the Museum's collections were relocated or completely rearranged. These changes invariably involved special cases and lighting and sometimes required special construction. The Departments affected were:

(1) Greek and Roman, main floor and second floor

(2) Ancient Near East

(3) Medieval, including the Treasury

(4) European Decorative Arts, main floor and basement

(5) Arms and Armor

(6) Egyptian Jewelry

(7) Altman Collection

(8) Bache Collection

(9) Period rooms, including Lansdowne Dining Room, Croome Court Tapestry Room, Kirtlington Park Dining Room, de Tesse Salon, Crillon Boudoir, Bourdeaux Music Room, and the Paris shop front

(10) Chinese Statuary and Porcelains

(11) Islamic Collection (partial installation)

(12) American Paintings (partial installation)

There were also building operations at the Cloisters. These consisted of a complete renovation of the exterior, a repointing of all masonry joints and the treatment of the exposed stonework with water-proofing and preservative substances. A treasury was added by excavating a further part of the southerly basement and an air-conditioned gallery was built for the exhibition of the Merode altarpiece. The most important project, however, was moving the Fuentiduena Apse from its original site in central Spain and re-erecting it as an addition to the Cloisters. To connect it with the existing buildings, a short nave was constructed north of the main entrance and the basement under this nave and the apse were used for much needed staff quarters.

III. Finances and Business Administration

The 1947-1964 period witnessed a surprising development of public interest in the Museum and a great expansion of its activities. This necessarily increased its operating expenses. The rate of this

increase was disproportionate to the number of employees added to the staff because the postwar years saw a rapid and sustained demand for higher wages and salaries and for fringe benefits that were unknown in earlier years. I will not discuss in detail the changes that took place in the Museum's operating accounts, as the Treasurer's Report for each year is available in printed form. It is interesting, however, to note a few comparative figures. In 1947*, the annual appropriation for pensions and fringe benefits payable to retired and active employees was $167,025. In 1964, the equivalent figure was $481,674, and in 1967 it was $704,627. The total operating income of the Museum in 1947 was $1,963,470 and its operating expenses were $1,944,100. In 1964, the same figures were $5,280,503 of income and $4,802,832 for expenses, and in 1967 they were $6,496,767 and $6,393,585.

Fortunately, the Museum's income increased more rapidly than its expenses. This was due to a

---

* In 1947, the Museum changed from a calendar year to a June 30 fiscal year for accounting purposes. The 1947 figures used herein are those for the first six months of 1947 put on an annual basis.

number of factors of which the principal ones were (1) more generous support from the City of New York, which increased its appropriation for maintenance from $555,566 in 1947 to $1,293,197 in 1964; (2) an increase in endowment income, which rose from $1,183,404 in 1947 to $3,514,653 in 1964; and (3) larger membership income, which totaled $82,750 in 1947 and $267,320 in 1964.

The Museum received substantial gifts and bequests for endowment during the period. Their monetary value amounted to $31,539,000. Among the larger items were:

(1) Mr. John D. Rockefeller, Jr.'s gift in 1953 of $10,000,000

(2) Mrs. Catherine Wentworth's legacy in 1948 of $4,500,000

(3) Mr. Edward S. Harkness's legacy in 1940 of $1,600,000

(4) Mr. Thomas W. Lamont's legacy in 1948 of $1,000,000

(5) Mr. William Nelson Cromwell's legacy in 1948 of $1,000,000

(6) Mr. Arthur Curtiss James's legacy through the James Foundation amounting to $4,100,000

(7) Mr. Harry Payne Bingham's legacy in 1955 of $500,000

(8) Mrs. Helen E. Foulds's legacy in 1959 of $4,100,000

(9) Mr. Chester Dale's legacy in 1963 of $500,000

In the early 1940s, an important change was made in the method of handling the Museum's portfolio of investments. Professional advisors were retained to consult with the Finance Committee, which consisted of the President, three Trustees, and the Treasurer. The wisdom of this move was demonstrated during the period under review. The market value of the Museum's endowment funds at the beginning of 1947 was $46,230,060. On June 30, 1964, it was $147,166,367. The latter figure includes $28,532,000 of realized capital gains and $52,470,000 of unrealized appreciation. In the interval, the Museum expended approximately $9,425,000 for capital improvements and $4,061,000 for extraordinary expenses. The latter sum was charged to the excess of operating income over operating expenses.

Included in the endowment funds of the Museum are substantial sums held for special purposes. Most of these represent gifts or bequests for the purchase of works of art and the usual

restriction is that only the income of the gift can be used for the designated purpose. In the period under review, these funds and others donated for the purpose were used to buy works of art costing in the aggregate $23,700,000. Appendix A shows these expenditures year by year and the amount spent for each curatorial department in each year.

These
achieved unless
Museum had been
to realize the
tions prior to
of the purchasi
Each curatorial
had its own gal
its quota of em
pertaining to that department. While there was a budget, it was entirely flexible and sums appropriated for one purpose could be used for other purposes on the authority of the Curator concerned. There was no central supply system and no accountability for supplies when once purchased. It was not surprising, therefore, that deficits occurred frequently

NOTE (p. 16

The figure of $23,700,000 is subject to verification. The total was drawn from the Annual Reports, which may lump Cloisters acquisitions with physical improvements. This data should be checked with the Treasurer's records.

restriction is that only the income of the gift can be used for the designated purpose. In the period under review, these funds and others donated for the purpose were used to buy works of art costing in the aggregate $23,700,000. Appendix A shows these expenditures year by year and the amount spent for each curatorial department in each year.

These financial results could not have been achieved unless the day-by-day operation of the Museum had been put on a business basis. It is hard to realize the inefficiency of the Museum's operations prior to 1940. There was no overall control of the purchasing of supplies or the use of manpower. Each curatorial department was a separate entity that had its own galleries, workshops and storerooms, and its quota of employees who worked solely on tasks pertaining to that department. While there was a budget, it was entirely flexible and sums appropriated for one purpose could be used for other purposes on the authority of the Curator concerned. There was no central supply system and no accountability for supplies when once purchased. It was not surprising, therefore, that deficits occurred frequently

or that the Trustees were often called on to make special donations near the end of each year.

One of the first tasks faced by Francis Taylor was to organize a system of control over spending and the use of personnel. This proved to be a difficult undertaking, as most of the Curators were older than Taylor and were unwilling to give up their prerogatives. Progress was also impeded by the declaration of war in December 1941. The Museum remained open during the war years, although all of its finest art works were stored out of town. This required a kind of dual operation. Part of the staff worked in and guarded the storehouse, a large mansion surrounded by a private park on the outskirts of Philadelphia, and the other part kept up a skeleton operation in New York. These unusual conditions tended to break down some of the older practices and to a certain extent helped Taylor to centralize control in the office of the Director. While a number of preliminary steps were taken during this period, it was not until the postwar years that the administration of the Museum could be thoroughly revised. Two things were mainly responsible for this result. First, the end of the war made it possible for the

Museum to recruit younger men and women to replace those who had retired from curatorial posts. This was a vital necessity, as comparatively few trained art historians had joined the staff of the Museum in the years immediately preceding Taylor's appointment. Many of the younger men who joined the Museum staff in the postwar period had served in the armed forces and were accustomed to large operations and few of them were familiar with the archaic methods of the old Metropolitan. Second, in the spring of 1947, the Museum completely revised its Constitution and By-Laws. The basic theory on which this revision proceeded was that efficient management required the establishment of definite goals for each regular activity and that the amount of manpower and expense needed to attain these goals should be estimated in advance and incorporated in a detailed budget showing separately the salary of each employee and the anticipated expense for supplies needed to allow each department to fulfill its allotted task. This budget, when approved by the Trustees, could not be increased nor could appropriations be transferred from one purpose to another without formal action by the Board or the Executive Committee. Such a rigid

system may appear unnecessarily cumbersome to those accustomed to ordinary business practices, but they overlook the fact that in non-profit enterprises there is no method of currently testing the efficiency of management. A business organized for profit knows daily, weekly or monthly, its gross sales, its margin of profit, and its net income or loss, and it is easy to compare these figures with the results obtained in prior periods and also with the operations of competitors. There is, therefore, a constant check on how well the business is being run. In a non-profit institution, incentives to careful management and tests of efficiency must be devised and the system adopted by the Museum was the setting up of definite goals by which each department could tell whether it was doing better or worse than expected. In any event, the new budgetary practices proved remarkably effective and the Museum thereafter operated at a profit. The aggregate net operating income for the period under review was $5,791,649.

IV. Education and Curatorial Reorganization

While the Museum had long maintained friendly relations with the New York City public school system and had encouraged visits by school children, no particular effort had been made to supply special facilities for the use of school classes. Francis Taylor took a great interest in this situation and was concerned by the growing practice of schools sending large classes of very young children, often for visits lasting several hours. He felt, with some justification, that the children would become too tired to enjoy what they were seeing and might therefore develop a long lasting prejudice against the Museum. After studying what other museums outside of New York were doing for school children, Taylor developed a program which he called the "Junior Museum". It became a reality during the war when space became available as a result of the decision to store a large part of the Museum's collections out of town. The original installation included a small auditorium, a gallery fitted with small tables and benches that served as a lunchroom as well as a study hall, and rather primitive cloak rooms and toilet facilities. This

area was decorated with temporary exhibitions designed to appeal to children and to prepare them for what they would see when they toured the galleries. Naturally the number that could be accommodated was limited and a system of planning school visits well in advance had to be developed. This allowed the Museum to restrict both the number and the age of school children who visited the Museum. It was not, however, a complete solution of the problem, as a growing number of schools of all types in New York City and its suburbs began to use the Museum.

The success of the Junior Museum in its temporary quarters led to the inclusion in the Museum's reconstruction program of an area designed especially for the use of school children. By placing it at the southern end of the buildings on Fifth Avenue and on the floor below the new Museum Restaurant, it was possible to develop an efficient snack bar for the children as well as an auditorium, a library, a reading room, and exhibition galleries. There was also a separate entrance with adequate cloak rooms and other facilities. Finally, this new entrance opened onto the roadway leading to the parking lot so that the buses bringing school children to the

Museum could load and unload in a protected area. This reduced the risk of an accident and also improved traffic on Fifth Avenue. The use of the Junior Museum has expanded rapidly since it was opened in 1954. No separate statistics are maintained in regard to attendance, as it is an integral part of the 82nd Street building and attracts many adult visitors as well as children. However, the number of appointments made for visits by school classes has grown steadily throughout the years.

In the field of adult education Taylor greatly developed the lecture program and also urged that art students be taught in the galleries where they could refer directly to the works of art that were being discussed. He was a firm believer in the ability of all types of people to "train their eyes" by looking at great works of art. As soon as post-war travel was possible, he initiated a program for sending the members of the Museum's curatorial staff abroad to visit the great collections of the European museums. This has become a permanent feature of the Museum's work. Taylor also encouraged close relations with the Art Departments of Columbia, Fordham, and New York Universities and gradually built up the

use of the Museum and its libraries for courses given by these great New York educational institutions. In like manner he encouraged members of the Museum's staff to accept teaching appointments and this cross-fertilization between the academic and Museum personnel has proved most helpful in breaking down the jealousies that used to exist between these two types of art historians.

Prior to 1940, the Museum had only taken an occasional interest in music. Over a period of years starting in 1889, Mrs. John Crosby Brown had given the Museum a great collection of musical instruments but, aside from an occasional concert in which one or two of the four thousand instruments were played, they were neglected albeit they were exhibited in large cases on the ground floor of the Museum. When Taylor became Director, the instruments were visibly deteriorating, as they had been kept in dusty cases for many years. Taylor recognized the immense importance of this collection, which, of course, increased as the war destroyed some of the famous European collections. He persuaded the Trustees to allocate funds to put the instruments in order and

was fortunate enough to find Emanuel Winternitz, an Austrian war refugee, who was a devotee of ancient music and old musical instruments. Through Winternitz's efforts, the Crosby Brown collection was catalogued and put in playable condition. In this process the extraordinary quality of the collection became apparent and led to a revival of interest in medieval music. A number of specialized concerts were held even before the Museum's Auditorium was rebuilt, and they were so successful that an insistent demand developed for the production of unusual musical programs. Through the years, many different types of music have been presented, but the emphasis has been on works that could not be produced on a commercial basis and on the work of young artists who would not otherwise have had a New York audition. These musical activities have been surprisingly successful and have brought to the Museum a substantial number of loyal members. They have also disclosed the intimate connection of the fine arts with musical instruments and the extent to which well known artists have applied their talents to embellishing all types of instruments. New methods of exhibiting musical

instruments are under study and the public may soon be able to hear as well as to see the older forms of instruments from which our present ones have developed.

Among the original objectives of the founders of the Museum was the hope that the arts might influence industrial design. The 1870 Charter expressly states that one of the Museum's purposes shall be "the application of arts to manufacture and practical life". Various methods of achieving this end were tried. Special exhibitions and lectures were planned to encourage various industries to use the resources of the Museum in improving their products. But all these efforts were sporadic until persons interested in the Costume Institute, which had been created for the purpose of developing New York City as a center of the dress trade, suggested that it might become affiliated with the Museum. Taylor took a great personal interest in this project and did everything he could to encourage the closest possible relations between the Costume Institute and the Museum. From a rather loose working arrangement, his enthusiasm led ultimately to the

Institute becoming an integral part of the Museum. Taylor hoped that the success of this venture would establish a pattern for industrial support of the Museum. This hope may be realized when the new quarters of the Costume Institute are opened in 1970.

The reorganization of the curatorial departments presented Taylor with many difficult problems. When the Museum was first organized, the Director was the curator of every department and this simple monolithic structure continued until the growing importance of certain collections made it necessary to hire specialists. This led to the creation of departmental subdivisions. Step by step, different fields of specialization were set apart, but not in accordance with any preconceived or logical plan. In some cases the scope was geographical, as in the case of the Department of Far Eastern Art; in others it was historic, as in the case of the Department of Greek & Roman Art. Occasionally, it was the purpose for which the objects were used, as, for instance, the Department of Arms & Armor and the Costume Institute. Finally, there were some departments that were based on the technique used in making the objects collected, which was the case in the Departments of

Prints and of Drawings. The haphazard way in which the curatorial departments developed made any change surprisingly difficult. Each department had its own galleries, storerooms, and specialized personnel, and many of the older departments had separate files and separate collections of books that were not considered part of the Museum's Archives or Library. As noted earlier, Taylor even had difficulty in making the curatorial departments cooperate with each other. The consolidation of certain common activities and the centralization of services was accomplished only slowly and at the cost of a good deal of hard feeling. Taylor, however, hoped that ultimately he would be able to establish the curatorial departments under five main divisions dealing, respectively, with (1) American Art, including Painting, Sculpture and American Decorative Arts, (2) the Ancient Arts of the Mediterranean Basin, including Egyptian, Greek, Roman, and Ancient Near East, (3) the Graphic Arts, including Paintings, Drawings and Prints, (4) Oriental Arts, including Chinese, Japanese, Indian, and Islamic Arts, and (5) the Decorative Arts, with particular emphasis

on the way these arts had developed in Western Europe. He recognized that these divisions could not be rigidly enforced and that ultimately provision would have to be made for Pre-Columbian Art and the original arts of Africa and the Southwest Pacific. But these long term aspirations were never achieved.

V. Miscellaneous New Developments

1. International Loan Exhibitions

One of the unexpected results of the war was that thousands of Americans were able to see in their own cities some of the greatest works of art that had long belonged to the national collections of European countries. This unique opportunity occurred because all the most famous collections had been put in hiding at the beginning of the war. They therefore survived the bombing that damaged many European cities and even some of the best known museum buildings. At the end of the war, the hidden collections could not be immediately reinstalled in their customary places of exhibition and, in the interim, there was an opportunity to organize unusual international loan exhibitions. One of the first was

an exhibition of French tapestries that was sent to London in 1946. It was an astonishing success, as it showed in one exhibition tapestries that had been in the great national museums and in some of the great church collections. It subsequently was loaned to Belgium and then, through the initiative of Francis Taylor, it made a visit to the United States, being successively shown in New York, Chicago, and Boston. Even before the tapestries were shown, the Museum had been privileged to show a small but very interesting exhibition of the works of Hogarth, Constable, and Turner, which the British Government sent to New York in the winter of 1946-1947. Both these exhibitions attracted enthusiastic audiences and the Metropolitan became one of the principal organizers of this type of exhibition. Gradually a pattern was developed. When an important loan from one of the great national collections was under consideration, a committee representing the American museums participating in the exhibition would select the objects to be loaned and these objects would be shipped to the United States, usually on a United States warship or a government-owned and operated vessel. Initially they would be shown in the National Gallery in

Washington, and then in turn at the participating museums, which generally included the major art centers of the country. The State Department was particularly helpful in all these arrangements and so too was the National Gallery in Washington. These international loans proved to be an invaluable contribution to the appreciation of art in the United States. Many national treasures were sent on tour and it would have been impossible to persuade the custodians of these famous objects to relinquish them for long periods if the United States Government had not sponsored this type of exhibition. The list of these exhibitions in which the Metropolitan participated, with an estimate of their New York attendance, shows what an extraordinary service was rendered to the public.

(See Appendix B)

2. Domestic Loan Exhibitions

Among the problems arising immediately after the war was what to do with the Metropolitan's collections while the Museum was being reconstructed. As noted above, a large part of these collections had been stored out of town from 1943 to 1945. It was obviously foolish to reinstall them in their old

galleries which would be modernized as soon as the building program started. Instead of keeping many thousands of objects in dead storage, it seemed wiser to launch a program of making liberal loans to other museums and institutions of higher education. Comparatively few domestic loans had been made in the years preceding the war and a trip around the country by the President and Director in the summer of 1947 soon disclosed the reason for this lack of demand. Every institution visited described the difficulty of persuading the staff of the museum to approve the loan of worthwhile objects. This was largely due to the fact that requests for loans had been regularly referred to the Curator of the department concerned. Invariably the Curator disliked the idea of sending out of the museum's possession any object belonging to his department. The easiest ways of avoiding a loan were first to delay answering the request, and second to suggest that some less important object be sent in place of the one requested, or, finally, to attach so many conditions to the approval of a loan that the putative borrower soon concluded that the Metropolitan was not interested in helping its sister institutions. It was

not difficult to reverse this attitude. A separate organization was set up in the Museum that reported to the Director. All requests for loans were referred to it and one of its main tasks was to see that every application received a prompt and courteous answer. Loans on generous terms and for extended periods were offered to teaching institutions as well as to museums, and this policy helped many organizations which had only small permanent collections. No restriction was placed on the location of the borrowers and this service soon grew to encompass the entire nation. In the last five years of the period under review the Museum loaned important objects to more than one hundred museums, universities, and colleges each year. A list of these loans appears in each Annual Report.

3. The Three Museum Agreement

Early in 1947, the Museum made an effort to coordinate the work of the major art museums located in Manhattan. These were the Whitney Museum of American Art and the Museum of Modern Art, both of which emphasized the work of contemporary artists.

The Metropolitan had never been particularly active in this field. However, between 1906 and 1911, it had received from George A. Hearn substantial sums, the income of which was restricted to the purchase of paintings by living persons who were citizens of the United States or by persons born thereafter who might have become citizens at the time of purchase. Counsel advised the Trustees that the word "living" in the instruments controlling these gifts meant any artist who was alive when the Hearn gifts were made or who was born thereafter. The breadth of this interpretation was disappointing to those who wanted the income of the Hearn Fund to be used exclusively to encourage the work of artists who were alive at the time the Museum purchased their works of art. These people feared, with some justification, that most of the income would be used to acquire paintings by established artists who had died subsequent to the date of Mr. Hearn's gifts. This in fact became the practice prior to the appointment of Francis Taylor as Director in 1940. He felt strongly that the available funds should be used to encourage contemporary

artists who had been particularly hard hit by the economic depression of the 1930s.

Realizing that the Museum had no department of contemporary art, Taylor turned to the Whitney Museum of American Art, which had for years played an active role in developing the younger generation of American artists, first under the leadership of its founder, Gertrude Vanderbilt Whitney, and thereafter under its director, Mrs. Juliana Force. An informal agreement of cooperation was worked out between Taylor and Mrs. Force by which the Metropolitan undertook to allow the Director of the Whitney Museum to select the paintings to be bought out of the income of the Hearn Fund. After a short trial period, a more comprehensive plan of affiliation was negotiated. This grew out of the fact that the original home of the Whitney Museum, consisting of three private houses on West 10th Street, were no longer adequate for its needs. The new agreement of affiliation contemplated that the Whitney Museum would become an integral part of the Metropolitan and would ultimately move to an annex bearing its name in the immediate vicinity of the

southerly wing of the Metropolitan Museum. This annex was to be sufficiently large to exhibit the permanent collections of American painting and sculpture of both museums and, in addition, was intended to provide space for the annual exhibitions of American art that had become an important part of the Whitney Museum's program. Taylor also envisaged the possibility of moving the American Wing and connecting it with the new Whitney Museum so that all forms of American art might be exhibited in adjacent buildings.

These plans were still in effect when a tripartite agreement between the Metropolitan Museum, the Whitney Museum, and the Museum of Modern Art was negotiated in 1947. This contract ratified the agreement of affiliation that already existed between the Whitney Museum and the Metropolitan, and included a cooperative arrangement with the Museum of Modern Art. In the latter case the Metropolitan agreed not to collect or exhibit modern art during the term of the agreement; the Whitney Museum accepted primary responsibility for the collection and exhibition of contemporary

American art, and the Museum of Modern Art undertook a like responsibility in regard to foreign modern art. All three museums agreed to lend works of art to each other on generous terms. In addition, the Metropolitan agreed to help the younger museums buy works of art, using part of its funds to assist their programs. In the case of the Museum of Modern Art, it agreed to purchase at their current values a number of paintings and drawings that the Modern Museum was prepared to dispose of and to pay for them in five annual instalments. However, these paintings were not to be delivered to the Metropolitan until the termination of the agreement. The agreed price was $151,000. This in effect provided the Museum of Modern Art with a revolving fund which could be used to purchase contemporary works of art. In the case of the Whitney Museum, the Metropolitan agreed to allow it to spend the income of the Hearn Fund in the purchase of paintings complying with the Hearn restrictions, but these too were not to be delivered to the Metropolitan until the termination of the agreement. Thus, the younger museums were

X $191,000.

given purchasing power to expand their collections and were allowed to retain possession of what they sold to the Metropolitan or had purchased with its funds as long as the agreement remained in force. To compensate for this advantage, they severally agreed not to dispose of any work of art without giving the Metropolitan an opportunity to acquire it at its current value. This protected the Metropolitan from having serious gaps in its collections--a situation that might have arisen if the agreement remained in effect for a number of years.

Unfortunately it lasted only for the initial term of five years. There were two principal reasons for the short life of this experiment. In the case of the Museum of Modern Art, the first was a growing sense of the importance of a permanent collection and the fear that many donors might feel that, since their collections would some day fall into the orbit of the Metropolitan, it might be wiser to give them to that museum in the first instance. The second cause was the fear of some of the younger Whitney Museum

curators that the affiliation would ultimately destroy the independence of their institution. This led the Trustees of the Whitney Museum to hesitate about too close an association with the Metropolitan. Once the idea of affiliation was abandoned, the same fears that had assailed the Museum of Modern Art in regard to losing their permanent collections struck the Whitney Museum Trustees with even greater force. It is also important to note the influence of a fundamental disagreement between Mrs. Force's successors and Francis Taylor as to the role a museum should play in the development of contemporary art. Taylor, following the traditional line of the art historian, felt that the main function of a museum was to preserve a comprehensive record of man's cultural development. From his point of view, the preference of the individual curator was immaterial, since it was his duty to be objective and impartial in regard to all forms of art. The younger generation of Whitney curators felt that a museum should guide and influence the development of contemporary art and that its curatorial staff should

encourage the trends that they considered desirable and ignore those they disliked. This inevitably led to emphasizing the work of particular artists or schools of art and tended to put a premium on novelty, sensationalism, and propaganda.

The fundamental nature of this disagreement can best be appreciated by comparing the great national exhibitions organized by Taylor during and immediately after the war with the limited scope of the later Whitney annual exhibitions. In all, Taylor organized four national exhibitions that were held at the Metropolitan Museum. The first was entitled "Artists For Victory" and was designed to give American artists an opportunity to show their work during the war when so many private galleries were closed. From the experience gained in this first exhibition, Taylor developed the idea of having from time to time national shows at the Metropolitan. The first, which was held in 1950, was an exhibition of paintings which attracted a great deal of attention. Juries were appointed for four different parts of the country and an enormous number of paintings

were viewed before the final selection was made. This was followed the next year with a great exhibition of sculpture, which was more limited because of the nature of the objects. Finally, the third national exhibition, which was held in 1952, was an exhibition of American water colors, drawings, and prints. Originally it was planned to have this series of exhibitions repeated at intervals of every three or four years, but the work of reconstruction on the Museum buildings, which was in full swing by 1952, made this program impossible and it was abandoned when Taylor retired in 1955.

IV. Labor Relations

Prior to World War II, there was no attempt on the part of any labor union to organize the employees of the Museum. This was probably due to the small size of the Museum staff and to the fact that it was not competing with ordinary business concerns. In the fall of 1953, a small union, which was not affiliated with either the AFL or the CIO, called a strike, claiming that it represented more than half of the Museum's Guards. To prevent any violence that might have endangered

the collections, the Museum remained closed for the two weeks that the strike lasted. During this period, Taylor lived in the building and the strikers allowed the supervisory personnel and the necessary engineers and fire guards to pass through their picket lines. At the end of two weeks, an appeal to the employees resulted in the abandonment of the strike.

A more serious situation developed in 1958, when there was an attempt to unionize the employees of the City of New York. Under the curious custom that prevailed in connection with the City's support of all cultural institutions, a certain number of employees of the Metropolitan were paid out of City funds and their names were technically placed on the City payroll. For this reason an attempt was made to organize them and the Museum was asked to recognize the Union as the sole bargaining agent for all employees of the Museum. When the Museum refused to grant this demand, there was a one day demonstration on June 10 that was followed by a strike, which lasted from June 14 to June 17, 1958. As in the earlier case the Museum remained closed and the labor union recognized

the necessity of allowing the essential services for the protection of the Museum's collections. The strike was abandoned when the Museum published a statement announcing its willingness to recognize the Union as the representative of those employees who wished to join it, but refusing to require any of its employees to join a particular union as a condition of retaining their positions. The failure of this strike did not, however, terminate the attempt of the Union to organize the Museum's employees and in 195 the Museum and the Union signed a contract in which the Museum recognized the Union as the representative of those members of the staff who had joined it but adhered to its previously expressed principles that no employee of the Museum could be forced to join a union.

This contract has been renewed periodically and is now the only labor contract affecting employees of the Metropolitan.

V. Women Trustees

Another innovation was the election of women as Trustees of the Museum. This occurred in 1952, when Mrs. Ogden Reid, Mrs. Vincent Astor, and Mrs. Sheldon Whitehouse were elected to the Board. This was considered an important break with tradition, as only men had previously been elected to the Board. Mrs. Reid had played an active role in the management of the New York Herald Tribune and Mrs. Astor and Mrs. Whitehouse were collectors and members of old New York families. Dorothy Shaver, the President of Lord & Taylor, was elected a Trustee in March 1954 and since then there have always been a number of women on the Board.

VI. Publications, the Miniatures and the Seminars

At an early date, the Museum began publishing catalogues and guides to its collections. In so doing, it recognized the educational value of the printed word. By 1947, it was issuing regularly a monthly "Bulletin" and occasionally books and special papers on technical matters and the results of its archaeological digs. It was also publishing catalogues of special exhibitions.

During the period under review, the volume of printed matter published by the Museum increased both in quantity and variety. Francis Taylor and Rorimer recognized the necessity of providing scholars with authoritative catalogues. These of necessity could be published only at infrequent intervals. For the general public, there were guides to the collections, as well as reproductions and postcards that could serve as mementos. The volume of this latter material that was distributed remained comparatively small until the Museum undertook to improve the quality of its reproductions and particularly its color reproductions. This led it to patronize specialized printing firms, both in this country and abroad. Shortly after these improvements were made, an insistent demand developed for reproductions that could be used as Christmas cards. These merchandising operations grew phenomenally and, through them, important educational material was distributed to an immense number of people. The funds necessary to establish these operations were provided by the Trustees and the operation itself has regularly produced a

sufficient profit to take care of its expansion. It has also provided the means for publishing important books by members of the staff, which, by reason of their technical or limited content, could not have been issued through ordinary commercial channels. One of the most successful publishing ventures of the Museum grew out of an attempt to raise funds for general Museum purposes. Having heard that the public sometimes responded to the distribution through the mails of attractive miniature reproductions, the Museum undertook to distribute a sheet of small color facsimiles of some of its most popular works of art. They resembled oversized postage stamps and were sold at the rate of $1 per sheet. Each subscriber received an album containing a concise description of the objects and their importance. The response to this amateur approach was so surprising that the mail facilities of the Museum were almost overwhelmed. Francis Taylor promptly decided that professional help was needed and he turned to his friend Harry Scherman, President of the Book-of-the-Month Club. The latter agreed to distribute the stamps, that were called

the "Miniatures", and to pay the Museum a fixed royalty on each sheet sold. Thus began an extraordinary series of art stamps that included the greatest objects in the best known museums throughout the United States and Europe. During the years that the Miniatures were distributed, more than eight million sheets were sold and produced an aggregate royalty of over $800,000. After paying the direct expenses connected with this enterprise, the balance of these revenues were used to finance certain experimental activities, including the participation by the Museum in a number of archaeological expeditions and the development of an intern system for the training of young art historians in the work of the Museum.

Out of the Miniature program grew the so-called Metropolitan "Seminars". These were a series of lessons in the appreciation of art. They were written by John Canaday, head of the Education Department of the Philadelphia Museum of Art, who originally undertook the task of writing twelve lessons. These were issued in the form of slim well-illustrated volumes. It was so successful

that a second series was commissioned in 19 . Both series met with a ready acceptance and are still popular. The aggregate royalties received by the Museum were substantial and were used in the same manner as the royalties from the Metropolitan Miniatures.

APPENDIX B

INTERNATIONAL LOAN EXHIBITIONS HELD AT
THE METROPOLITAN MUSEUM OF ART
BETWEEN 1947 AND 1964,
including dates of exhibition and attendance
at those at which an entrance fee was charged

Title	Date	Attendance
Masterpieces of English Painting: Hogarth, Constable and Turner	Jan. 24, 1947- Mar. 16, 1947	95,324
French Tapestries	Nov. 22, 1947- Feb. 29, 1948	132,631
Paintings from Berlin Museums	May 17, 1948- June 11, 1948	139,482
Van Gogh: Paintings and Drawings	Oct. 21, 1949- Jan. 15, 1950	302,553
Treasures from Imperial Collections of Iran	Nov. 22, 1949- Jan. 22, 1950	____
Art Treasures from the Vienna Collections	Feb. 24, 1950- May 21, 1950	218,049
Cezanne: Paintings, Watercolors and Drawings	Apr. 4, 1952- May 18, 1952	149,884
Japanese Painting and Sculpture	Mar. 27, 1953- May 10, 1953	70,790
French Drawings, Masterpieces from Five Centuries	Mar. 20, 1953- Apr. 19, 1953	____
From the Land of the Bible	June 14, 1953- Nov. 1, 1953	42,214
Nieuw Amsterdam	Feb. 3, 1953- Mar. 15, 1953	_____
Eighty Masterpieces from the Gold Museum, Bogota, Colombia	Mar. 3, 1954- Apr. 11, 1954	_____
Dutch Painting: the Golden Age	Oct. 30, 1954- Dec. 19, 1954	_____

Title	Date	Attendance
Goya: Drawings and Prints	May 4, 1955- May 30, 1955	39,255
German Drawings XIV-XX Century	May 10, 1956- June 10, 1956	12,321
Paintings from the Sao Paolo Museum of Art	Mar. 21, 1957- June 2, 1957	———
Masterpieces of Korean Art	Feb. 7, 1958- Apr. 3, 1958	35,097
The Arts of Denmark	Oct. 15, 1960- Jan. 8, 1961	68,304
Art Treasures of Thailand	Jan. 11, 1961- Feb. 19, 1961	23,345
Italian Drawings: Masterpieces of Five Centuries	Mar. 2, 1961- Apr. 9, 1961	———
The Splendid Century - French Art 1600-1715	Mar. 8, 1961- Apr. 30, 1961	55,348
Chinese Art Treasures	Sept.15, 1961- Nov. 1, 1961	———
English Drawings and Watercolors from British Collections	Apr. 17, 1962- June 3, 1962	14,879
Mona Lisa	Feb. 7, 1963- Mar. 4, 1963	1,077,251

Redmond Report - 1966 (partial)

22

THE MANAGEMENT OF
THE METROPOLITAN MUSEUM OF ART

This is not the first time that the trustees of the Museum have tried to improve its administration.

In 1940 when the election of Francis H. Taylor as Director was being considered, the Board of Trustees concluded that the Museum's activities had become too complex for a single individual to manage both the artistic and the administrative functions. When the matter was discussed with Taylor, he welcomed the idea of delegating to other members of the staff some of the traditional duties of the Director of the Metropolitan. He proposed the appointment of a Vice-Director who would be responsible for the artistic aspects of the Museum, and a Business Administrator who would be in charge of all routine operating matters and who would also supervise the reconstruction program which was inevitable because of the age of the Museum's buildings. Both would report to him as Director and be his representatives in their respective fields of activity. Thus, the several curatorial departments (there were eleven in May 1940) would report in the first instance to

the Vice-Director and the heads of the operating services, such as the Building Superintendent and the Captain of the Guards, would report to the Business Administrator. No detailed plan of organization was worked out, but Horace H. F. Jayne was named Vice-Director and Laurence S. Harrison as Business Administrator.

As is often the case in situations of this kind, the personalities of the individuals concerned played an important part in determining how the organization functioned. Both Taylor and Jayne came from other museums and were not well known to the staff of the Metropolitan, nor were they familiar with the Museum's practices. Both were several years younger than many of the curators. The latter found it difficult to report to Jayne and much preferred to report to the Director, which had been the custom before 1940. Jayne was a curious character. He was enthusiastic and brilliant but often hasty in his decisions. He was given to drinking and gradually he became more of a hindrance than a help to Taylor. He suffered a breakdown in 1949 and retired. In his

place Taylor appointed Preston Remington as Vice-Director. The latter had been an excellent Curator of Decorative Arts but had no flair or liking for administrative work. Thus, one of the principal means of reducing the Director's burden proved illusory.

Personalities played a similar role in the business operation of the Museum. Harrison had been trained as an engineer and had worked for IBM. He attempted to introduce a number of controls that were accepted practice in industrial companies such as coding different activities and positions, daily reports of work accomplished, and time clocks. There was strong opposition to some of these changes, particularly among the older employees and the curatorial staff. Rather than risk an open breach with such an important segment of the staff, Taylor temporized with the situation. Finding that he was blocked by inertia, Harrison devoted more and more time to experiments in lighting that Taylor had asked him to study. Harrison retired as Business Administrator in 1950 but remained on the staff as a consulting engineer until April 1954.

Although Harrison improved some of the service departments, many of the free and easy housekeeping methods of the past continued to flourish. It is hard to realize the extent to which the Museum had been subdivided prior to 1940. Each Curator was the czar of an independent operating unit. He had the exclusive use of galleries for exhibition, areas for storage and sometimes shops for the repair and restoration of the art objects belonging to his department. He was in complete control of the personnel assigned to his department, including the junior curators, secretaries, clerks, technicians, repairmen and other employees. None of these could be used for work in other departments without his approval.

Taylor determined to centralize a number of services and Harrison had the unpleasant task of carrying out these orders. It would have been a slow process in any event, but it was delayed by the war and the necessity of moving out of town a substantial part of the Museum's collections. In spite of these difficulties the shops were consolidated, the work of conservation and repair was placed under

a single head, and a number of general employees and technicians, including carpenters, electricians and other specialists, were pooled so they could be used more effectively.

While these changes were being made, the Kress Foundation offered to pay the cost of an independent study of the efficiency of the Museum's operations. This offer was accepted and the Museum retained Booz, Allen & Hamilton to review its organization and make recommendations for its improvement. Their Report (dated December 27, 1948) was based on many months of work that included interviews with all the senior employees of the Museum. The plan of organization proposed in this report was adopted only in part, and the precise definition of duties and responsibilities that was implicit in the plan was ignored. It therefore had little effect on how the Museum was administered. Although the Museum has greatly expanded its activities and services in the intervening years and some of the conclusions contained in the Report may no longer be valid, it is, nevertheless, an interesting document.

In 1955, the Committee appointed to choose a new Director discussed with Rorimer how he would

run the Museum if he were elected to fill the existing vacancy. The members of this Committee, which consisted of Messrs. Houghton (Chairman), Baker, Olds, Lehman, Root, and Redmond, ex-officio, were familiar with the 1940 plan to decentralize some of the Director's responsibilities. This program was discussed with Rorimer and he agreed that the Director of the Metropolitan should not be burdened with every operating detail and he concurred with the Committee's feeling that somebody with business training should be found to replace Harrison. He did not want anybody as Vice-Director, saying that he preferred to deal directly with the Curators. At his request the office of Vice-Director was abolished. He felt that the Secretary should be in charge of most of the non-operating services--such as membership, public relations and fund raising--but since he had doubts about Easby's ability to handle this work, he suggested that no change be made pending a further study of the situation. In later years, he frequently complained of Easby's failure to perform his duties but he was never willing to recommend the appointment of somebody else as Secretary.

Rorimer concentrated in his own hands many activities that had formerly been left to other members of the staff. He played an active role in the annual requests to the City for support, and was even more interested in matters affecting the City's Capital Budget which covered appropriations for major repairs and new construction. These budgetary matters had usually been handled by the Treasurer. Rorimer also took personal charge of all architectural questions. He had been chairman of the staff building committee that Taylor established in 1945 and was, therefore, familiar with the first stage of the reconstruction program which was completed in 1954. The second stage was well advanced when Rorimer became Director. During the next eleven years, the second stage of reconstruction was completed and an extraordinary number of new and important projects were started. A list of those finished, those currently in process, and those proposed for the future is annexed as Exhibit A. It is the best evidence of the variety and scope of these operations.

The physical expansion of the Museum during this period was accomplished through Rorimer's intense

personal interest in every architectural detail and his indefatigable industry. He did not like to delegate responsibility to others and was prone to keep the power of final decision in his own hands. This sometimes delayed important matters. The aggregate building costs during this period have never been presented to the Board and it might be interesting to have the Museum's accountants prepare a report covering all building expenditures since 1950.

The extent to which Rorimer concentrated responsibility in himself cannot be disregarded. He left the problems of managing the guardianship and protection of the Museum and the operation of its shops and general services to Noble as Operating Administrator. Otherwise he insisted on having the final decision on every activity. His absorbing interest in the building program and in the Museum's relations with the City have already been noted. In addition, he was vitally concerned in every special exhibition and in the way every segment of the Museum's collections were exhibited to the public. He often changed the hanging, lighting, and sometimes even the color of the galleries, after the Curator in charge

of an exhibition had made his plans. He supervised every publication issued by the Museum and often insisted on writing a foreword or preface. He regularly read the proofs of the monthly numbers of the "Bulletin". He took particular interest in anything that could affect the Museum's public relations. He personally saw the art editors and other important representatives of the newspapers and magazines. He insisted on seeing every press release, most of which were cast in the form of an announcement by the Director. He was indefatigable in attending Museum functions, and went to many of the lectures and concerts given in the auditorium. Finally, he made a point of entertaining and being helpful to collectors who might donate their works of art to the Museum. These social engagements occupied many of his evenings and week ends. One can say without exaggeration that the Museum was his life. In retrospect, it is clear that it will be difficult to find anybody to fill his place who will have an equally broad scholarly interest and anything like his tremendous energy and devotion.

The Museum has twice tried to establish a more sensible executive organization. It has twice suggested that the Director should delegate to other members of the staff some of his functions. Both these efforts have failed because the Trustees did not specify clearly the duties of the different members of the staff. Maybe it is now time to adopt a definite plan of organization.

To the extent that such a plan limits the traditional power of the Director of the Metropolitan, the Committee must anticipate considerable opposition from professional museum men. The most vocal of this group are inclined to demand that every museum give complete executive power to a professionally trained director. To some degree this desire to establish the pre-eminent position of the director reflects the new status their profession has achieved in recent years. This is a good thing, since it has attracted many young men and women of ability into the field of museum work. On the other hand, it has created a strong feeling against what is labeled "trustee interference" and has led to conscious attempts to restrict the function of trustees.

Redmond (21)

November 4, 1963

TO THE TRUSTEES OF THE METROPOLITAN MUSEUM OF ART:

At the last meeting of the Board, the Nominating Committee was increased by the addition of two younger Trustees, J. Richardson Dilworth and Richard S. Perkins. At the same time, the advisability of enlarging the Executive and Purchasing Committees was discussed and the Nominating Committee was asked to be ready to submit the names of appropriate nominees, if the Board should decide to add two younger Trustees to each of these committees. Amendments to the By-Laws to effectuate these changes have been prepared and will be proposed for consideration at the meeting of the Trustees to be held on November 12, 1963.

One other matter has been under consideration for some time. Although the future growth of the Museum is one of the primary responsibilities of the Trustees, there is no committee or other body specifically charged with the duty of considering this problem and recommending a plan of action to the Board. As a result, the Museum's development has in recent years been more or less haphazard. There is attached hereto a memorandum on the Museum's long-term space requirements that describes in some detail the way the Museum's plant has been built.

The Museum was founded at about the same time as those in Boston, Philadelphia, and Chicago. The great importance of New York helped the Metropolitan become preeminent among American museums and almost a national institution. In the last 25 years, there has been a significant change in this situation. An extraordinary number of museums have been organized throughout the country. These local institutions have naturally made a strong appeal to collectors and donors living in their vicinity. As a result, many fine works of art that might otherwise have come to the Metropolitan have gone elsewhere. Finally, Washington has become a world capital and museums of national importance have been established there under the aegis of the Federal Government. Therefore, when we consider the future, we must anticipate vastly different conditions from those that have prevailed in the last few decades of the Museum's history.

Careful planning will be necessary to meet these new challenges and a number of Trustees believe that a new standing committee should be created with power to consider all aspects of the future development of the Museum and to formulate and submit to the Board of Trustees a program of

action. Such a Planning Committee might consist of two senior Trustees, one of whom would act as Chairman, two younger Trustees, and the President and the Director ex-officio.

Amendments to the By-Laws to authorize such a Planning Committee have been prepared and will be proposed for consideration at the meeting of the Trustees to be held on November 12, 1963. If they are adopted, the Nominating Committee will be asked to report appropriate nominees in time for election at the January meeting of the Board.

Roland L. Redmond
President

November 4, 1963

Memorandum on the Museum's
long-term space requirements

I. For many years the Museum's buildings were designed one by one. The first building in Central Park was opened in 1880. By 1894, two wings had been added to complete the rectangular red-brick and granite structure that can best be seen from the Obelisk in the Park. With the fourth building that was designed by Richard Morris Hunt and his son Richard H. Hunt and opened in 1902, the main entrance was moved to Fifth Avenue. Shortly thereafter, McKim, Mead & White were commissioned to design a comprehensive plan for the future development of the Museum. The result was a grandiose program of enclosed courts with classical Renaissance facades. This scheme was realized only on the Fifth Avenue frontage and in the Morgan Wing, constructed in several steps between 1906 and 1917. Thereafter it was abandoned. The American Wing was added in 1924 and was specially designed by Grosvenor Atterbury for the exhibition of American Decorative Arts.

II. By 1940, when Francis Taylor became Director, it was clear that the Museum's buildings had to be modernized and extra space provided for its greatly enlarged collections. The oldest group of buildings had no artificial ventilation, were inadequately supplied with electric current and had no hot running water. While the wings built at later dates were more modern, none were air-conditioned or equipped with alternating electric current.

In the face of these needs Francis Taylor proposed that the Museum adopt a program for the future development of its buildings. While these studies were in progress, the Whitney Museum of American Art suggested an affiliation with the Metropolitan under which it would abandon its old buildings on West 11th Street and would build a new Whitney Museum adjacent to the Metropolitan's southerly wing on Fifth Avenue.

This possibility naturally led to the idea that the main development of the Metropolitan should be in the southwesterly area presently occupied by the Parking Lot. It was even proposed that the American Wing be moved bodily from its existing location so as to form a connecting link between the new Whitney Museum and the Metropolitan's Fifth Avenue frontage.

III. These ambitious plans could not be realized in the post-war period. The Whitney Museum changed its mind and decided to continue as a separate institution. At the same time, the City refused to pay the entire cost of enlarging the Museum's buildings as it had done in the past. It insisted that half of the cost of construction and the entire cost of installation be borne by the Metropolitan. Finally, the City required that its commitments take the form of annual appropriations, so that the more important projects had to be broken down into a number of separate steps.

IV. In view of the pressing need to modernize the older buildings, the over-all plan for the development of the Museum's facilities was put aside. The First Stage of the reconstruction program was launched in 1950 and has been going on ever since. In the intervening thirteen years, a great deal has been accomplished. A mere list of the areas brought up to modern standards of lighting and ventilation is impressive. It includes 75% of the Paintings Galleries; the Decorative Art Galleries on the first floor and in the basement; the Harry Payne Bingham Special Exhibition Galleries; the Greek and Roman Galleries on the first and second floors; the entire Morgan Wing; the Treasurer's office on the first floor, and the Board Room and Executive Offices in the mezzanine above the Treasurer's office. Entirely new quarters have been provided for the Restaurant and the Junior Museum. The deficient old lecture hall has been replaced by the Grace Rainey Rogers Auditorium. The only entirely new facilities are the small wing connecting the Morgan Wing with the Fifth Avenue frontage, the Parking Lot and a small building for the storage of paint and other combustibles, but some of the older buildings have been or are being replaced by slightly larger structures. This is true of the Auditorium, the Service Building and the new Library. Otherwise the area occupied by the Museum's buildings is no larger today than it was in 1940.

A number of these projects are still unfinished. These include the Thomas J. Watson Library; the adjacent quarters for the Print Department and the Department of Drawings; the installation of Velez Blanco Patio bequeathed to the Museum by George Blumenthal; the new Service Building; the replacement of the defective second floor in Wing H; the air-conditioning of the Paintings Galleries; the construction of the escalator, elevator and stairs in Wing D, and certain electrical work.

V. When these are completed, hopefully by the end of 1965, the only unfinished part of the program envisaged in the post-war plans will be the reconstruction of the Costume Institute. It is, of course, true that one major step was omitted as unduly expensive. This was the change in the main entrance so as to eliminate the front steps and to substitute instead an entrance at street level. This plan was considered a desirable improvement as recently as seven years ago, when it was described in some detail in the Annual Report for 1955-1956. However, subsequent studies disclosed that the cost of such a change would be prohibitive. This was principally due to the massive but irregularly placed foundations spanning the Croton Water Aqueduct that runs diagonally under the Fifth Avenue frontage.

The plans for enlarging and modernizing the Costume Institute have been the subject of careful study for several years. A large part of the estimated cost is in hand but this work cannot be started until the second floor in Wing H has been replaced. Assuming the balance of the necessary funds can be raised, the Costume Institute improvement might be started in 1966 and finished in the following year.

VI. After thirteen years of building, a new program of expansion may seem unnecessary, but a realistic appraisal of the Museum's foreseeable requirements shows that more space will be needed in the near future.

The most pressing requirements are in the field of American art. The Museum has great collections of American painting and sculpture. At present the exhibition of this material is confined to six small galleries and two narrow balconies in the Morgan Wing. By contrast we have 42 galleries devoted to European painting. Needless to say, only a small fraction of our American painting collection is on exhibition. A comprehensive showing of these rarely seen paintings is scheduled for 1965, the second year of the World's Fair. The catalogue of this exhibition, which is in course of preparation, will be a convenient check list of the Museum's extensive holdings in this field.

More space is available for the exhibition of the Museum's collections of American decorative Arts due to Mr. and Mrs. de Forest's generous gift of the American

Wing. However, that area was designed to show American art prior to 1820. There is therefore no space in which the developments of the last 143 years of American decorative arts can be shown. Furthermore, those interested in these collections labor under the disadvantage that the American Wing is a dead end, so that one must, at each level, enter and return by the same route. It is also further away from the main entrance than any other part of the Museum. Finally, there is no way by which the American Wing can be enlarged unless a substantial addition is made in the northwesterly part of the Museum's site. If such a structure were continued in a southerly direction it could connect the American Wing with the areas devoted to the exhibition of European Decorative Arts on the first floor and European Paintings on the second. This would eliminate the "dead end" character of the American Wing and create an inner court that might be used to exhibit the different types of architecture particularly associated with New York City.

Another pressing requirement is space for the exhibition of Pre-Columbian art. For many years the Museum took the position that objects pertaining to these early American cultures were of greater anthropological than artistic interest. It therefore loaned most of its considerable collections of this material to the American Museum of Natural History and the Brooklyn Museum. The artistic importance of this material is now generally recognized, and last year the Museum reversed its former policy of not exhibiting Pre-Columbian objects. The acceptance of the Cummings collection and the purchase of an important Tolec statue of a Standard Bearer commit the Museum to the development of a department devoted to the early Western Hemispheric cultures. This will require several galleries for exhibition, quarters for a small curatorial staff, and storeroom facilities.

In several other fields the Museum will some day need additional space for the exhibition and storage of its rapidly growing collections. Great interest has developed in recent years in the French and English decorative arts. Important collections in these fields may be given or bequeathed to the Museum if adequate space is available for their exhibition. There are also a number of important private collections that might come to the Museum if we can demonstrate that our facilities are at least as good as those of other museums that are actively seeking donations of works of art. If the Metropolitan is to retain its position as the premier art museum of the United States, it must be prepared to meet the challenge of these competing museums.

THE METROPOLITAN MUSEUM OF ART

1940 - 1954

A brief summary of outstanding achievements and events during the fifteen years that Francis Henry Taylor has served as Director of the Museum.

ATTENDANCE

	Main Building	The Cloisters	Total
1954 (through Dec. 5)	1,929,975	672,111	2,602,086 *
1940 (twelve months)	884,771	299,084	1,184,855
Increase	1,045,204	374,047	1,417,251

* This figure of 2,602,086 visitors to the Museum's two buildings during the first eleven months and five days of 1954 exceeds by 150,308 the previous all-time record of attendance of 2,451,778 visitors - in twelve months - established in 1951.

FIFTEEN-YEAR ATTENDANCE RECORD (1940 through December 5, 1954)

Main Building	The Cloisters	Total
22,615,535	6,085,664	28,701,199 **

** This total attendance figure of 28,701,199 for the 15-year period 1940-1954 compares with a total attendance figure of 48,238,661 for the 67 years from 1872, when attendance records first began to be kept at the Metropolitan Museum, through 1939.

MEMBERSHIP

1940	1954	Increase
4,780	12,265	7,485

ENDOWMENT - $62,578,420 in 1954, approximately double that of 1940.

CHRONOLOGY OF SOME OF THE MAJOR EVENTS, EXHIBITIONS, ACCESSIONS AT THE METROPOLITAN MUSEUM OF ART, 1940 - 1954.

1940

EVENTS

Jan. 8 Francis Henry Taylor, Director of Worcester Museum of Art, elected fifth director of the Metropolitan Museum since its incorporation in 1870. He succeeded Herbert E. Winlock, who retired due to ill health in 1939.

Jun. 1 Taylor assumed duties as Director of the Metropolitan Museum.

(more)

EXHIBITIONS

Apr. 29 - Sept. 15 Contemporary American Industrial Art (attendance: 69,847)

Dec. 9 - Mar. 9, 1941 Art of the Jeweler (attendance: 94,794)

ACCESSIONS

Henry L. Phillips Collection of 270 Japanese prints. Bequest.

Life-sized statues of Kings Clovis and Clothar, for The Cloisters. Purchase.

1941

EVENTS

Jan. 1 Monday and Friday admission charge of 25 cents to Main Building abolished. Metropolitan Museum open free to public every day of year.

Jul. 1 First of regular weekly series of television broadcasts, The Metropolitan Museum Comes to You, originated from studios of the Columbia Broadcasting System.

Jul. 7 William Church Osborn elected eighth President of Museum, succeeding George Blumenthal.

Oct. 16 The Junior Museum, new center for children's activities at Metropolitan, opened.

Dec. 26 Museum announces plans to remove "most irreplaceable objects" to safe location outside New York City "in case of need" following U. S. entry into World War II.

EXHIBITIONS

Feb. 5 - Mar. 23 French Paintings - David to Toulouse-Lautrec. (attendance: 158,960)

Apr. 2 - Sept. 21 The China Trade and Its Influences (attendance: 76,250)

Nov. 17 - Dec. 31 Art of Australia (attendance: 19,566)

ACCESSIONS

George Blumenthal bequest of collection of medieval and renaissance paintings, sculpture and decorative arts...as well as Blumenthal gift of thirty outstanding paintings by such masters as Giovanni di Paolo, Sassetta, Tintoretto and others.

George B. McClellan gift of European porcelains.

(more)

ACCESSIONS (continued)

Mrs. J. Insley Blair's gift of American pewter.

Felix M. Warburg Collection of prints, gift of Warburg family.

1942

EVENTS

May 22 Metropolitan Museum announces plans for exhibition of contemporary American art during winter of 1945 under auspices of Artists for Victory, Inc. Trustees of Metropolitan appropriated $52,000 for purchase prizes.

Summer -Francis Henry Taylor, Director of Metropolitan Museum, sent to Latin America by Trustees at request of State Department to discover how Metropolitan and other American institutions could encourage a larger understanding of mutual problems with neighboring countries to the South. Mr. Taylor's 20,000-mile tour took him to a dozen countries. He lectured in Buenos Aires, Cordoba, Quito, Lima and Mexico City.

Fifteen thousand "irreplaceable fragile" works of art removed from The Metropolitan Museum to depository outside New York City for safe-keeping.

EXHIBITIONS

Jan. 1 - Apr. 30 The Art of Rembrandt (attendance: 139,576)

May 21 - Jul. 19 Modern British Crafts (attendance: 29,260)

Aug. 14 - Nov. 1 Posters of the '90's (attendance: 40,000)

Nov. 22 - Mar. 17, '45 Chinese Court Portraits (attendance: 55,157)

Dec. 7 - Artists for Victory Exhibition

ACCESSIONS

Painting of Cardinal Don Gaspar de Borja y Velasco by Velasquez, presented by the Samuel H. Kress Foundation.

Albert Gallatin Collection of more than 250 Greek vases, 7th century to 3rd century, B.C. Purchase.

Gift of thirty-seven examples of Far Eastern sculpture by Mrs. John D. Rockefeller, Jr.

Group of objects purchased from outstanding armor collection of late Clarence H. Mackay.

1943

EVENTS

Jan. 19 - Flora Whitney Miller, President of Whitney Museum of American Art, and William Church Osborn, President of the Metropolitan Museum, announced that negotiations were progressing toward coalition of the two institutions.

(more)

EVENTS - 1943 (Continued)

Nov. 22 - Trustees announce appropriation of $10,000 from income of Hearn Fund for purchase of contemporary American art to be made on recommendation of Mrs. Juliana R. Force, Advisor in Contemporary American Art.

EXHIBITIONS

June 15 - Nov. 30 - THE BACHE COLLECTION (Loan Exhibition). Attendance 97,280

Aug. 16 - Sept. 19 - WAR ART (140 pictures commissioned by Life Magazine). Attendance 26,733

Dec. 7 - June 18, 1944 - MASTERPIECES FROM THE BLUMENTHAL COLLECTION. Attendance 137,951

ACQUISITIONS

Thirteen Tiepolo frescoes, bequeathed by Mrs. Grace Rainey Rogers

Virgin and Child, by Murillo

One hundred examples of 18th century European porcelain, the gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson.

The Tribute Horse, Sung dynasty painting, the most important acquisition in the field of Chinese painting in two decades.

The Maitland Fuller Griggs Collection of thirteen early Italian renaissance paintings, including Sassetta's Journey of the Magi.

The Jules S. Bache Collection of 61 paintings

1944

EVENTS

January - William Church Osborn, President of the Museum, announces that plans are being made for radical post-war reconstruction of buildings.

Apr. 25 - Announcement is made that approximately 15,000 works of art, put away for safekeeping shortly after Pearl Harbor at Whitemarsh Hall, the Edward T. Stotesbury estate at Whitemarsh, Pa., had been safely returned to the Museum.

May 28 - Six hundred paintings, including three hundred put away for safekeeping in 1942, put on exhibition in thirty-six repainted and decorated galleries. The opening attended by 12,000 guests. H.R.H. Princess Juliana of The Netherlands was guest of honor.

Dec. 12 - William Church Osborn announces that The Museum of Costume Art, founded in 1937, had become a new branch of The Metropolitan Museum to be known as The Costume Institute.

MORE

1944 (Continued)

EXHIBITIONS

Jan. 12 - Feb. 6 - The Abbott Collection of Naval Aviation Paintings

Mar. 22 - Apr. 30 - Contemporary Chinese Paintings

Oct. 4 - Dec. 5 - Portrait of America; organized by Artists for Victory, Inc.; sponsored by Pepsi-Cola

ACCESSIONS

Ten 18th century Gobelins tapestries, The Months of Lucas, the gift of John D. Rockefeller, Jr.

Atalanta and Meleager, painting by Rubens

1945

EVENTS

Jan. 16 - Plans announced to spend "several million dollars" on alterations of Museum buildings and rearrangement of collections.

May 25 - Reinstalled galleries of Greek and Roman Art opened.

Nov. 10 - New plans for $10,000,000 Diamond Jubilee building program announced, to culminate with Museum's 75th anniversary in February, 1947. Program calls for Five Museums Under One Roof - (1) Ancient Art (2) Oriental Art (3) American Art (4) Decorative Arts (5) The Picture Gallery. Thomas J. Watson named Chairman of 75th Anniversary Campaign Committee.

EXHIBITIONS

Jan. 31 - Apr. 1 - William Sidney Mount and His Circle

Mar. 7 - June 15 - Costumes from the Forbidden City. Attendance 350,000

Nov. 5- Dec. 2 - English Domestic Needlework. Attendance 26,821

ACCESSIONS

Polonaise rug, 17th century, Persian, gift of John D. Rockefeller, Jr.

Annunciation tapestry, 16th century, probably woven at Arras.

Sixty-one objects of decorative art purchased from the estate of Jules S. Bache

The Feast of Achelous, painting by Peter Paul Rubens and Jan Brueghel, the elder. Gift of Alvin Untermyer and Irwin Untermyer.

1946

EVENTS

Jan. 29 - Thomas J. Watson, General Chairman, announces campaign to raise $10,240,000 for Metropolitan Museum building program.

Mar. 29 - Rearranged Egyptian Wing opened to the public.

Apr. 1 - Costume Institute begins its move from 18 East 50th Street to The Metropolitan Museum of Art - 7,000 articles of dress to be transferred in two months.

Apr. 2 - Metropolitan Museum of Art's $7,500,000 Diamond Jubilee building fund campaign launched at a meeting at the Museum with General of the Army Dwight D. Eisenhower as guest. General Eisenhower made Honorary Fellow for Life.

May 24 - Rearranged Medieval Galleries opened to the public.

Oct. 18 - Reinstalled galleries of Renaissance Art opened to the public.

Nov. 22 - New installation of Oriental Arms and Armor opens to the public.

Nov. 23 - More than $1,000,000 in gifts so far received in Diamond Jubilee Campaign. Campaign to continue through February 21, 1947.

Dec. 13 - Costume Institute opens at Metropolitan Museum.

EXHIBITIONS

Feb. 7 - Sept. 15 - Chinese Lowestoft. Attendance 265,502

Oct. 17 - Nov. 24 - War's Toll of Italian Art. Attendance 36,770

Dec. 5 - Jan. 5, '47 - Howard Mansfield Collection of more than 300 Japanese Prints. Attendance 29,081

ACCESSIONS

The Rape of the Sabine Women, painting by Nicholas Poussin

Viking weapons and antiquities. Gift of the Norwegian Government

The Anhalt Carpet, Persian, 16th century. Gift of The Samuel H. Kress Foundation.

Forty-eight pieces of Italian maiolica purchased from the Mortimer L. Schiff collection.

Six hundred pieces of American 19th century glassware, gift of Mrs. Emily Winthrop Miles.

1947

EVENTS

Mar. 1 - Roland L. Redmond succeeds William Church Osborn as President of the Museum.

Apr. 13 - David Mannes free concerts end after thirty years with retirement of Mr. Mannes.

Sept. 22 - Tripartite agreement entered into by The Metropolitan Museum of Art, The Whitney Museum of American Art, and The Museum of Modern Art "to coordinate the activities of the three museums in the interest of broader service to the public."

Oct. 20 - "Metropolitan Miniatures," sets of 24 full-color reproductions in small size of works in of art in the Museum collections, with descriptive albums in which to paste them, launched with mailing of 100,000 sets. Price $1.00 each.

EXHIBITIONS

Jan. 23 - Mar. 16 - Masterpieces of English Painting — Hogarth, Constable, Turner, Lent by King George VI, English Museums and Collectors. Attendance 104,520.

June 30 - July 31 - Paintings Looted From Holland. Lent by The Netherlands Government. Attendance 46,785

Dec. 21 - Feb.29, 1948 - French Tapestries. Lent by the Government of France. Attendance 142,545.

ACCESSIONS

Joseph Brummer Collection of more than 150 antiquities ranging in date from 5000 B.C. to 1600 A.D.

Heroes Tapestries, 14th century, purchased from Brummer Collection by John D. Rockefeller, Jr, as a gift to The Cloisters.

Picasso's Portrait of Gertrude Stein. Bequest of Miss Stein.

Sunrise, painting by Claude Lorrain

A. W. Bahr collection of Chinese paintings.

1948

EVENTS

Summer - Reconstruction of roofs of older parts of main building begun by the City of New York.

Oct. 1 - Whitney Museum withdraws from plan of coalition of Whitney and Metropolitan museums of art announced in 1945. Metropolitan Museum announces it will return to active participation in field of American contemporary art.

1948

EVENTS (Continued)

Oct. - Metropolitan Museum names Book-of-the-Month Club as national distributor of the "Metropolitan Miniatures."

Dec. 7 - Establishment of a new Department of American Art and appointment of Robert Beverly Hale as Associate Curator of American Painting and Sculpture, effective January 1, 1949, announced by Francis Henry Taylor.

EXHIBITIONS

May 17 - June 11 - Paintings from the Berlin Museums. Attendance 146,322

Oct. 24 - Jan.22 - Your Navy. Attendance 116,789

Jan. 9 - Dec. 5 - From Casablanca to Calcutta (Costume Institute Exhibition).

ACCESSIONS

Catherine D. Wentworth collection of French silver. Bequest of Mrs. Wentworth.

St. Sebastian, painting by Andrea del Castagno

Portrait of Viscount Malden and His Sister, painting by Sir Joshua Reynolds. Gift of Henry S. Morgan.

Gustavus A. Pfeiffer collection of 180 chess sets, boards and tables.

1949

EVENTS

Jan. 21 - Rearranged galleries of Near and Far Eastern Art reopened to the public.

Apr. 25 - Jules S. Bache collection of paintings and other objects of art transferred to the Metropolitan Museum.

June 27 - Alfred Stieglitz collection of contemporary paintings and photographs given to Metropolitan by Georgia O'Keeffe.

Dec. 31 - Francis Henry Taylor, Director, announces national open competition, American Painting Today - 1950, to be sponsored by the Museum. Open to all artists in United States and possessions. Prizes: 1st, $3,500; 2nd, $2,500, 3rd, $1,500; 4th $1,000.

EXHIBITIONS

Feb. 4 - Sept. 5 - Behind American Footlights (Costume Institute Exhibition)

Mar. 18 - May 15 - Masterpieces of European Porcelain. Attendance 75,324

Oct. 21 - Jan. 15, 1950 - Van Gogh: Paintings and Drawings. Attendance 300,000

Nov. 22 - Jan. 22, 1950 - Treasures from the Imperial Collections of Iran.

1949 (Continued)

ACCESSIONS

Paintings: Van Gogh, Cypresses and Sunflowers; Chardin, Blowing Bubbles. Purchases.

Manet, The Guitarist; Gauguin, Two Tahitian Women. Gifts of William Church Osborn.

Prints - 700, principally from the Albertina collection, Vienna.

Ledoux collection of Japanese prints.

1950

EVENTS

May - Metropolitan Museum announces plans to circulate works of art to the value of $1,000,000 annually to smaller museums and galleries throughout the nation through The American Federation of Arts, beginning in 1951.

June - Plans for Stage I of Museum's long-range rehabilitation program involving reconstruction of three oldest wings of the building at a cost of $4,600,000 - to be shared equally by the Metropolitan and the City of New York announced by Director Taylor. Reconstruction to begin in autumn of 1950.

EXHIBITIONS

Jan. 13 - July 30 - Adam in the Looking Glass (Costume Institute Exhibition)

Feb. 24 - May 21 - Art Treasures from the Vienna Collections. Attendance 217,957

June 16 - Oct. 29 - Twentieth Century Painters, USA

Dec. 8 - Feb. 25, 1951 - American Painting Today-1950 (500 paintings selected in nation-wide competition from 6,000 entries. Prizes totaled $8,500). Attendance 74,650

ACCESSIONS

Five Persian rugs, Polonaise type, gift of John D. Rockefeller, Jr.

Antioch Chalice, earliest-known Christian chalice, purchased for The Cloisters.

Paintings: Edward S. Harkness bequest of five paintings by Rosselli, Vigée-Lebrun, Antonio Pollaiuolo, Holbein and Lawrence. Mary Stillman Harkness bequest of paintings including works by David, Goya, Memling, Hobbema and Gainsborough.

Four hundred masterpieces of European porcelain and pottery, gift of R. Thornton Wilson in memory of Florence Ellsworth Wilson.

1951

EVENTS

Jan. 16 - Announcement made at annual meeting that contracts totaling $5,636,996 for rehabilitation of buildings on Fifth Avenue had been let. City to pay $2,633,888; the Museum $3,003,108.

Announcement also made that Trustees of the Grace Rainey Rogers Trust had authorized use of $415,000 to reconstruct the old auditorium.

April 10 - Plans announced for nationwide competitive exhibition, American Sculpture - 1951, with $8,500 in prizes. Show to open at the Metropolitan December 7, 1951. Competition open to all American sculptors.

EXHIBITIONS

Jan. 5 - 31 R. Thornton Wilson Collection of European Porcelain and Pottery.

Feb. 16 - Sept.3 - Seeds of Fashion (Costume Institute Exhibition)

Mar. 16 - Apr. 29-Art Students League: 75th Anniversary Exhibition.

Oct. 12 - Mar. 19, 1952 - The Harkness Collection

Nov. 2 - Dec. 2 - The Lewisohn Collection (Loan Exhibition)

Dec. 7 - Feb. 24, 1952 - American Sculpture - 1951

ACCESSIONS

Paintings: Samuel A. Lewisohn Bequest of eight paintings including Van Gogh's L'Arlésienne, others by Rousseau, Seurat, Gauguin, Renoir, Cézanne, Sterne, and Jules Pascin.

William Church Osborn bequest of five paintings, including three by Claude Monet, a Pissarro and a Blake.

Purchases: The Virgin and Child by Anthony Van Dyck; The Sofa by Toulouse-Lautrec.

Drawings: Study for the Head of the Virgin by Leonardo da Vinci.

1952

EVENTS

May 22 - Columbia University and the Metropolitan Museum announce that beginning in September the two institutions will offer a cooperative program in the history of the fine arts, enabling students to study toward a Columbia degree.

1952

EVENTS (Continued)

June 18 - Metropolitan Museum announces gift of $10,000,000 from John D. Rockefeller, Jr., The largest sum ever received by the Museum, it was "for the enrichment of The Cloisters -- for the preservation, housing and presentation of its collection."

June 27 - Announcement of the last of three national competitive exhibitions, American Water Colors, Drawings and Prints, to open December 5. Open to all U.S. artists. Eighteen prizes of $500 each, totaling $9,000.

EXHIBITIONS

Apr. 4 - May 18 - Cézanne: Paintings, Water Colors and Drawings. International Loan Exhibition. Attendance 149,884

July 1 - Sept.14 - The Maurice Wertheim Collection of French 19th and 20th century paintings, drawings and sculpture. Loan Exhibition

Sept. 5 - Sept. 7, 1953 - Rembrandt - Paintings, drawings and prints from the Museum's collections. Attendance 185,601

Nov. - Sept. 7, 1953 - Art Treasures of the Metropolitan.

Dec. 5 - Jan. 25, 1953 - American Water Colors, Drawings and Prints. Attendance 46,865

ACCESSIONS

Paintings: The Musicians by Caravaggio; The Count-Duke of Olivares by Velasquez.

Sculpture: Aphrodite, ancient replica of a Greek statue of about 300 B.C.

1953

EVENTS

Sept. 24 - Reinstalled Egyptian galleries open to the public

Oct. 5 - Announcement of International Congress in Art History and Museology to convene January 3, 1954 at the Metropolitan Museum made by Director Taylor. Congress called to coincide with reopening of reconstructed galleries and in honor of Columbia University's Bicentennial Celebration.

Oct. 10 - Oct. 23 - Museum closed by a strike of guards for higher pay - first such strike in Metropolitan's history. Building reopened when guards returned to work - without raise but with a number of "fringe benefits" on October 23 after recognition of union was withdrawn.

1953

EVENTS (Continued)

Nov. 18 - Director Taylor announces that 7,500 masterpieces of European painting and decorative arts will be returned to public exhibition during 1954 in more than 100 galleries modernized since 1950 at a cost of more than $9,000,000.

Dec. 30 - Program for International Art Congress opening January 6, 1954 announced. Principal speakers at public sessions: Lewis Galantière, Georges Salles, Hu Shih, Daniel F. Rubin de la Borbolla, André Malraux.

EXHIBITIONS

Feb. 5 - Mar. 15 - Nieuw Amsterdam. Special exhibition commemorating the 300th anniversary of incorporation of New York City

Feb. 6 - Mar. 8 - Berthe Morisot and Her Circle: Impressionist Paintings from the Rouart Collection. Loan Exhibition

Mar. 27 - May 10 - Japanese Painting and Sculpture. Loan exhibition sponsored by the Japanese Government. Attendance 70,790.

June 14 - Nov. 1 - From the Land of the Bible. Archaeological exhibit presented in cooperation with the American ~~Examination for~~ Fund for Israel Institutions. Attendance 40,411.

Dec. 18 - continuing - American Painting, 1754-1954. Exhibition of paintings, water Colors, drawings, prints from Metropolitan's collections honoring Columbia University during its Bicentennial Celebration.

ACCESSIONS

Julia A. Berwind gift of ten French and Italian paintings, eighteen tapestries, many examples of French and Italian pottery.

Paintings: The Actor by Picasso, gift of Thelma Chrysler Foy; Young Woman by Fragonard; Reading, gift of René Fribourg; Portrait of the Artist by Rembrandt, Bequest of Evander B. Schley.

1954

EVENTS

Jan. 6 - International Art Congress convenes.

Jan. 9 - Forty-four new Picture Galleries opened to the public. 700 of the Metropolitan's greatest masterpieces of ~~the~~ European painting and the Lehman collection (loan) displayed.

Feb. 19 - Seventeen new, modernized galleries of Medieval and Renaissance art opened to the public. 1,700 works displayed in new settings.

Mar. 1 - New Museum Restaurant seating 300 opened to the public. Decor by Dorothy Draper. Management: Robert Day-Dean's.

1954

EVENTS (Continued)

May 10 - New $1,200,000 Grace Rainey Rogers Auditorium opened with series of nine concerts for Members, following preview by Mayor Robert F. Wagner and members of the City Council.

Nov. 11 - Thirty new galleries of European Decorative Art and four French and English 18th century period rooms opened to the public as the climax of the four-year, $9,000,000 reconstruction program.

EXHIBITIONS

Mar. 8 - Apr. 11 - Masterpieces of Pre-Columbian Gold from the Bank of the Republic, Bogotá, Colombia.

Mar. 26 - May 25 - Sargent, Whistler and Mary Cassatt. Attendance 58,857

Oct. 30 - Dec. 19 - Dutch Painting, The Golden Age. International loan exhibition.

Dec. 15 - Jan. 30, 1955 - Spanish Medieval Art (at The Cloisters)

ACCESSIONS

Four 16th century Flemish tapestries, gift of the Hearst Foundation in memory of William Randolph Hearst.

Ten paintings bequeathed by Mrs. Margaret S. Lewisohn, including The Drinker by Daumier and Brittany Landscape by Gauguin.

The Edward H.C. Arnold collection of 2,500 historical prints and paintings relating to New York City. Bequest. (Collection left on view at the Museum of The City of New York).

European porcelain and pottery, more than 100 examples. Gift of R. Thornton Wilson in memory of Florence Ellsworth Wilson.

I 1

May 1953 Bull.

A STATUE OF APHRODITE

By CHRISTINE ALEXANDER
Curator of Greek and Roman Art

Since the Renaissance brought classical sculpture back to the minds and eyes of men, certain ancient statues have from time to time made their appearance, like stars in a firmament. The mutations of taste work their changes in the current valuations of these fixed stars, whose magnitudes nevertheless retain a stability of their own. The Laocoön, the Apollo Belvedere, the Aphrodites called the Medici Venus, the Venus de Milo, the Capitoline, the one from Cyrene, and the dozen or so other works that come to the mind of every literate person in the Western world, have received a widely varying measure of admiration from generation to generation, and the classical tradition has in one sense held them as navigational points, as the ancients peopled their skies with lucid divinities and by them steered their ships.

The Medici Venus is a life-size marble statue of Aphrodite surprised while bathing. Aphrodite was born from the sea, and the dolphin at her feet is an allusion to it. The statue, now in the Uffizi Gallery in Florence, before that in the Villa Medici in Rome, was known in the sixteenth century, and the evaluations of it, with the criteria on which they were based, from that day to this, are in themselves a long annotation to classical scholarship. It is the name-piece, because it is nearly complete and has been long known, of the fragments of numerous ancient replicas of the same type, presupposing a Greek Aphrodite as a prototype, from which they stem and which though unrecorded in extant literature must have had in antiquity a great and lasting renown.

There now appears, and is shown to the public for the first time, a statue that reveals the type in a new light, and with it the lost original moves more nearly into focus. It interprets with a new and surprising force the theme and composition that burst on the renaissance imagination, the goddess of love and beauty, startled by a beholder. The surface of the marble is almost untouched by weathering or cleaning. The pose of the head is not in doubt, for it did not break off when the other breaks occurred. On the rectangular plinth is the left foot, which took the weight of the body, and a trace on the marble that fixes the position of the right foot, as well as part of the dolphin-tree-trunk support. Both arms, the intervening lengths of the legs, and the upper part of the support, are missing, and the nose, lips, and chin are damaged. To recover the main composition, casts were made of the two parts of the statue, and what is missing of the legs was restored with casts from the Medici replica. The dolphin support is necessary, and the eye must supply the top of it, which curved upward and lay against the back of the thigh, where the trace of the post and fluke of the tail remain on the marble. The strong vertical, running through the left, or weight leg, and the balanced horizontals that the massive stone requires for its security are established. To these, the fluid lines of the main structure, and of the muscles as they merge and transmit their pull one to another, are intricately and surely related, and from this relation there breaks the fugitive grace of a girl's motion as she turns and directs her sudden, level gaze. The goddess's hair is drawn into a knot at the back and tied with a band that passes under one tress in front. The foot, with its separate, sandal-wearer's great toe, is bare. The ears are not pierced for earrings, as in the Medici statue. The divinity is bathing, not practicing the arts of which she is the patron.

Praxiteles was dead, his followers caught up his tools and for a brief time ruled their material, bronze or marble, in ultimate mastery and restraint. Around the middle of the fourth century B.C. he had made his marble statue of Aphrodite, which was bought by the

May 1953 Bull.

A STATUE OF APHRODITE

By CHRISTINE ALEXANDER
Curator of Greek and Roman Art

Since the Renaissance brought classical sculpture back to the minds and eyes of men, certain ancient statues have from time to time made their appearance, like stars in a firmament. The mutations of taste work their changes in the current valuations of these fixed stars, whose magnitudes nevertheless retain a stability of their own. The Laocoön, the Apollo Belvedere, the Aphrodites called the Medici Venus, the Venus de Milo, the Capitoline, the one from Cyrene, and the dozen or so other works that come to the mind of every literate person in the Western world, have received a widely varying measure of admiration from generation to generation, and the classical tradition has in one sense held them as navigational points, as the ancients peopled their skies with lucid divinities and by them steered their ships.

The Medici Venus is a life-size marble statue of Aphrodite surprised while bathing. Aphrodite was born from the sea, and the dolphin at her feet is an allusion to it. The statue, now in the Uffizi Gallery in Florence, before that in the Villa Medici in Rome, was known in the sixteenth century, and the evaluations of it, with the criteria on which they were based, from that day to this, are in themselves a long annotation to classical scholarship. It is the name-piece, because it is nearly complete and has been long known, of the fragments of numerous ancient replicas of the same type, presupposing a Greek Aphrodite as a prototype, from which they stem and which though unrecorded in extant literature must have had in antiquity a great and lasting renown.

There now appears, and is shown to the public for the first time, a statue that reveals the type in a new light, and with it the lost original moves more nearly into focus. It interprets with a new and surprising force the theme and composition that burst on the renaissance imagination, the goddess of love and beauty, startled by a beholder. The surface of the marble is almost untouched by weathering or cleaning. The pose of the head is not in doubt, for it did not break off when the other breaks occurred. On the rectangular plinth is the left foot, which took the weight of the body, and a trace on the marble that fixes the position of the right foot, as well as part of the dolphin-tree-trunk support. Both arms, the intervening lengths of the legs, and the upper part of the support, are missing, and the nose, lips, and chin are damaged. To recover the main composition, casts were made of the two parts of the statue, and what is missing of the legs was restored with casts from the Medici replica. The dolphin support is necessary, and the eye must supply the top of it, which curved upward and lay against the back of the thigh, where the trace of the post and fluke of the tail remain on the marble. The strong vertical, running through the left, or weight leg, and the balanced horizontals that the massive stone requires for its security are established. To these, the fluid lines of the main structure, and of the muscles as they merge and transmit their pull one to another, are intricately and surely related, and from this relation there breaks the fugitive grace of a girl's motion as she turns and directs her sudden, level gaze. The goddess's hair is drawn into a knot at the back and tied with a band that passes under one tress in front. The foot, with its separate, sandal-wearer's great toe, is bare. The ears are not pierced for earrings, as in the Medici statue. The divinity is bathing, not practicing the arts of which she is the patron.

Praxiteles was dead, his followers caught up his tools and for a brief time ruled their material, bronze or marble, in ultimate mastery and restraint. Around the middle of the fourth century B.C. he had made his marble statue of Aphrodite, which was bought by the

ABOVE AND RIGHT: *Two views of the plinth*

citizens of Knidos. He made it "under the direct inspiration of the goddess," Pliny says, and Nikias the famous painter colored it. Before that, public taste had not readily accepted statues of a goddess undraped, though male nudity in sculpture had a long history, but it now surrendered wholly to the enchantment of the theme. The Cnidian Aphrodite is lost, but Roman copies of it exist, identified with the literary record by the statue on the Roman coinage of Knidos. Later, at the turn of the century, a sculptor working in the immediate tradition of Praxiteles made a statue of his own on the already famous theme, the goddess bathing and startled by an intruder. This may have been a bronze statue, which, being light, would have stood without the dolphin support. Both his name and his work are lost, but the Roman replicas—the Medici, the New York, and others of lesser importance—pointed off in their main dimensions by mechanical means, go back with certainty to a Greek original in the post-Praxitelean style of about 300 B.C. Hellenistic sculptors then went their several ways, and their Aphrodites became eclectic or sentimentalized. In time, as the creative impulse waned, they found it more profitable to copy the famous types than to invent new ones, and in doing so they unwittingly preserved them from utter vanishment, in so far as they were able to reproduce them. The term "Roman copy," applied everywhere to statues such as the Aphrodite, should be expanded. In art Greece conquered Rome, not vice versa, and "Roman" in such parlance is a political term, shorthand for "produced anywhere in the known world during the time, say, between the dictatorship of Sulla and the removal of the Capital to Byzantium, 81 B.C. to A.D. 330." All the art of this period stems in one degree or another from Greece, and some works, as we have seen, are direct copies of Greek originals. The several copies of a single original differ in quality, like the performance of a sonata by a genius or by a hack. The copyist, at his best, was a Greek sculptor, something of a genius himself, working for a rich client, individual or corporate. He was the apprentice of those who, master and pupil, had stood in the short, direct line from Skopas and Praxiteles and the rest, and he worked in the full blaze of their spiritual tradition and held his great virtuosity from them alone. He had moreover seen the multitude of their works, now almost completely lost. It is this sculptor, a "Roman" copyist, very likely himself a Greek, standing close up to the face of Greek sculpture, across on the other side of Christendom's mighty chasm, whose work we see in our copy of a statue of Aphrodite. He could

lift our eyes to godhead, making the stubborn marble flow after his chisel in living planes of muscle. The divinity that emerges from his quarried block is not the Roman Venus but the Greek Aphrodite. In 1518 there were riots at Oxford over the introduction of Greek into the Latin curriculum; the dwellers on Mount Olympus went by their Latin names for centuries and the Medici Venus is still often so recorded in the guidebooks. A modern public will see in its new statue an Aphrodite, so truly has Roman taste served us and so slowly have we followed the Roman copies back to the Greek.

When the casts of the New York and the Medici statues are compared, the differences in the two copies are apparent. The set of the Medici head is perhaps not entirely certain, for it was broken off, and the right arm is a restoration. In their main dimensions and in many details the two measure out the same within small fractions of an inch. The forms of the New York figure are slightly fuller, the shift of weight at the hips less pronounced, the left foot is larger and toes out less; the set of the head weights the composition more heavily to the spectator's left of the main vertical. There is considerable variation in the dolphin support, very likely a copyist's invention not needed if the original was bronze. In the New York statue it is more compact, dolphin engaged with post where in the Medici it is cut free of it; there was no Eros rider where the lower of the two Medici Erotes is placed, and the dolphin apparently made less of a spiral turn. The whole support stood farther back of the legs, was less visible in front view. A recent study of copyists' supports places the Medici Venus as a copy made in the Augustan period, by comparison with the dolphin of the Primaporta statue of the young Augustus. By these criteria, the New York replica is somewhat earlier than the Medici. An early date for it is borne out by the sparing use of the drill, the marks of which are seen here and there in the hair, on the tear ducts, and in the groove formed by the thighs at the back.

The Aphrodite now on view is not a recent find but has remained unnoticed in private hands for many years. Until shortly before the second World War it was at an estate in Silesia, in the possession of the late Count Chamaré, whose ancestor, Count Schlabbrendorf, made the *Tour de Chevalier* sponsored by Winckelmann in the eighteenth century. Some of the Winckelmann letters published by Justi (*Winckelmann und seine Zeitgenossen*, 1898) are addressed to this nobleman, and it may well be that as a by-product of their friendship the statue was acquired in Italy and removed to Silesia. At all events, it there fell into neglect, and was eventually sold at the breaking up of the estate. And so ended its long eclipse.

Accession no. 52.11.5. Fletcher Fund. Height of head and torso, as preserved, 47 1/2 in. (120.7 cm.); height of plinth and support, as preserved, 14 in. (35.6 cm.); height of plinth 2 1/4 in. (6.4 cm.); height as reconstructed, with plinth, 63 1/2 in. (161.5 cm.). Soft, fine-grained white marble, probably Pentelic, with brownish, not bluish, seams. For a list of the replicas of this type, cf. B.M. Felleti-Maj, in Archeologica Classica, III *(1951), pp. 61f.; on the dating of the Medici Venus as a Roman copy, see F. Muthmann,* Statuenstützen und dekoratives Beiwerk, *1951, pp. 28, 91 ff.*

2 WALL STREET
NEW YORK 5, N. Y.

February 20, 1953.

Mr. Francis H. Taylor,
c/o American Academy,
via Angelo Masina 5,
Porta San Pancrazio,
Rome, Italy.

Dear Francis:

I have been talking to Christine Alexander about the unveiling of the Aphrodite. Her ideas in regard to the way it should be exhibited are developing very rapidly and Ben Knotts is presently working on a possible installation in the room at the end of the long Sculpture Gallery. By the time you return I think they will have one or more layouts all ready for your approval. Miss Alexander is not proceeding with the work of having the statue bored until you have an opportunity to decide the method of showing, as apparently there will be slight differences depending upon whether it is to be shown as a fragment or to be pieced out with the plaster cast legs of the Venus Medici.

In the meantime, I wonder whether we should not be forming a program in regard to the unveiling. The time schedule here will be very tight. Miss Alexander estimates that after a decision is reached, the mounting of the statue and installing it in a gallery might take a month or six weeks. As you get back about the middle of March, this would mean that the statue might be ready in the latter half of April. I think that if we want to get a great deal of publicity for the unveiling we should have a reception and invite at least the higher categories of members. Personally, I would incline to make it an evening affair, have a curtain across the gallery, assemble the guests and literally pull the curtain aside so that the audience would see the statue for the first time, more or less, simultaneously. This may sound very theatrical but the statue is so important I think we are justified in making a great fuss over it.

The difficulty with the timetable flows out of the deadlines for publicity. Floyd Rodgers tells me that LIFE was promised an opportunity to publish a picture at the time of the unveiling and he estimates that they would

R.L.B.

want at least three to four weeks' notice so as to take their photograph and insure publication immediately after the release date.

Alfred Frankfurter would also want to include it in his monthly on the first date after unveiling. This presents an added complication as he must go to press around the middle of the month and would need his pictures some time in advance of that. If, therefore, we choose a date in the latter part of April for the unveiling Alfred would want to put the story in his May number. If, however, we had an unveiling early in May I think we would have to insist that he include the story in his June number as we cannot allow him to publish ahead of the unveiling.

I think we ought to put the statue on exhibition this Spring. It is certain to attract a great deal of attention and probably heated comments when the story reaches Europe and the comparison with the Venus Medici is evident. All this will be good publicity and attract added attendance.

The Japanese Exhibition will close in the last week in April, so there would be a minimum of overlapping even if we could show the statue at the earliest possible date mentioned by Christine.

I am writing you at length, not with the idea of asking you to reach any decision while you are away, but merely to let you know that a very pressing decision will have to be made shortly after your return.

Yours sincerely,

RLR:ver

P.S. We had a conference yesterday about the Japanese showing. Among other things, Preston seemed doubtful as to whether you had decided that admission should be charged. Ken, I and Easby all feel we should make the customary fifty cent charge and run it in the same manner as the Cezanne and other shows. If you disagree, please cable, or better still, call me on the 'phone.

R.L.R.

CLASS OF SERVICE

This is a full-rate Telegram or Cable-gram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1930

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Int'l Letter Telegram

VLT = Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NK035 LONG DL PD=UX RICHMOND VIR 21 1026A= 1953 APR 21 AM 11 21

=FRANCIS H TAYLOR=

METROPOLITAN MUSEUM OF ART=FIFTH AVE & 82 ST=

HOPE YOU WILL EXPLAIN TO OENSLAGER MY FEELINGS ABOUT APHRODITE SITTING AS FOLLOWS: FIRST, TROUGH FOR PLANTS MUCH TOO HEAVY AND DISPROPORTIONATELY WIDE AND PLANTS MUCH TOO HIGH. SECOND, IF TROUGH AND PLANTS WERE DESIGNED TO CONCEAL REFLECTING MIRRORS I HOPE SOME OTHER SOLUTION CAN BE FOUND BECAUSE EFFECT OF STATUE STANDING IN MIDDLE OF PLANTS ALIEN TO PLACE OF ORIGIN STRIKES ME AS UNDULY ARTIFICIAL. THIRD, STATUE IS S IMPORTANT UTMOST SIMPLICITY WILL BE MOST EFFECTIVE. FOURTH, HOPE HE WILL CONSIDER POSSIBILITY OF SURROUNDING BASE WITH MOULDING ABOUT FOUR INCHES HIGH AND TEN FEET IN DIAMETER TO CONTAIN LIGHT COLORED SAND OR PEBBLES WHICH COULD BE USED AS MEANS OF REFLECTING DIFUSED LIGHT UPWARD. BELIEVE INTENSITY OF REFLECTED LIGHT COULD BE CONTROLLED BY CHOICE AND ARRANGEMENT OF SAND OR PEBBLES AND WOULD APPROXIMATE EFFECT OF STATUE STANDING IN NATURAL LIGHT. RETURNING EARLY THURSDAY MORNING AND WILL BE AT MUSEUM BY TEN=

ROLAND

RECEIVED

APR 21 1953

DIRECTOR

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

(Re: The Building)

REPORT OF THE DIRECTOR 1951

The President has reported to you the activities of the past highly successful year. While the By-Laws require a report from the Director, in order not to bore you with a paraphrase of his report as custom in the past has demanded, I have secured his permission to review for you instead the momentous undertaking now engrossing the Museum — the building program. In bringing you up to date I wish to recite a little bit of the history of the buildings and to show you pictures of their growth.

The Metropolitan Museum, appropriately enough, was born in Paris at a dinner party of Americans held at the Pré Catalan on the Fourth of July, 1866. John Bigelow, our Minister to France, John Jay, Minister to Germany and grandson of the Chief Justice, Mr. Fox, our Assistant Secretary of War, and the Commander of the U.S. Monitor *Miantonomoh*, visiting at Cherbourg, attended. Among the gusts of oratory, Mr. Jay, wineglass in hand, called "for the establishment of a National Institute and Gallery of Art" and suggested that "the gentlemen then in Europe were the men to inaugurate the plan." Upon their return to America they drew up a petition which was put into the hands of the Art Committee of the Union League Club for execution. On November 23, 1869, William Cullen Bryant, the Reverend Dr. Henry W. Bellows, and a committee of gentlemen organized a provisional committee under the presidency of John Taylor Johnston, and a charter was granted to them to create "a body corporate by the name of The Metropolitan Museum of Art to be located in the City of New York for the purpose of establishing and maintaining a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of the arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

On February 20, 1872, eighty years ago, the corporation opened for business in the Dodworth Building, 681 Fifth Avenue, between 53rd and 54th Streets, in a private residence that had been altered for Dodworth's Dancing Academy. "A skylight," it was announced, had been let into the ceiling of the large hall "where the poetry of motion had been taught to so many of the young men and maidens of New York."

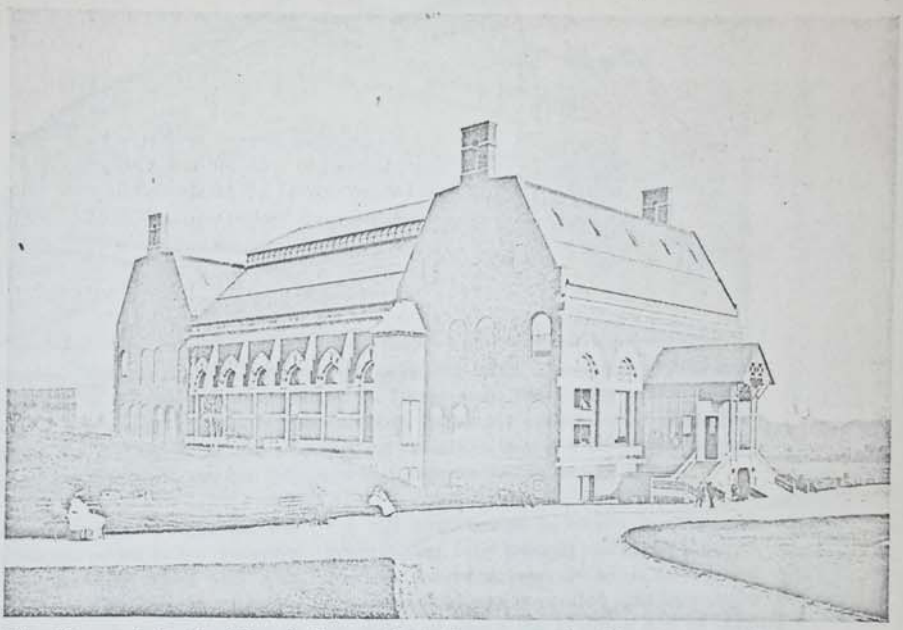
The following year a more spacious residence, the Douglas Mansion, was leased at 128 West 14th Street. Here the Museum remained from 1873 until the completion of the first building in Central Park in 1879. The choice of the site and the drawing up of the contract with the City were settled, ironically enough, by the happy intervention of Mr. Joseph H. Choate with Boss Tweed. When the building was opened the following year, the need for additional space became so acute that two suites of galleries flanking the original unit had to be built in 1888 and 1894.

Then came the first Fifth Avenue wing, now the center of the Museum complex. This was designed by Richard Morris Hunt about 1894. R. M. Hunt died in 1895 and the work was carried on by his son, Richard Howland Hunt, with George B. Post as consulting engineer.

After the election in 1904 of Pierpont Morgan to the presidency of the Museum, Hunt's grandiose scheme was modified and partly carried out by McKim, Mead and White, extending the façade north and south on Fifth Avenue to its present dimensions.

From that time on, frequent additions were made to the building. First the Library wing in 1910, then the north and south wings on Fifth Avenue. Sections of these were opened successively in 1911, 1913, 1917, and 1926. Meanwhile the Morgan Wing had been added in 1910 and the American Wing in 1924. The last substantial alteration to the building was the transformation of the original central Wing A into the Armor Hall in 1938.by John Russell Pope.

By 1940 the shortage of space had again be-



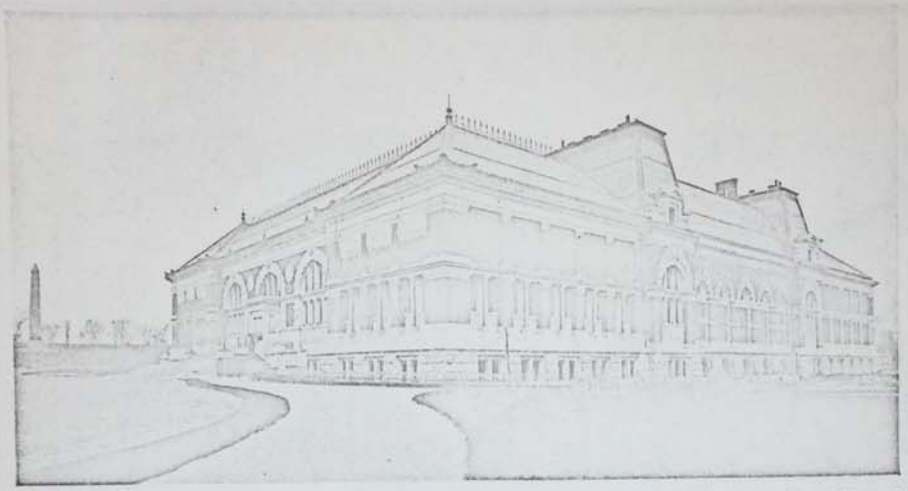
The Museum's first building in Central Park. It was completed in 1879 and officially opened to the public on March 30, 1880. The architect was Calvert Vaux, who designed the building in a sort of "Ruskin Gothic" style which was supposed to harmonize with other buildings in Central Park. This view is taken from the northwest, looking towards Fifth Avenue.

come acute. When I arrived at the Museum in May of that year an addition was about to be made to the American Wing. I asked the Trustees to request the architect, Robert B. O'Connor, to make a survey of the entire expansion problem of the Museum before proceeding. This was done, and in 1942 an interim plan was ready calling for alterations within the building in the amount of approximately $3,000,000.

Late in the winter of 1942-1943, however, two circumstances arose which altered the course of the Museum's history. A proposal was made by the Trustees of the Whitney Museum of American Art to build a wing in the southwest area of the Museum's land. Commissioner Moses drew the Trustees' attention to Mayor La Guardia's larger plan for public works and requested that the entire matter be revised in the light of these two circumstances. From this grew a plan estimated at that time to cost approximately $7,500,000.

A campaign for funds launched in 1946 in connection with the Museum's Seventy-fifth Anniversary was only partially successful and subsequently the Whitney Museum withdrew from its agreement. Plans once more had to be revised, particularly in view of the rapid rise in construction costs and general inflation. In today's market what had been envisaged for $7,500,000 in 1946 would cost between $15,000,000 and $20,000,000.

During the interval the Museum's endowments had increased considerably through certain spectacular bequests. Our endowment, in fact, has increased from 1940 to 1951 by approximately thirteen and a half million dollars. These principal funds, of which the *income only* is available, are not, however, a solution to our building program. A bequest

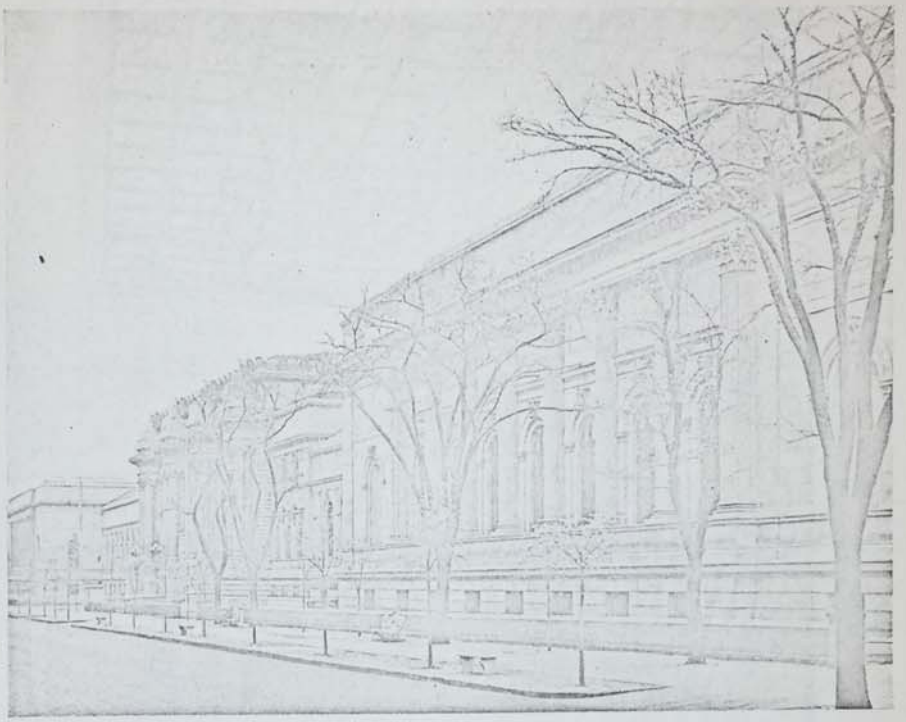


View of the Museum from the southeast showing the additions which were made in 1888 and 1894 from the designs of Theodore Weston and A. L. Tuckerman. This oldest section of the present building is now being entirely reconstructed to house the collections of European decorative arts on the ground floor, the medieval art collection and the European period rooms on the first floor, and the new paintings galleries on the second floor.

of $1,000,000 from Thomas W. Lamont was added to the $1,700,000 raised in the campaign specifically for the Building Fund and, with the help of certain smaller legacies, the Museum was enabled to match the City's share in going forward with Stage I of the building program. A contract in the amount of $5,600,000 was signed just over a year ago and construction started a few weeks later. Despite restrictions in building and the scarcity of critical materials, the work is progressing on schedule. Mr. Harrison, who is ably serving as Secretary of the Building Committee, is, I know, most grateful for the support he is receiving from the Commissioner of Parks and his colleagues. Also, without the generous and painstaking advice and assistance to the architects, Messrs. O'Connor and Embury, from the Chairman of the Building Committee, Mr. Voorhees, as well as from the Trustees and the Staff Architectural Committee of Mr. Remington, Mr. Rorimer, Mr. Chapman, and Mr. Wallace, the work would not have advanced so easily or so rapidly.

I will not attempt to review in detail the general plan, fully brought out in the Museum *Bulletin* for June 1950. Suffice it to say that the general scheme is divided into four stages by means of which the building will be completely renovated and which will provide within the existing walls at least thirty per cent additional exhibition space. Stage I involves the renovation of the west building from the basement to the top floor picture galleries. It also calls for alterations in the south wing providing new facilities for the kitchens, restaurant, cafeteria, and administrative offices. A connecting wing, one gallery wide, will be built to link together the Morgan Wing with the north wings on Fifth Avenue.

Stage II will be concerned with the central section of the Fifth Avenue building, and Stages III and IV will conclude the program in those other parts of the building not affected by the earlier work. In brief, the Museum will be divided into five major units, the Museum of Ancient Art, the Museum of Oriental Art, the Picture Galleries, the Museum of

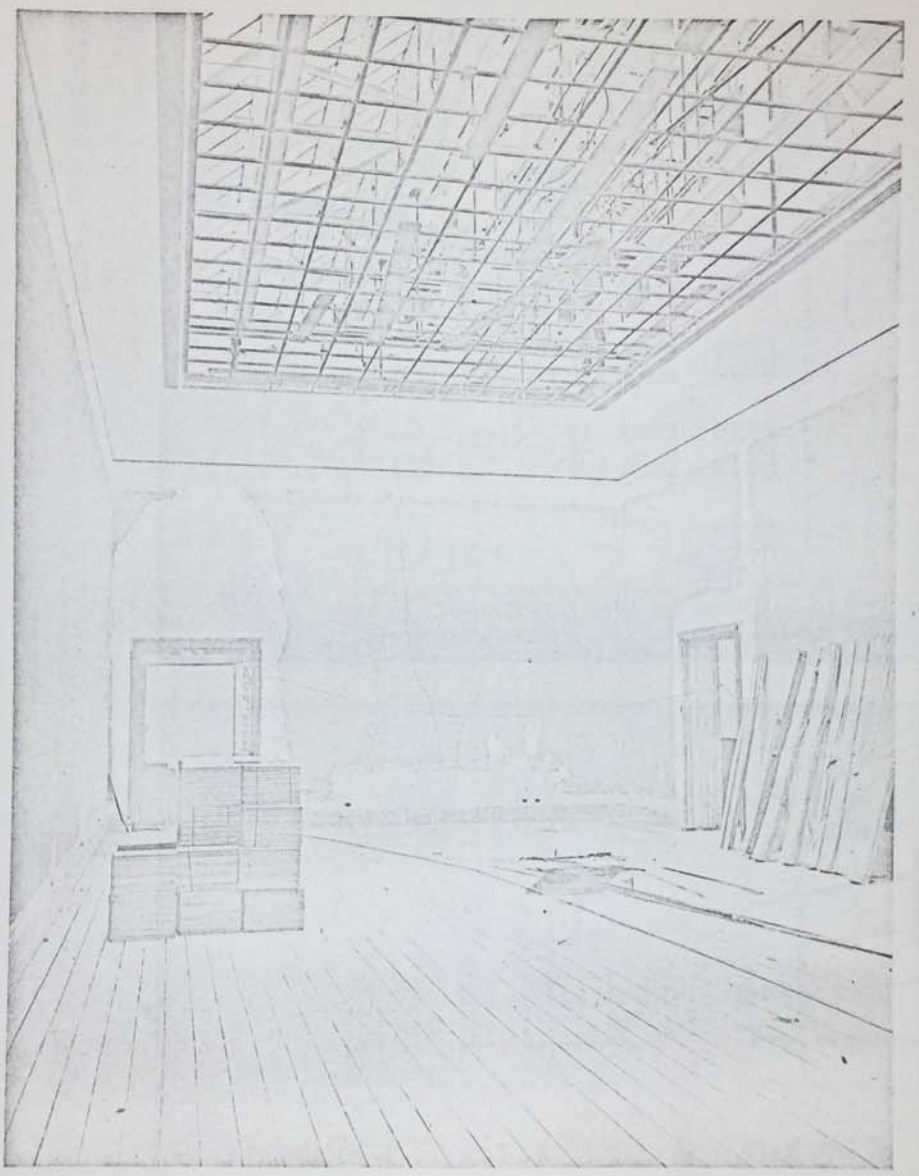


The Fifth Avenue façade as completed by McKim, Mead and White about 1917 from designs that were modified and simplified from Richard Morris Hunt's original plan made in 1894

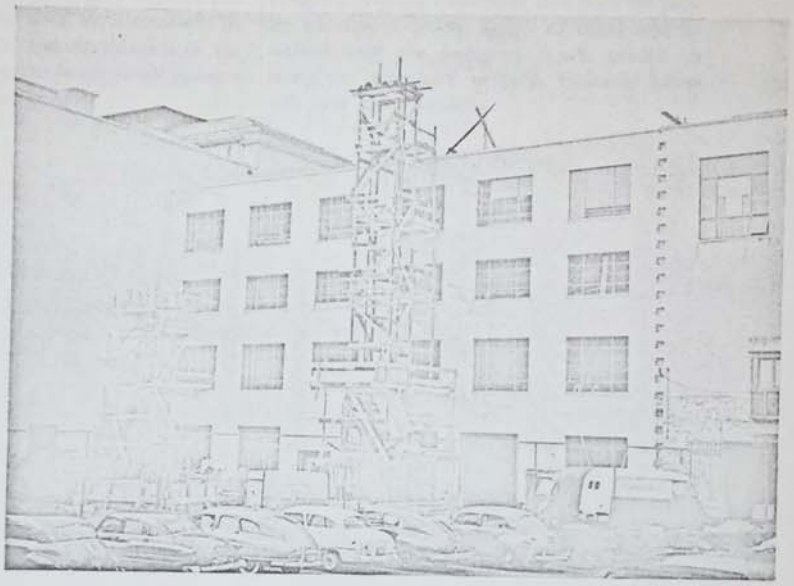
European Decorative Arts, and the Museum of American Art. This will make possible the redistribution of the collections with greater regard to the philosophical implications of the works of art themselves. It will also make possible a division of the collections into different categories, separating those examples addressed specifically to the general public from those which can be restricted for a more specialized audience of students and scholars.

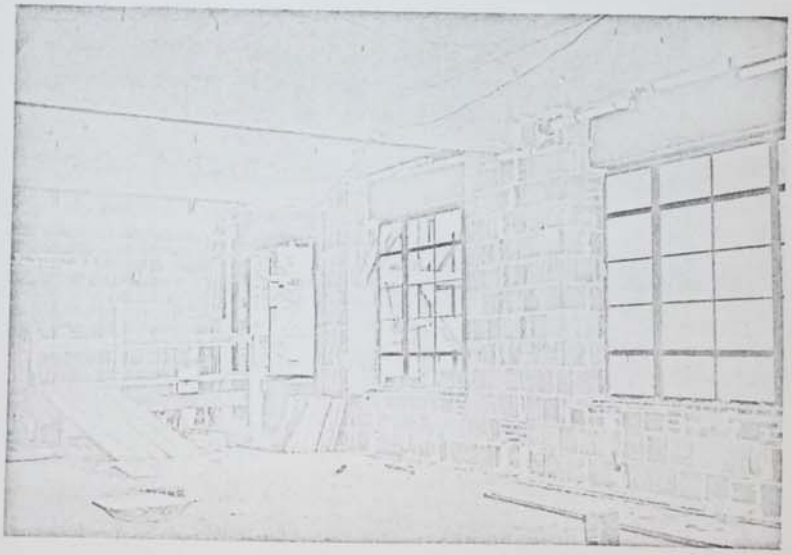
Stage I actually gives us many more immediate advantages than at first appear, for the Picture Galleries and the Museum of European Decorative Arts will be reestablished in their entirety. The new restaurant and administrative quarters likewise will be completed. Thanks to the impetus given by the Grace Rainey Rogers bequest, the Auditorium is next on the list. Admirable designs have been developed by the office of Voorhees, Walker, Foley and Smith. A completely new and modernized theater, accoustically controlled and with facilities for radio and television, will be installed. The seating capacity will be increased from the 450 of our present Lecture Hall to 710. The Trustees are ready to proceed with this unit, to be built from private funds, as soon as the authorities in Washington permit the allocation of materials. It is also possible that the Junior Museum, aided in part by foundation funds, may also proceed at that time.

The three other museums must necessarily wait for more auspicious times and specific building funds not now in hand. But these collections of American Art, Ancient Art, and



A typical paintings gallery in the west wing. Here the height of the ceiling has been substantially lowered, and deep coves have been eliminated or simplified. New lighting equipment, proper ventilation, and accurate humidity control are all being installed.





ABOVE: *The connecting Wing Z between the Morgan Wing and the Far Eastern galleries of the north Fifth Avenue buildings. Two floors of galleries are provided, together with offices and study areas at the lower level.* BELOW: *A new gallery in Wing Z which will be devoted to Far Eastern pottery and porcelain*

Oriental Art are at present relatively better housed, and their new quarters, while desirable, are not so pressing.

What, however, is most urgent beyond the present contract is the need for alterations to the main entrance and the elimination of the front steps that now strike terror in all persons who have reached middle age.

All these remain as dreams for the future. How soon they may be realized depends primarily upon the public response to the current program. We are convinced that once the public has tasted blood, hearts of stone will be melted, and the necessary funds needed to complete America's greatest treasure house will flow more rapidly.

THE INAUGURATION OF THE NEW GALLERIES

Bull. Jan 1954 - Part I

A REPORT BY THE DIRECTOR

During the next five months, beginning in January of this year, the Museum will at long last be able to return to exhibition some seven thousand five hundred works of European art which have of necessity been retired from view during the past four years of reconstruction and remodeling of the buildings. They will be distributed throughout a series of ninety-five completely modernized galleries and six period rooms. In addition to these hundred new exhibition halls the Museum has converted the old Roman Court in the South Wing on Fifth Avenue into a charming and splendidly equipped restaurant. The tables will be disposed about a central pool whose principal feature will be one of Carl Milles's celebrated bronze fountains upon which he is currently working in Rome. This wing has been designated by the Trustees as the Thomas W. Lamont Wing, since its alterations have in large part been made possible by his generous bequest.

There has also been added in the North Wing the Grace Rainey Rogers Auditorium, an entirely new structure seating seven hundred and fifty persons, erected on the site of the old lecture hall. Planned and designed by the architectural firm of Voorhees, Walker, Foley and Smith, it will be equipped with the most modern acoustical devices. While there will be no facilities for theatrical productions requiring changes of scenery, the stage can, if necessary, accommodate a full symphony orchestra and chorus. The use of the auditorium will be chiefly for lectures, public meetings, the showing of educational and art films, recitals and concerts of chamber music. Immediately adjacent to it, on the south side, will be the galleries of ancient musical instruments containing one of the most varied and extensive collections in the world; on the north side are broadcasting studios and soundproof control rooms for radio and television. The foyer opens into a recently constructed special-exhibition gallery, direct access being possible at street level through the entrance on Fifth Avenue at 83rd Street. Escalators lead directly from the ground-floor check rooms to the floor of the auditorium. A serving pantry for refreshments has also been included so that special events and exhibitions can be localized in this section of the Museum, especially in the evening, without the necessity of opening the rest of the building. It is proposed to dedicate the auditorium at the end of April, 1954, with a music festival held in connection with an exhibition of baroque instruments from the Crosby Brown collection.

Thus, without increasing the already vast cubage of this colossal edifice to any marked degree—aside from the building of a connecting passage on three floor levels between the Morgan and North Wings, and roofing over certain interior courts to provide more storage space—the Metropolitan has gained between twenty-five and thirty percent more square feet for exhibition in the wings affected, and an even greater amount in running linear feet of usable wall surface. We are indeed fortunate that the sense of grandeur of the architects of the past endowed us with such monumental *salles d'espace perdu*, which could be recovered, divided, and put to better use.

This gigantic undertaking has been part of the Rehabilitation and Reconstruction Program of the City of New York and has been made possible by the joint application of funds from the City and private sources. This co-operative scheme was first evolved as early as 1941, incorporated a year later in the City Program, and presented in more extensive form on the occasion of the Museum's Diamond Jubilee in 1946. At that time the architects, Messrs. Robert B. O'Connor and Aymar Embury II, had developed drawings for a program estimated, at the then current building prices, in the neighborhood of $7,500,000, calling not only for the rehabilitation of the existing

structures, but also for a complex of additional buildings in the area to the southwest of the Museum to house the proposed Whitney Museum of American Art, together with a series of connecting wings. Although the Museum and the City of New York were equal parties to this scheme, it later became evident, because of the astronomical rise in building costs and the withdrawal of the Whitney Museum, that any program capable of realization would have to concentrate on the rehabilitation of the existing plant, leaving additions to the distant future.

Thus the architects prepared a revised set of plans which were published in diagrammatic form in the June, 1950, *Bulletin*. These plans, now brought up to date for the purposes of this report, in essence divided the building program into a number of stages, providing for a thorough redistribution and more logical arrangement of the collections. The entire program was estimated at that time to require, if the necessary funds were available, a period of from eight to twelve years.

The first of these stages now reaching completion will involve a total expenditure of approximately $9,600,000. This amount includes $1,100,000 for the construction of the Grace Rainey Rogers Auditorium, which was not included in the original program and which is being built entirely out of private funds, and approximately $1,500,000 of installation and other costs occasioned by the building operation. The total construction costs for the rehabilitation of the three oldest wings of the Metropolitan from basement to roof, together with the construction of the new unit linking the North Wing on Fifth Avenue with the Morgan and American Wings, will aggregate approximately $7,000,000. Of this amount, the City of New York has appropriated approximately $3,100,000. The balance has been provided by the Museum from funds accumulated for the building program and for general purposes during and following the 75th Anniversary Campaign of 1945-46.

Quite aside from the untiring efforts of the Office of the Budget Director and the operating officials of the Department of Parks who executed and supervised the manifold contracts in this enterprise, the Museum could never have realized this program without the support of the three Mayors under whose administrations it was planned and executed, or the sympathetic understanding of the Commissioner of Parks, the Honorable Robert Moses, who constantly pressed the Museum's case before the Board of Estimate. To them, and to the members of the Board of Estimate themselves as well as to the Trustees of the Museum both elective and ex-officio, and to the many persons who have contributed to the building fund, the Staff wish to express their gratitude.

If you will examine the attached plans you will observe that Stage I involves a large part of the original West Building, parts of which were opened in 1880, 1888, and 1894, and known as Wings A, B, and C. From the basement to the top-floor picture galleries a thorough renovation has taken place. Ceilings have been lowered where necessary, galleries transformed to more serviceable dimensions and given a more attractive appearance. A large part of the initial budget has perforce been spent on ventilation, heating, lighting, and plumbing. The obsolescence through the years of these essential utilities has not only interfered with the attractive display of works of art but long ago reached the limit of safety for the collections. Ventilation by a high-tension method of precipitation will now insure scientifically cleansed air, a fact that will add enormously to the proper care and preservation of the works of art themselves. Direct current has been replaced by alternating current so that the Metropolitan can now take advantage of recent advanced techniques in gallery lighting. All reconstructed areas have been completely rewired, thus making possible the installation of improved lighting in the new galleries based on extensive experiments carried out over the past six years under the direction of Laurence S. Harrison of the Museum Staff. In fact, a great part of the concealed costs of the entire program has been devoted to a modernization of the electrical equipment in all sections of the Museum and of the elimination of fire hazards.

High-speed ventilation and humidity control equipment is in operation. Ducts and machinery for eventual air conditioning and air cooling have been installed; also, washroom and other

Carl Milles in his studio in Rome, at work on one of the sculptures for the fountain of the new Restaurant

facilities have been expanded and modernized.

In addition to the alterations in the West Wing, kitchens, restaurant, and the administrative offices have been relocated in the first floor and mezzanine of the South Wing (Wing K), and in the area adjacent to the Roman Court. The classical collections will remain in their present location, occupying, in addition, the galleries immediately above them on the second floor, where objects of smaller scale, such as vases, pottery, jewelry, etc., will be shown. The connecting link, Wing Z, between the Morgan and the North Wings, already referred to, will provide a circulation heretofore not possible between the two buildings and will bring the Chinese porcelains of the Altman collection in contact with other collections of oriental art.

Throughout the undertaking, the convenience of the visitor with only a limited time at his disposal has been a major consideration and objective. The Museum has spared no pains in order to reduce gallery fatigue by providing those modern comforts which have become a commonplace in every other type of public building. Among these are a series of public lounges in the galleries of paintings and decorative arts where smoking will be permitted. Two large new elevators, one to the north, one to the south, will provide easy access to all three floors of the reconstructed West Wing, while the reopening of the Park entrance and the construction of a new entrance at Fifth Avenue and 81st

Street will enable visitors to reach the various collections more easily than before. Included also in the current alterations has been the establishment of new quarters on the ground floor for the technical laboratories and repair shops.

Already, with the approval of the City, the firm of Brown, Lawford and Forbes has been retained to study the various problems which are involved in the subsequent stages of the reconstruction program. First of all, there is under consideration in the next Capital Budget of the City the completion of alterations to the South Wing (Wing K) which had to be deferred in the present program and which will make provision for the new Junior Museum, to which the James Foundation of New York, Inc., has contributed $250,000. This project has been combined with a long-deferred program of repairs to the roof of this area. Thus it will be possible to undertake at the same time the rehabilitation of the special galleries for temporary exhibitions on the top floor of Wing K. The overall cost of this step has been estimated at approximately $1,300,000.

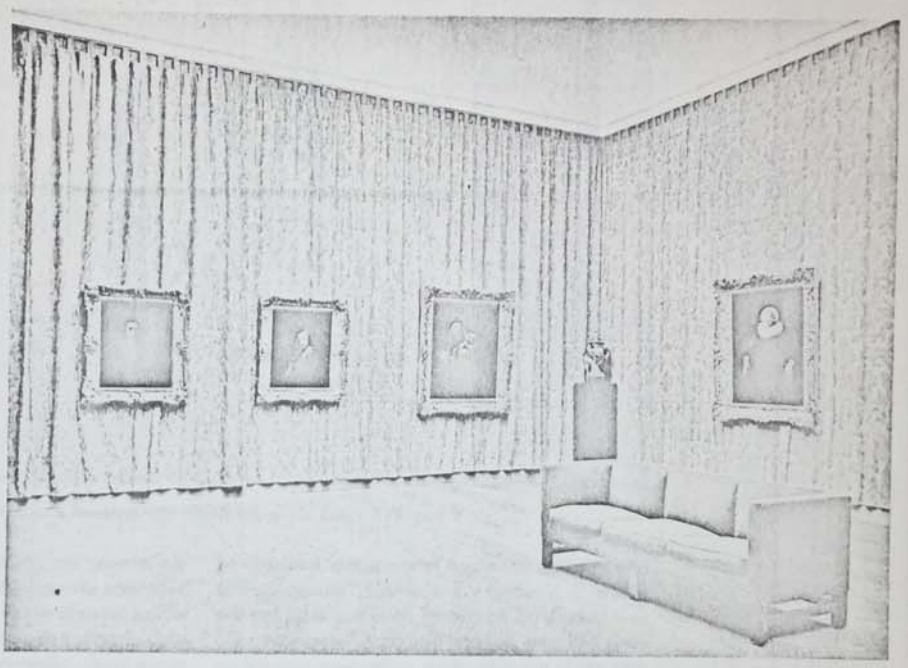
Following that, attention will be given to other portions of the buildings, of which the most urgent consideration must be given to the central section on Fifth Avenue, including a restudy of the main entrance in order to provide access at street level with escalators leading to the present Great Hall. The permanent quarters of the Print Room, which are ultimately to occupy the building now devoted to education, will provide a link between the library and the picture galleries.

The final date of completion for the reconstruction of the Museum as a whole is impossible to predict at this time. Unquestionably it will take several years to secure the necessary funds before construction can be undertaken. In the light of the $9,000,000 already expended to date it may well take a substantial part of that amount again before the end is in sight. Also when funds are raised, the Museum will have to restore to its unrestricted principal account nearly $2,000,000 which had to be advanced to meet the rising costs while the present work has been going on. However much satisfaction we may take in what already has been accomplished, a monumental task still lies ahead.

REDISTRIBUTION OF THE COLLECTIONS

The purpose of this ambitious program has not been the correction of physical inadequacies alone. It is part of a larger, more philosophical concept to bring order out of chaos. At the risk of repetition we refer here extensively to the preliminary report of 1950. There it was pointed out the collections have grown from nothing in 1870 to somewhere in the neighborhood of a million items today, covering a range of five thousand years of history. They have been distributed among a dozen curatorial departments, which have emerged, swollen, and subdivided through the years as events and policy dictated. Since many of these divisions have been arbitrary and predicated upon administrative compulsion rather than upon a logical or informative plan, it became imperative that the collections be regrouped and organized so that they might become not only less exhausting and forbidding to the visitors but by their very chronological and geographical relations might interpret to the public the evolution of the history of art.

Immensity alone is not so great a problem as the catholicity and diversity of the Museum's holdings. Nowhere except in the Vatican is such a wide variety of cultures brought together under a single roof and under one administration. The Metropolitan is even more catholic in its interests and its concepts than the Louvre, for even in Paris one must consider, together with the Louvre itself, the collections of the Guimet, the Cluny, the Musée des Arts Décoratifs, the Cabinets des Médailles, and the Print Room of the Bibliothèque Nationale. In London the burden is divided between the National Gallery, the British Museum, the Tate, and the Victoria and Albert Museum in South Kensington. The great cities of Central Europe similarly divide the responsibilities between museums of Eastern and Western art, and separate the contemporary from the relics of remote antiquity. So it is in Spain, in Italy, and in Holland. Here in New York, however, circumstances and testaments have conspired to make the Metropolitan Museum all things to all men. However much we may lack in the multiplication of treasures possessed by the older capitals of Europe, the skeleton is nevertheless here. We have developed in eighty-



A gallery of paintings by Rembrandt in the Altman collection

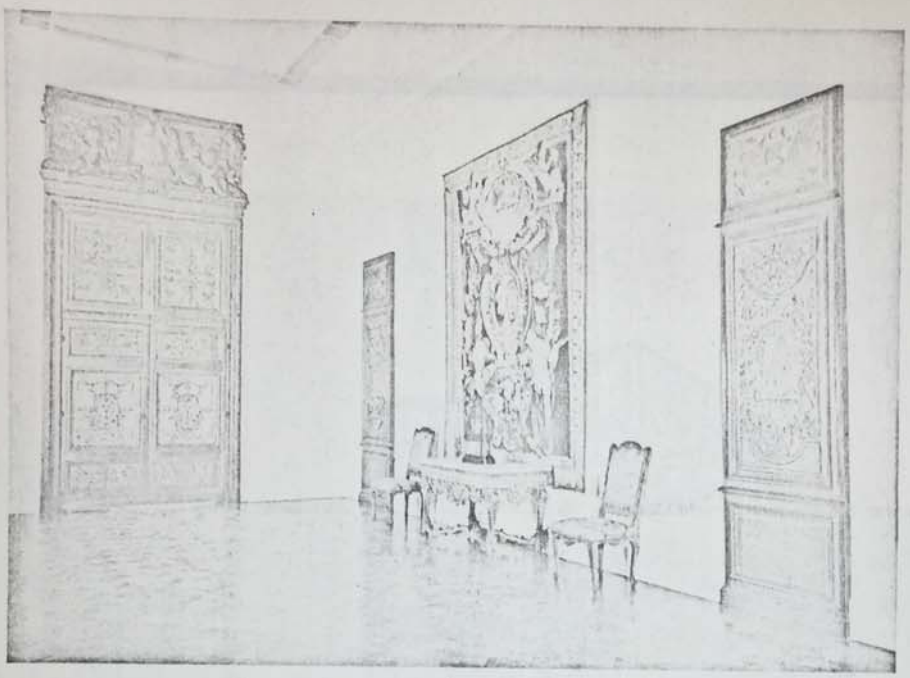
three years the framework for an encyclopedic presentation of the creative vision of man which we are morally obligated to preserve for future generations.

Our problem, then, has been how to make the collections more attractive and more intelligible to the visitor, yet at the same time to preserve this essential encyclopedic character.

A solution has been found in breaking up the whole into its component parts. We no longer look upon the Museum as a single unit, but as a composite of five separate and distinct museums, devoted to various phases and aspects of the history of art. This was the objective of the larger plan presented in 1946; it has remained, even today, the key to the entire program. Three of these museums, each being virtually an entity in itself yet preserving an organic relation to the whole, are: the Museum of Ancient Art, devoted to the civilizations of the Mediterranean Basin, Egypt, the Near and Middle East, Greece, and Rome; the Museum of Oriental Art, covering the civilizations of Islam and the Far East; and the Museum of American Art, covering painting, sculpture, and the various phases of American Decorative Arts. These three entities, occupying the more recently erected parts of the building, are in less urgent need of reconstruction and will have to wait for their renovation.

We are here concerned with the two museums, the Picture Gallery and the Museum of European Decorative Arts, which are being reopened to the public at this time.

However, before turning to the more detailed examination of what has already been accomplished, it is necessary to make a further point in regard to the philosophy behind the redistribution of the collections. Having physically separated the five museums, the collections contained in each of them must in turn be divided into the several categories they comprise. Such divisions will guide the amount and character of



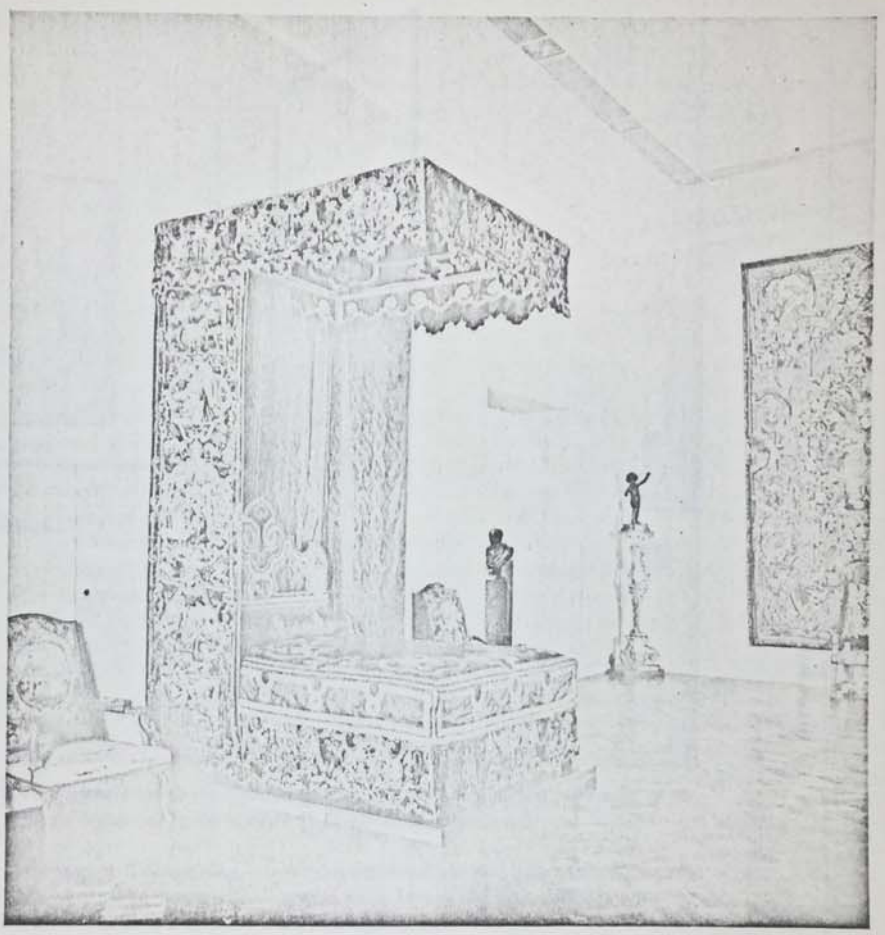
A gallery with furniture and woodwork of the Louis XIV period

the works of art displayed at any one time in any given area. First, there are those works addressed by their irresistible beauty to the general public which must be shown in the main galleries, their numbers strictly limited. Secondly, those works of particular interest to the more highly specialized student of art and design. The latter, as well as the objects in the third category, which are primarily of interest to the historian and scholar, will be kept in study galleries and research study rooms, where every effort will be made to make them as available as possible to the students who most require them without compelling the casual visitor to plow his way through endless corridors of objects of limited or esoteric interest.

These have been the guiding principles in determining the character of the installation of the new galleries which are being opened during these winter months. On the main floor the development of the decorative arts of Europe from the Roman Empire to the time of Napoleon will be unfolded in a series of furnished galleries and period rooms. Immediately below, a whole ground floor has been recovered from what was once basement work and storage area and converted into up-to-date study galleries of the arts and crafts classified according to material—silver and goldsmith's work, glass, ceramics, metalwork, woodwork, enamels, textiles, etc.

Above, on the second floor, beneath splendid new skylights, forty-four picture galleries will unfold the evolution of European painting with some seven hundred canvases. There, masterpieces of Byzantine, Italian, Spanish, Dutch, Flemish, British, French, and German painting ranging in date from the thirteenth to the twentieth century will be displayed. The balance of the picture collection will be rotated from time to time to provide new arrangements in special exhibitions of certain schools and periods.

While some of the most important collections ever to come to the Museum, including that of



A gallery with embroidered hangings and a bed of the Louis XIV period. The bed is the gift of Judge Irwin Untermyer, 1953. The galleries on these pages will open in May

Henry G. Marquand, given in 1889, the H. O. Havemeyer collection bequeathed a quarter of a century ago by Mrs. Havemeyer, and the Edward and Mary Harkness collection received in 1940 and 1950, are distributed throughout the exhibition, the Altman and Bache collections are maintained as entities. The former accounts not only for some of the most celebrated paintings in the Metropolitan but also well-known sculptures and a unique collection of Chinese porcelains; the latter comprises a select group of European paintings of the High and Later Renaissance, as well as sculpture, tapestries, furniture, and decorative arts. Other famous gifts and bequests such as the Blumenthal, Fletcher, Lewisohn, Osborn, Pulitzer, Rogers, Wolfe, and a host of others are exhibited in the appropriate galleries.

At the time of the opening on January 9, the Museum will also show the splendid works of art

The West Lounge, with French and Flemish renaissance tapestries and the fountain from the garden of the Pazzi palace bequeathed to the Museum by George Blumenthal in 1941

belonging to Robert Lehman, a Trustee and Vice-President of the Museum, who has generously lent his collection for the occasion. It will be shown in four contiguous galleries. Just one of the outstanding paintings from this remarkable collection is illustrated herewith, but a special article devoted to the loan exhibition as a whole is planned for a future issue of the *Bulletin*. Contemporary European paintings lent from the Chester Dale and other collections will likewise hang in appropriate galleries with the Museum's pictures.

The other renovated and reconstructed areas, particularly those on the main floor, will open in rapid succession. Early in February many of the Museum's finest objects of the Middle Ages, comparable to those exhibited at The Cloisters, will be shown in five first-floor galleries, includ-

ing two great halls, one devoted to sculpture and the other to tapestry. Enamel, metalwork, jewelry, furniture, ceramics, and stained glass by artists and artisans working in Europe between the beginning of the Christian Era and the first quarter of the sixteenth century will be placed against a period background. A new and dramatic setting has been provided for the great masterpieces which J. Pierpont Morgan and his son J. P. Morgan have given and bequeathed to the Museum and for the collection of the late George Blumenthal. Also many objects purchased in 1947 from the Estate of Joseph Brummer, one of the largest collections of medieval art ever to be dispersed in this country, will be exhibited for the first time. A spectacular loan will be the two Celtic gold torcs or necklets of the late Roman period lent by A. Bradley Martin.

Simultaneous with the reopening of the medieval section, twelve other galleries devoted to the decorative arts of the Renaissance will also be unveiled. These will include celebrated masterpieces in virtually every medium. Many newly acquired objects, too, will be shown for the first time, including the great Elizabethan bed presented to the Museum by Judge Irwin Untermyer and the Pazzi Fountain attributed to the great fifteenth-century Italian sculptor Donatello, formerly in the collection of George Blumenthal. One of the most dramatic features will be the new sculpture gallery where a number of large-scale works, never before shown as a group, have been brought together.

Finally in May, the thirty-four galleries of post-Renaissance decorative arts and the period rooms will be completed and presented to the public. A chronological arrangement of English furniture of the eighteenth century will be disposed in a suite of galleries and two rooms, one a Chippendale room of about 1750 from a country house, Kirtlington Park, the other, the dining room from Lansdowne House in London designed by Robert Adam. A parallel development of the decorative arts in France will follow in another series of period rooms and galleries. One of the former, a salon from the Hôtel de Tessé in Paris, dating about 1770, came from the hôtel which was Thomas Jefferson's legation when he was our Minister to France. This room, and a charming Louis XVI boudoir from Bordeaux, is the gift of Mrs. Herbert N. Straus. A painted room of the end of the eighteenth century, given anonymously, has been acquired from the Hôtel Crillon.

Subsequent issues of the *Bulletin* will carry a more detailed account of the decorative arts exhibition. A special supplement to the present January issue is devoted to an account of the picture galleries by Mr. Rousseau.

We are very conscious of the inconveniences which have been caused to the public by the dislocations in the Museum during the past four years and we hope very much that the pleasure of the new galleries and arrangements will offset the occasional unhappiness which circumstances have brought about. The Staff Architectural Committee, consisting of Messrs. Remington, Easby, Loughry, Rorimer, Rousseau, Harrison, Wallace, and Chapman, join me in expressing to every member of the Staff our very deep appreciation for the untiring co-operation and assistance which have been rendered us by every member of the organization. Without their watchful care and understanding the task of the architects and of the contractors would have been more difficult. Much of the burden has fallen upon the office of the Treasurer and his deputies. It is our great sorrow that Robert P. Sugden, who played such an active and indefatigable role in all the preparatory stages of this work, did not live to see the galleries completed. Though still a young man, he was the victim of a heart attack last August. His selfless devotion to the Museum which he loved was indeed expressive of the spirit of every member of the Staff.

A GUIDE TO THE PICTURE GALLERIES

By THEODORE ROUSSEAU, JR.
Curator of Paintings

Bull. Jan. 1954 - Part II

A museum is a mixture of a theater and a university. It is involved simultaneously in show business and in education. However, too often learning is put before pleasure. As Paul Valery has said: "There are many interesting museums but almost none that are pleasant and delightful to visit." The result is that many people think of a museum as an awe-inspiring place where knowledge is imposed upon them by means of "instructive" labeling and arrangement. If a museum is to fulfill its real purpose and appeal to the maximum number of people, it must be a place of relaxation, a visit to which is first and foremost enjoyable. After this, the pleasure that is derived from it can lead, either unconsciously or consciously, to cultural or educational enrichment.

The pleasure given by a museum depends basically on the quality of the objects it contains, but it also depends to a considerable extent on the way they are presented. There are many different ways of showing works of art, any one of which is good provided it successfully brings out their beauty.

The new arrangement of the picture galleries of the Metropolitan has been made according to historical periods. This has been chosen in preference to the conventional grouping by national schools because the contrast created by bringing together pictures of different origins often helps to emphasize the particular character and beauty of each, and also because it makes it possible by the disposition of pictures or of galleries to express more fully the spirit of a period, which is often a key to the appreciation of its art.

The first galleries are devoted to the Renaissance in Italy, when painters turned to the beauty of nature and their fellow beings for inspiration. The warmth and richness of these paintings are all the more striking today, when so many artists have turned their backs on this aspect of life. The calm and serene Colonna Madonna by Raphael was presented in 1916 by J. P. Morgan, one of the Museum's presidents and among its greatest benefactors. Its classical simplicity and clarity are in strong contrast to the sensual richness of the Venetian Titian's Venus and the Lute Player and Veronese's splendid and decorative Mars and Venus. The latter is an interesting example of how successive generations of men will treasure a particular work of art. Painted for the Emperor Rudolf II, it was taken as loot by the Swedish forces when they sacked Prague in 1648 and presented as part of the spoils of war to the famous Queen Christina. After her death it passed through the hands of several Roman families, to the collection of the French regent at the beginning of the reign of Louis XV, and finally ended up in an English collection, from which it came to the Metropolitan.

The precursors of the Renaissance are exhibited in the adjacent galleries to the south. The small panel of the Epiphany by a painter close to Giotto, though still medieval in character, shows the new interest in human emotion and in the modeling of form which were to have such an influence on later painting. In spite of its small scale it has the strength and nobility of some of the master's great frescoes. The altarpiece by Taddeo Gaddi and the processional banner by Spinello Aretino carry on Giotto's style in the later fourteenth century. In their graceful lines and more decorative two-dimensional execution the small Duccesque Madonna and the triptych by Segna exemplify the conservative tradition of Siena, the persistence of which can be seen a century later in the miniature-like Journey of the Magi of Sassetta and the Paradise of Giovanni di Paolo. The two Valencian altarpieces, though later in date, are still essentially medieval and show the different in-

fluences—Italian, French, and German—that were absorbed by that school.

The freshness and vigor of the early Renaissance and its interest in human anatomy and in classical forms are visible in the Saint Sebastian by the young Castagno and in the bright and charming Birth of the Virgin by Fra Carnevale. Other aspects of the period are to be found in the strange scenes from the life of primitive man by Piero di Cosimo and the attractive portraits by Pollaiuolo and Ghirlandaio. The origins of the monumental style in the north and in Venice are to be found in Mantegna's severe Adoration of the Shepherds and in Giovanni Bellini's Madonna Adoring the Sleeping Child, still noble in spite of the damages of time. The Meditation on the Passion by Carpaccio is an early example of Venetian color and love of the picturesque.

The contemporaries of these painters in northern Europe, whose patrons were the luxurious art-loving Dukes of Burgundy and the wealthy merchants of the Low Countries, continued to work in the medieval tradition, which they brought to its final flowering. The Crucifixion and Last Judgment by Hubert van Eyck, the elder of two brothers traditionally credited with the invention of oil painting, is painted with deep religious feeling, and its jewel-like colors are reminiscent of manuscript illumination. These two panels were formerly in the Imperial Russian Collection and were sold from the Hermitage by the Soviet Government in 1933. The touchingly human Christ Appearing to His Mother by Rogier van der Weyden is part of a triptych presented by Queen Isabella the Catholic to the cathedral of Granada. The two other panels, which remained in the cathedral, were cut at the top to fit new frames and our picture is the only one surviving in its original form.

The galleries to the north and to the west are restricted to the Altman, Bache, and Friedsam collections, all bequeathed to the Museum on condition that they be exhibited as units. Although collections given in this way may present difficulties when they must be fitted into the logical arrangement of the collection as a whole, they also have certain advantages. They make possible unusual arrangements and reflect the taste of an individual and his period.

Fortunately all three fit perfectly into the collection at this point. The Friedsam collection is made up chiefly of northern renaissance painting; the Bache collection covers the Renaissance, the baroque, and the eighteenth century, including among early works the brilliantly incisive Portrait of a Carthusian by Petrus Christus and the exquisite little Madonna by Crivelli, which has come down to us in an almost uniquely perfect state of preservation.

The Altman collection, brought together by the founder of the well-known department store, contains a broad variety of works of art, including paintings, sculpture, tapestries, furniture, oriental porcelains, and rugs. The paintings range from the fifteenth to the seventeenth century and their quality seems the more remarkable when one learns that the collector acquired them within the short space of eight years without ever going to Europe. The portraits of Tommaso Portinari, the representative in Bruges of the Medici bank, and his wife, Maria Baroncelli, are beautiful examples of the calm and gentle style of Memling. The Betrothal of Saint Catherine by the same artist, hanging between them, seems peopled by figures from a children's fairyland.

The Altman galleries also contain paintings by the contemporaries of these artists in Italy: Fra Angelico, whose Crucifixion is still strongly medieval in character, and Cosimo Tura of Ferrara, whose profile portrait of a young Member of the Este Family is drawn with a line as sharp and clear as a goldsmith's. The Madonna and Child by Verrocchio has all the freshness and purity of the early Renaissance. Botticelli's small Last Communion of Saint Jerome, so full of intense religious feeling, is a late work done under the influence of Savonarola, of whom the painter was an ardent disciple. The Portrait of a Man, which has been attributed by scholars to both Titian and Giorgione, has all the lyrical and romantic feeling which the latter brought to Venetian painting. Near by, the portrait of Filippo Archinto, the Archbishop of Milan, by Titian combines psychological penetration with a powerful feeling of physical presence.

Even as late as the seventeenth century when Raphael, Leonardo, and Titian had already

reached their fullest expression, France and Germany remained aloof from the Renaissance. The Gothic tradition of realism and interest in detail still survives in the portrait of the humanist Guillaume Budé, one the rare surviving works of Jean Clouet, the French court painter. The same is true of the portrait of Benedict von Hertenstein by Holbein, except for the addition of a classical frieze, and of the Judgment of Paris by Cranach, except for the subject matter.

Pieter Bruegel the Elder, in spite of a visit to Italy, remained essentially a northerner, as can be seen in the wonderfully atmospheric and spacious landscape of the Harvesters. His sense of satire in the representation of human beings has its root in the sculpture decoration of the cathedrals. This picture, originally one of a series of Times of the Year, was formerly in the Imperial Collection in Vienna, from which it was carried off by the Napoleonic army in 1809. It disappeared for many years, until in 1919, offered for sale as a "copy," it was recognized by the Museum as the famous missing Vienna picture.

The collection is particularly strong in the Dutch and Flemish schools of the seventeenth century—both very popular when the Museum was founded. The following nine galleries contain works of this period, arranged to bring out the contrast between the Reformation and the Counter Reformation which divided Western civilization at that time. The latter, with its spiritual center in Rome and its political strength in the Spanish and Austrian dynasties, had its roots in classical civilization. It was universal, aristocratic, and worldly even in its mysticism. Art was an essential weapon of its propaganda. The Reformation was intimate and personal in contrast. To the rich burghers of the Low Countries art was a private possession, a treasure to be enjoyed in their homes.

Both ideologies produced giants in the art of painting. Rembrandt is particularly well represented, a whole gallery being devoted to him in the Altman collection alone. Beginning with the portrait of a Young Woman and the monumental Noble Slav, painted in his careful early manner, there are examples of every aspect of his style, permitting one to study his growth from a tight and careful painter into one of the broadest and most powerful of all times. As the majority of the pictures are portraits it is also possible to follow the development of his extraordinary psychological penetration of the human character. His late Self-Portrait and the unfinished painting of Hendrickje Stoffels are wonderful examples of the unsurpassed economy of means which he used to represent a maximum of spiritual feeling.

Frans Hals expressed a more worldly and external aspect of Dutch life. The dashing portrait of a man holding his hat in his hand is an ancestor of the Impressionists in its grasp of a fleeting expression and in freedom and lightness of touch. This painting was given to the Museum by Henry Marquand, whose collection, presented in 1888 without conditions, was one of the most important gifts ever received. Of an exceptionally high standard of quality, it contains at least five of the Museum's greatest masterpieces. Among these is the exquisite Young Woman with a Water Jug by Vermeer, a detail of which is illustrated on the cover. Its crystal-like clarity and quiet, intimate feeling are an exceptionally poetic facet of the materialistic Dutch civilization of the time. The Museum possesses four first-rate works by this rare master. The Young Girl Asleep, of his early period, and the Lady with the Lute are both in a more romantic mood. The late Allegory of Faith is one of his two religious compositions. Vermeer's contemporaries, Terborch, Pieter de Hooch, and Gabriel Metsu, whose paintings hang in the same gallery, show us similar scenes from Dutch interiors, but, in spite of their wonderful technique, they never succeed in giving the poetic feeling of their great contemporary from Delft. The Still Life by Willem Kalf is perhaps closer to his spirit than any of these.

The Museum possesses an excellent group of paintings by the landscape painters of Holland. Among the finest are the broad and open Wheat Fields of Jacob van Ruisdael in the Altman collection and two charming woodland scenes by Hobbema. The almost miniature panoramic View of Haarlem by Jan van Goyen is a supreme example of the Dutch talent for expressing spaciousness and distance.

Across the southern border of Holland lay the domain of the Spanish Hapsburgs, where painting was dominated by Rubens, the archetype of the Counter Reformation in the north of Europe. His painting is the very essence of the Catholic civilization of this period. Although his subject matter is not easily accessible to us today, as a painter he stands supreme. His output was tremendous, and to fulfill the many commissions which came to him from all over Europe he was obliged to employ a large studio of helpers whose hands, inferior to his own, are evident in many of his works, such as the Wolf and Fox Hunt. However, the Museum is fortunate in possessing a number of paintings that are unquestionably by the master. Among these the most important is the large Venus and Adonis, given by Harry Payne Bingham, a work of Rubens' full maturity, which combines a fine example of his figure painting with a brilliantly painted landscape background. There are also several of his sketches or preparations for larger compositions. These are particularly appealing because they bring us directly in contact with his first thoughts as he put them down with extraordinary knowledge and sureness.

Van Dyck, Rubens' pupil, makes us feel the elegance of the courtly life of the period. The portrait of the Duke of Lennox, from the Marquand collection, is one of his masterpieces in its combination of simplicity and graciousness.

The political and military strength of the Counter Reformation came from Spain, whose rulers were convinced that theirs was the divine mission of reconquering the world for Catholicism. El Greco expresses the extremes of Spanish mysticism at the time, and it is interesting to compare the violent but external religious fervor of his work with the intimate and personal emotion of Rembrandt. Whether in the Adoration of the Shepherds or the landscape of Toledo, everything in El Greco's painting is in movement and combines to produce a concentrated dramatic effect. The portrait of the Grand Inquisitor Cardinal Niño de Guevara, though more restrained in execution, is none the less impressive in its powerful characterization of this cruel and haughty figure. It is perhaps El Greco's greatest portrait. Comparison with this violence brings out the gentle humility of the little Virgin by Zurbaran and the grandeur and Spanish solemnity of Ribera's Marriage of Saint Catherine.

Velazquez, the greatest of the Spaniards, who has been called the "king of painters," is aloof and detached in comparison with his contemporaries. Objective and sober in his early works, such as the Christ at Emmaus and the portrait of his patron Philip IV in the Altman collection, in his maturity he developed a lightness and a sureness of touch that seems almost magical in its facility, as can be seen in the landscape and the head of the horse in the portrait of the Count Duke of Olivares or the Self-Portrait in the Bache collection. Though born in Seville, his genius, in its simplicity and reserve, was more congenial to Castille, whereas his younger contemporary Murillo shows the real qualities of Andalusia in the warm colors and tender forms of his Madonna and Child.

The Musicians, painted by Caravaggio when he was only about twenty years old, shows the lyrical realism with which he started before developing the dramatic chiaroscuro that later dominated the baroque style in Italy, well exemplified here in the Christ and the Woman of Samaria by his follower Caracciolo. The same theatrical style, with a richness of color prophesying the eighteenth century, can be seen in the Birth of Saint John the Baptist, a youthful work by Solimena. The romantic aspect of the Italian baroque is illustrated by the fine landscape of Bandits on a Rocky Coast and the brooding Self-Portrait by Salvator Rosa.

During this period French painting never gave in to the turbulent and dramatic forces of the baroque. The reserve which has been constant in French art since Gallo-Roman times continued to assert itself. This can be seen in the way the brilliance and color of sixteenth-century Venetian painting was interpreted in the Angelica and Medor by Blanchard, known in his day as the "French Titian."

Poussin, who left his native France to live most of his life in the Rome of Bernini, though he painted the same subject matter as his Italian contemporaries, never lost the clarity and simplicity of the French tradition. His Rape of the Sabine Women, although full of movement, is

more like the classical bas-reliefs which were his models than any baroque painting. The same can be said of the two landscapes by Claude Lorrain, which create a pastoral mood with equal restraint. In his portrait of Colbert, Philippe de Champagne paints with the cool detachment of Clouet and his Flemish forebears.

At the beginning of the eighteenth century people began to weary of pomp and grandeur whether theatrical and grandiloquent as in Italy or formal and severe as in France. They were tired of rules and big ideas. The Mezzetin by Watteau expresses the new spirit perfectly. One has only to compare it with Poussin to understand the revolutionary change which had taken place. The subject is not important; what the picture creates is an atmosphere of charm, elegance, and grace to be enjoyed like the song the model is singing.

In contrast to Watteau's dreamy and romantic mood, Fragonard's temperament was dashing and cheerful. His facile and brilliant brushwork can be seen in the little sketch of an Italian Family, done on a youthful trip through Italy, and in the portrait of a Lady with a Dog. The two small landscapes of St. Cloud in the Bache collection, though less melancholy than Watteau are closer to him. Boucher was the master decorator of the period in France. He was more worldly and less interested in poetical mood than Watteau. His Toilet of Venus is the perfect reflection of the richness and refinement that characterized French eighteenth-century life.

Chardin is timeless, and history may recognize him as the greatest painter France produced at this time. His Boy Blowing Bubbles is a subject which could easily be trivial, but the directness and human understanding with which he approached it and the breadth and strength of his handling of paint give it a dignity that is exceptional in the period.

Greuze had in his character two contradictory strains. One, the sentimental, led him to paint the sugary, simpering heads which were so popular during the nineteenth century. The other—the better side of him—inspired his popular scenes such as the Broken Eggs and continued the sensible, everyday realism of the brothers Le Nain.

In Italy the change in spirit in the eighteenth century was the same as that which took place in France. However, the Italian painters retained the scale and the love of the theatrical of the seventeenth century, adding to it a gaiety and charm that had not previously existed. This is brilliantly exemplified by Tiepolo's ceiling decoration for the Barbaro Palace in Venice. His remarkable facility, both as draftsman and colorist, can also be seen in his small sketches for large compositions, of which the Museum has a splendid group. Guardi's large imaginary landscape is one of the last examples of the Venetian romanticism that began with Giorgione. In its rendering of the moist, blue atmosphere of the lagoon, it foreshadows what the Impressionists were to do a hundred years later.

English painting stands apart from the developments on the Continent during the eighteenth century. In his portrait of Colonel Coussmaker, Sir Joshua Reynolds, the President of the Royal Academy, paints with a stylish realism which has its origins in sixteenth-century Venice. Of all the British painters Gainsborough is closest to the delicacy of the French. The charming sketch of his daughter's head has an affinity to the painting of Fragonard or Goya. In the portrait of Mrs. Elliot he mixes a certain mannered elegance with his native frankness.

Raeburn and Constable were prophets of what was to happen almost a century later. The former's free and spontaneous application of paint, which produced such wonderfully natural portraits as the Drummond Children, anticipates Manet. Constable in Salisbury Cathedral and the small sketch of Stoke by Nayland, both in execution and in rendering of the open air, had a decisive influence on the work first of Delacroix and later of the Impressionists.

Goya's powerful temperament embraced both the eighteenth and the nineteenth centuries. His early pictures such as the portrait of Don Sebastian Martinez and the enchanting Don Manuel Osorio of the Bache collection have the clarity and the delicacy of drawing of a Tiepolo or a Nattier, combined with typically Spanish vigor and incisiveness. The mature portraits of Doña Narcisa Barañana de Goicoechea and Don Bernardo de Iriarte are painted with direct

and vital realism and the two late pictures, the Majas on a Balcony and the portrait of Tiburcio Pérez, add to this realism a brooding romantic mood and a breadth of execution which lead us directly into the full nineteenth century.

The dominant movement at the beginning of the century was neoclassicism, the leader of which was Jacques Louis David. His Death of Socrates seems to us artificial in its attempt to recreate a classical atmosphere and in its theatrical postures. But it has a sharpness of observation and a strength and freshness in handling which contradict the well-worn criticisms of "academic painting" so fashionable in our time. The portrait of Mademoiselle du Val d'Ognes, once wrongly attributed to this artist, reveals the same approach with certain reminiscences of eighteenth-century charm and, regardless of authorship, remains one of the brightest spots in the collection.

The tradition of neoclassicism was carried on by Ingres, whose paintings are models of method and discipline. But beneath this lies a passionate temperament, which can be felt in the suppressed sensualism of a nude such as the Odalisque en Grisaille. It is expressed by the subtle but extraordinarily suggestive distortions of his line, which can be seen even in such classical portraits as Monsieur and Madame Leblanc.

Delacroix represents the most complete expression of romanticism in painting. Whatever his subject matter, be it literary like a scene from Walter Scott of the Abduction of Rebecca or direct observation like the view of Georges Sand's Garden at Nohant, it is always filled with imaginative and emotional overtones. However, his profound and well-balanced intelligence prevented his falling into the extravagant, while his brushwork and use of color are reminiscent of Rubens and served as an inspiration to the Impressionists.

The flamboyant and vocal leader of the realist movement was Courbet, who claimed to paint only what his eyes saw before them. But for us today there is a sentimental feeling about the Demoiselles du Village or portraits like the Woman with the Mirror and The Polish Exile—Madame de Brayer. Even his landscapes have a violence which is far from objective. However, sometimes, as in the Calm Sea, he looks at nature with a clarity of vision that has seldom been equaled. His contemporary Rosa Bonheur painted in the same mood if somewhat more meticulously. Her monumental Horse Fair, unjustly relegated to storage in recent years by fashionable taste, holds its own with the best of the period and in certain passages prophesies what the Impressionists were to do twenty-five years later.

Corot partook of both realism and romanticism, but in an utterly unpretentious human manner which sets him apart from both movements. His figure pieces and landscapes, of which the Museum has an unusually complete collection, combine a gentle poetry and a quiet strength that put him in a class apart, with Chardin and Vermeer.

The Museum possesses an exceptionally fine group of paintings by the Impressionists. The great majority of these were bequeathed by Mr. and Mrs. H. O. Havemeyer in 1929 as part of one of the most generous and princely gifts ever made to any institution. Their collection, brought together with the advice of Mary Cassatt, contains in the field of painting alone masterpieces from the sixteenth century to the twentieth. They have the distinction, unique in the history of collecting, of having acquired the finest works by already recognized masters, such as Veronese, Rembrandt, and Goya, and to have been so farsighted as to add to these Greco's View of Toledo and portrait of Cardinal Niño de Guevara and the very finest of their own contemporaries, not yet recognized in their time: Manet, Degas, Cézanne, and the other Impressionists. All of these were given to the Museum without restrictive conditions. As an achievement of taste and artistic judgment it was unequaled in their day anywhere else in the world and is something that all Americans should be proud of.

Manet, the figurehead of the Impressionist movement, is represented by a splendid group of early portraits: the Woman with a Parrot, the Majo and the Torero Saluting (all Havemeyer), to which have been added the landscape sketch The Funeral, reminiscent of Greco's Toledo, the Guitarist from the Osborn collec-

tion, the artist's first official success, and the brilliant Boating, the very essence of *plein air* painting.

There are examples of every aspect of the career of Degas, from the early traditional work such as Rehearsal for the Ballet, the portrait of James Tissot, and Pouting, to Pink and Green, which foreshadowed the Expressionists of today. The Museum's collection of this thoughtful and sensitive master's work is one of the largest and most important in existence.

The group of Monet's pictures contains every aspect of his work, from the realistic Sainte Adresse to the flamboyant Rouen Cathedral.

In his portrait of Madame Charpentier and Her Children Renoir has painted a stylish traditional composition in the sparkling Impressionist technique of his own time to produce a masterpiece. By the Seashore is one of the freshest and most charming of his works. Pissarro's Hillside at Jalais and little Bather in the Woods show his development from his early breadth and freedom to the tighter and more meticulous style which eventually turned into pointillism. Cézanne, the giant of this school, painted the view of L'Estaque in his most serene and classic mood. The early portrait of Boyer is still related to Courbet and the Landscape with a Viaduct is indeed "Poussin recreated from nature."

These artists have become the most admired of our day, but we tend to forget that they were not the only group painting in the nineteenth century; most contemporaries preferred others, the Salon painters, who were popular when the Museum was founded, and the first great gift received was that of Miss Catherine Lorillard Wolfe, which contained many of their best works. A choice of these, with others such as the Salome of Regnault, received from different sources, have been hung among the Impressionists, when their qualities as painting, regardless of taste, stand up to other periods.

The Neo-Impressionists, who had the most direct influence on the art of our own time, are represented by exceptionally fine paintings by the leaders of the movement: Van Gogh, Gauguin, and Seurat. The former's L'Arlésienne, bequeathed to the Museum by that wise and sensitive collector Samuel Lewisohn, combines Van Gogh's stylized patterns with an almost Rembrandtesque sensitivity to human nature. The Sunflowers, which he signed with evident satisfaction, has a vibrant life that has not been surpassed by later Expressionists. Gauguin's Ia Orana Maria, also from the Lewisohn collection, in the simplicity of its religious feeling and its bright harmony of colors has the freshness of the early Renaissance in Italy, while the Tahitian Girls has an exotic beauty recalling the poems of Baudelaire. An Afternoon at La Grande Jatte, Seurat's sketch for the large picture now in Chicago, combines that artist's architectural construction with a freedom of touch which gives the painting a lively quality lacking in his more finished work.

The Museum's collection shows the twentieth century only at its beginnings. Picasso's Clown is still romantic, though his portrait of Gertrude Stein leads directly to the African masks and cubism. Braque and Matisse are not represented by any major work. Rouault's powerful portrait of Le Basque is exceptional and shows him at his best. An unusually bright and forceful example of Vuillard's work, Cézanne's Garden, brings the collection well into the twentieth century.

The new arrangement and decoration of the paintings galleries should clarify those distinctions of style and reflections of civilization which are the major preoccupations of the history of art. But even more we hope that the reopening of the galleries may be a rich source of pleasure to all the people for whose enjoyment and instruction, indeed, the Museum exists.

THE SAINT SEBASTIAN BY ANDREA DEL CASTAGNO

(Jan. 1949)

By THEODORE ROUSSEAU, Jr.
Curator of Paintings

The Saint Sebastian by Andrea del Castagno recently acquired by The Metropolitan Museum of Art is a strikingly simple picture. Castagno has painted the saint as a thin and wiry youth, tied naked to a tree trunk. Deeply wounded by the arrows of his executioners, he stands alone on the top of a hill against a clear blue sky, his head raised up toward an angel who brings him the crown and palm of martyrdom. Behind him in the distance a river flows through a green valley, and beyond on the horizon is a range of barren hills. The solid and sculptural feeling of the figure, the straightforward, almost violent action of the angel, and the unusually broad and spacious landscape in which the scene is set immediately command attention. The picture is a significant addition to the collections, not only because of its quality but also because of its importance in the development of painting during the Renaissance.

The painting was executed as a votive image, commissioned either as an offering in gratitude for Saint Sebastian's intercession against the plague or to decorate a chapel dedicated to prayers for protection against this disease, which ravaged Florence and the rest of Italy during the fifteenth century. It was a constantly recurring scourge of the period: Vasari tells us how Piero della Francesca left Borgo San Sepolcro and sought refuge from the plague at Bastia; Dürer gave up his projected visit to Mantegna because it was raging in Mantua; and we know that many of the great of the day succumbed to it, among them Castagno himself.

Our panel was probably placed on the altar of a chapel dedicated to Saint Sebastian, or hung on the pillar of a church. It is best seen when one's eyes are about at the level of the horizon, which indicates that it was originally in a high position. It may have been one of the panels of a polyptych made up of several saints on either side of a Madonna. In such altarpieces, however, the figures are almost always on the same level and of the same size, which would not be possible in this case. There is nothing on the back of the panel that would show that it was formerly attached to anything else.

The worship of Saint Sebastian as a "plague saint" is characteristic of the Renaissance but was not common in earlier times. As the story is told in the *Acta Sanctorum* and the *Golden Legend*, Sebastian, a Roman soldier converted to Christianity, was most successful in persuading other Christians to sacrifice all human ideals and sentiments in favor of martyrdom. To the sophisticated Romans his intransigent and sectarian arguments must have sounded somewhat like the Communist party line when it is carried to extremes today. The Emperor Diocletian, hearing of his activities, condemned him to be put to death by his archers. They took him to the Palatine Hippodrome, shot him until he looked "like a hedgehog," and left him for dead. But Irene, a devout woman, nursed him and brought him back to life (an incident in the story so beautifully represented by Georges de la Tour in the painting from Berlin recently exhibited in this Museum). Soon afterwards he confronted the emperor on the steps of the temple of Hercules and reproached him publicly for his persecution of the Christians. This time the emperor had him clubbed to death and thrown into the Cloaca Maxima, the great sewer of Rome, so that the Christians would not revere him as a martyr. On the following day, however, the saint revealed the whereabouts of his body to Saint Lucy and asked that he be buried near the apostles.

At first, in the early Christian churches, he is represented among the other martyrs, fully clothed, holding his attribute, an arrow. During the Middle Ages he became the patron saint

green, and gray, the only real color being the pale purple loincloth. As we have already seen the harmony in the landscape may be due to a certain amount of neutralization of the colors with time, but even if this is taken into account the difference between the lower and the upper parts of the panel is striking.

In the left wing of the angel the shadows are given an iridescent quality by the addition of streaks of deep red. This occurs frequently in Castagno's work as, for instance, in the Sant' Apollonia Passion, where we also see the same kind of purple. Among the panels, the Berlin Assumption has a similar lack of general harmony, and the headdress of the Virgin and the flesh tones are close to our picture. The London Crucifixion has what appears to be exactly the same color combination, although it is difficult to make a comparison when there is such a difference in scale.

The analysis of the Saint Sebastian and the comparison with other works of Castagno have brought out certain qualities which appear constantly in his work: the simplicity and restraint with which he expresses emotion, the powerful sense of plasticity combined with inner vitality, the use of drawing for outline, and the treatment of space.

In our panel we find each one of these qualities in a less developed stage than in those paintings which are known to have been done at the end of his life. There is a certain awkwardness, a lack of sureness, which disappears later and which corresponds to what can be expected from a young painter who is beginning to form his style. Another sign of youth may be seen in the fact that the influence of the great figures of the preceding generation, Ghiberti, Masaccio, Donatello, is still evident—well understood but not yet completely assimilated.

Unfortunately very little is known about Castagno's early works. There is no indication of what the Hanging Rebels looked like. The frescoes in San Tarasio, painted in 1442, are the first about which we can form an opinion, although even this cannot be accurate because they are so difficult to see. They appear to have some of the elements later characteristic of his work, but they are much more medieval. The same is true of the stained-glass Deposition in the cathedral. If we examine the next dated painting, the Berlin Assumption of 1449, we find a considerable advance in every sense, not only on these two earlier works, but also on the Saint Sebastian. This leads to the conclusion that our panel was probably done in about 1445, after Castagno's return from Venice and when he had been in the atmosphere of Florence long enough to be completely aware of all the innovations there and to shake off the remaining influences of his *retardataire* master.

This was the dawn of the Renaissance when the first great men, Masaccio, Donatello, Brunelleschi, had produced their masterpieces, and it is the mood of this generation, which still combined faith with a universal curiosity about nature, that is reflected in the Saint Sebastian. The treatment of the theme is no longer a medieval account of torture, nor an almost pagan image as it would be later in the High Renaissance; it is a union of devotional feeling with the new admiration for the beauty of the human body. In the simplicity of its symbolism, it is perhaps the earliest example of a type that remained popular through the High Renaissance into the seventeenth century, one of the finest examples of which, by Botticelli, was recently seen here with the Berlin collections.

The placing of the martyred Saint Sebastian, the symbol of human suffering, before a broad panorama is a parallel in painting to Petrarch's reflections on the vanity of man when he reached the summit of Mount Ventoux and saw the whole of Provence stretched out before him. The landscape with its sensitivity to nature, its rendering of atmosphere, is a particularly vivid reflection of the spirit of the period. Alberti, perhaps the most typical of Renaissance men, was moved to tears when he saw fine trees and was cured of an illness by the sight of a beautiful landscape.

It is the combination of the youth and freshness of the painter with elements so representative of this time in history which make the Saint Sebastian a living example of what Michelet so admirably characterized as the achievement of the Renaissance: "the discovery of nature and the discovery of man."

[This is the most spiritual of the four versions. Very moving, everything cut away but spirit — no longer fleshly or physical. Inexpressible grief of the Virgin.]

The ~~Rondanini~~ Rondanini Pieta (1945)

Early in 1945, the possibility of purchasing the sculpture -- Michelangelo's last work, on which he was working when he died and which remained in an unfinished state -- arose in Italy through the good offices of Myron C. Taylor, Personal Representative of the President of the United States to His Holiness The Pope (and a Metropolitan Trustee). This was not the same Pieta that had been negotiated for in 1937.* It was owned by Roberto Vimercati Sanseverino, it had stood in the Rondanini Palace for many years, and it was well documented in all the literature. (Not the same version exhibited at 1964 NY Worlds Fair either -

Great excitement at MMA. FHT had all the curators write their individual opinions on the Pieta to Osborn, and most wrote strongly urging its purchase, even at the expense of their own depts. (Priest, Dimand, Lansing).

Taylor handled the negotiations in Rome. On Feb. 28 he offered $500,000, as authorized by Trustees in NY. Secrecy was essential. Payment was to be made at National City Bank in NY upon delivery in Rome; delivery was to take place at the seller's house, and if export ~~was~~ met with obstacles within 15 days the payment was to be blocked in NY. Delivery to US by U.S.Navy ship.

In NY, ~~Taylor~~ FHT wrote to Edward Stettinius, Secretary of State, to make sure sale would not embarrass American foreign policy. Archibald MacLeish, Ass't Secretary, wrote back (March) to say that "the Department perceives no reason for offering any policy objection to the proposed transaction."

Thomas Lamont arranged for contribution of $100,000 from IBM for "Metropolitan's expansion program." (April 6).

Myron C. Taylor's final offer of $550,000 was accepted by Sanseverino, who gave all assurances of authenticity and permission to export.

April 21, 1945 (following up cable of 19th): Myron Taylor to Osborn: has encountered "an insuperable obstacle" -- caused by "the difficult political situation in Italy at the present time." Encloses copy of letter from Italian ~~Premier~~ Premier Ivanoe Bonomi (President of the Council of Ministers), saying that he would have been very happy to "satisfy the greatest American museum" but had been compelled to "take into account that the law is absolutely opposed to the exporting of masterpieces which constitute the artistic patrimony of the nation." Added, however, that "I hope the moment is not far off when we may prove our sincere gratitude."

What had happened was that a couple of Communist Deputies in the Senate got wind of the impending sale and raised a stink. The government had recently changed, in an election that voted out the Monarchy, and the new Govt of Premier Alcide de Gasperi had to move very cautiously. Cld not risk the storm that would have broken if Pieta went to US.

The outcome was that the Pieta was bought by the City of Milan, for $220,000.

This version was considerably recut after Michelangelo's death by Tiberio Calcagni, according to some authorities.

*(see over) — Three versions of the subject by Michelangelo exist.

The ~~Barberini~~ Palestrina Pieta

(now there is real doubt as to whether Michelangelo was the sculptor of this one; Phillips thinks not, says Museum lucky deal fell through)

In 1937, the museum negotiated for a Michelangelo Pieta owned by the Barberini family in Palestrina. This involved equally complex and serpentine dealings with the govt of Mussolini, and dragged on for many months, being conducted antirely through intermediaries. In the end, the gov't got wind of the fact that it was the MMA that wanted the sculpture, and the price suddenly went up to $2 million, whereupon negotiations collapsed. In July 1938, the Italian press reported that the Duce had given the Pieta at Palestrina to the city of Florence. This was the ~~second~~ last version, done by Michelangelo at the age of 78. Accademia

The first version, ~~xx~~ which he did when he was about 25, is the one in St. Peters in Rome. This was the one that came to the NY World's Fair in 1964. It was carved between 1498 and 1500.

Letter from Winlock to Blumenthal, July 2, 1937: "On the whole, I am very optimistic about the Michelangelo, and I really think that the transaction will go through." Letter of June 30, 1938, Winlock to Blumenthal: "I really feel that this is one of the big events in the Museum's history." Adds that they have decided to put the Pieta in the Egyptian Dept's Carnarvon Room, right off the 5th Ave. Hall.

The Pieta in Florence (Duomo), according to Mary McCarthy in Stones of Florence (p.80), was made, like Titian's, for the artist's own tomb. But before finishing it, Michelangelo grew dissatisfied with it, and, instead of simply abandoning work on it, attacked it with a hammer. Now repaired, it stands in a chapel of the tribune of the Duomo. The right arm of the Virgin is broken, and her hand cracked; one of the dead Christ's nipples has been ~~xxxx~~ put back on; his left arm still shows the scars of the hammer. McCarthy says this is the first known example of an artist's vandalism against his own work.

(Titian's Pieta is also unfinished: he died of plague while working on it).

Harkness pledged $ of price, got it back when negotiation collapsed.
See NYT, July 1938 (Monday)

Rondanini addenda

News of the negotiations got out when one Sanseverino brother brought suit against the others, saying statue had been undervalued.

In Sept. 1949, Taylor wrote back from Paris: "As to the Rondanini Pieta -- that is even more of a dead duck than Roland thinks, killed, I may add, in our Embassy by Johnny Walker who pounded the table until Mr. Dunn (?) told him to go to Hell. They never want to hear the word Rondanini again on the Via Veneto."

At this time the Italians were still buzzing over the affair of the Andrea del Castagno "Saint Sebastian," acquired by the Met and recently the subject of a long Bulletin article by Ted Rousseau. The sale of this work outside the country caused a scandal. See Xerox of Rousseau article.

It was also on this trip that FHT bought what he said was an early Christian sarcophagus, on the spot, for $5000 -- Rorimer said it was medieval and never exhibited it. Taylor also, in England, took a taxi down to York (Agnew says the first time he ever saw FHT ~~xx~~ really enthusiastic about an acquisition) to see the Giovanni Bologna, the "last great Renaissance sculpture of its type in private hands;" he found it badly weathered but great. Blumenthal has made his classic remark about it ~~later,~~ (earlier) and the V & A got it.

Pierre Puget

Great Misses - Puget

In the 1950s the MMA negotiated for a fine work by Pierre Puget (1622094), whose work is well represented in the Louvre. The sculpture was a "Rape of Helen," owned by a private family in Genoa. Phillips arranged with FHT to go and see it. He met Taylor at Milan airport and they went over to Genoa by car. Both liked the piece enormously, and the price seemed reasonable -- about $45,000. The member of the family with whom they negotiated was a prominent banker of Genoa.

Taylor and Phillips cautioned him about giving a lower price on the export papers. (There was no export problem because Puget was French). The banker said not to worry, he knew everybody. Whereupon he put down on the export papers a valuation of $800. The government was alert to this tax dodge. The govt. promptly paid the banker his $800 and took the sculpture.

He brought suit, took the matter to court, and eventually got possession again, but the MMA wanted no part of the deal. They figured he had got what he deserved. It is now in an Italian museum.

The Met has a Puget bronze of the same subject, gift of Charlie Wrightsman.

THE METROPOLITAN MUSEUM OF ART

VOLUME XIII BULLETIN NUMBER 5

RETIREMENT OF FRANCIS HENRY TAYLOR

At the meeting of the Board of Trustees of the Museum, held on Monday, December 13, 1954, the Secretary read the following letter from the Director:

TO THE TRUSTEES OF THE METROPOLITAN MUSEUM OF ART

Ladies and Gentlemen:

It is with deepest regret that I must ask you to accept my retirement as Director of the Metropolitan Museum of Art at the end of the current fiscal and academic year, June 30, 1955. I have decided to ease the heavy administrative burdens which, during the past fifteen years, have so taxed my nervous and physical energies, and have therefore accepted the generous invitation of the Trustees of the Worcester Art Museum, where I spent ten equally happy years before coming to New York, to return to my old post. They have offered me opportunities of time and leisure for travel abroad, research, and the pursuit of my private literary interests in congenial and familiar surroundings, amongst old friends, and I will thus be able to devote the balance of my career to the scholarship and connoisseurship which originally attracted me to the profession and without the same measure of strain to which I have recently been subjected.

The fifteen years of my Directorship have witnessed great progress at the Metropolitan. Not only have many physical changes taken place in the rehabilitation of the Museum's buildings but the collections have greatly increased and the endowments doubled. The Staff has also been rewarded by a larger public acceptance of the Museum by the community, our attendance rising steadily year by year from less than a million in 1940 to over two and a half million for the current year. I have the firm conviction that my associates will continue to grow in the confidence of the people of New York and of the nation in the same way that they have earned the respect and admiration of their colleagues throughout the world.

For these reasons I should be most happy to continue in any consultative capacity which might be deemed useful and to remain as a member of the Board. Thus I would be able to maintain contact both with the Trustees and Staff to whom I owe so much and for whom I have such an abiding affection.

Sincerely yours,

FRANCIS HENRY TAYLOR, *Director*

Thereafter the Trustees unanimously adopted the following resolutions:

RESOLVED: That, with deep regret and a sense of great personal loss, the Trustees of the Metropolitan Museum of Art accede to the request of Francis Henry Taylor that he be permitted to retire prematurely as Director on July first, 1955 to accept a post that will afford him opportunities for research, periodic consultation with colleagues abroad, writing, and other intellectual pursuits, which have been largely denied him under the heavy and grueling administrative burden he has carried for the past fifteen years.

FURTHER RESOLVED: That in grateful recog-

(*Continued on back cover*)

THE METROPOLITAN MUSEUM OF ART BULLETIN is published monthly from October to June and quarterly from July to Septem-
 Re-entered as second-matter Nov. 17, 1942, at the Post Office at New York, N. Y., under the Act of August 24, 1912. Subscriptions $5.00 a year, single copies fifty cents. Sent free to Museum Members. Four weeks' notice required for change of address. Editor: Marshall B. Davidson. Associate Editors: Agnes Peters and Jean Leonard. Assistants: Sally Horan, Anne Gwynn, Patricia Ripley, and Olga Krupen.

n of his brilliant and devoted service to the iseum and his many noteworthy achievents in maintaining and advancing the Muse-'s position in the life of the community and esteem of scholars both here and abroad, we reby elect him Director Emeritus; and, taking vantage of his gracious offer to continue to ke his wide experience and knowledge avail-le to the Museum in an advisory capacity; we reby appoint him Special Consultant to the ustees.

RTHER RESOLVED: That we hereby record, on r own behalf as well as that of the staff of the iseum, our deep sense of obligation and heart-t thanks to Francis Henry Taylor for his im-inative and courageous leadership, for the fine ample he has set of faithful service to the blic, and for his manifold contributions to the Iuseum and the City.

URTHER RESOLVED: That we express our grate-l appreciation to him for bringing the best to e many and the many to the best, and for mak-g the Museum a living place to which millions ve been drawn, enjoying the beauties of fifty nturies of art excitingly and attractively isplayed.

ince the record of what was accomplished dur-g Mr. Taylor's stewardship as Director is the ost eloquent proof of his outstanding service to e Museum, be it

URTHER RESOLVED: That the following sum-ary be spread upon the Minutes of the Board f Trustees:

In the fifteen years since he first came to the Iuseum in 1940 Mr. Taylor has brought it to orld-wide pre-eminence and set standards hich will be followed everywhere for years to ome. During the war years he discharged his ust to the Museum with fidelity by arranging r and supervising the emergency removal of ousands of our greatest treasures to a remote lace of safety, and in addition he served his gov-rnment with distinction both here and abroad.

After the war he initiated and has carried out program to bring to New York a series of major ternational loans of art works, including the ex-bition of English Painting in 1947, the French apestry show in 1947, the Van Gogh show in 1949, a selection from the Imperial Collections of Iran in 1949, Art Treasures from the Vienna Collections in 1950, the popular Cézanne exhibition in 1952, Japanese Painting and Sculpture in 1953, From the Land of the Bible in 1953, the exhibition of pre-Conquest goldwork from Colombia in 1954, and the currently popular Dutch Painting, the Golden Age. He has fostered a generous loan program whereby we share our treasures for limited periods with other museums throughout the nation and abroad.

As early as 1941 Mr. Taylor foresaw the educational possibilities of television with a weekly program presenting the Museum as the point of origin for the first network program in color last May. He has given encouragement to American painters and sculptors by arranging and conducting three nation-wide open competitions at the Museum. His administration has been responsible for bringing colored reproductions of the world's great masterpieces into thousands of homes in many countries through the popular Metropolitan Miniatures.

Mr. Taylor's was the driving force behind the Seventy-fifth Anniversary campaign, and the program for rehabilitating and modernizing the buildings, which reached a brilliant climax early this year with the opening of the new paintings galleries on the occasion of an international congress of eminent art historians and museum officials from Europe, the Middle East, Latin America, Asia, and Australia. This was followed by the opening of the new decorative arts galleries last month.

Mr. Taylor's administration has witnessed many superb and outstanding additions to the collections, and endowment funds have almost doubled since 1940. How well Mr. Taylor has succeeded is borne out by an increase of three times in membership, and a tremendous popular attendance that will reach an all-time record of some two and three-quarter million visitors this year. He has brought to us, and to the museum world in general, humanity, common sense, and understanding, but at no time in his unremitting efforts to bring the Museum to the people has he compromised with scholarship and dignity.

With all our hearts we thank Mr. Taylor and wish him well in his new undertaking.

Taylor obit by Easby & Hoe in College Art Journal

FRANCIS HENRY TAYLOR (1903-1957)

We write this memorial to Francis Taylor aware that he would have been the last man in the world to tolerate the usual phrases and boilerplate clichés of conventional appreciation. Not that, applied to him, most words of praise would not be apposite and true; but—to use a phrase he reserved for situations where he felt the form had long since supplanted the substance—such a memorial would have bored the hell out of him. With mocking irreverence and a twinkle in his eye, he would have punctured and deflated any such balloon with some original *mot* or flippant pun. To the casual observer or to the strict conformist, concerned only with what's done and what is not done, this might seem unfeeling, even incomprehensible. But to those who knew him as the deeply sensitive man he was, his aversion to praise would be understood basically to be only more evidence of his modesty and shyness, tempered by a wisdom in the ways of the world—and by an amused tolerance of those ways.

The late Francis Henry Taylor.

To a degree unparalleled in our experience, he had what the Spanish call a *"don de gentes,"* that rare combination of good humor, warmth, charm, understanding and love of people that evoked a sympathetic response and sense of kinship in those with whom he had dealings. He was interested in people and their problems, and was equally at ease with everyone. It made no difference whether it was a distinguished Federal judge, a Nobel Prize winner in physics, a Hollywood producer, a titled aristocrat, or John Doe. Each felt, and rightly so, that here was someone who felt his feelings and spoke his language. This humanity and this respect for the dignity of man underlay his philosophy, and were the motive-power for the achievements for which he will be remembered. They also lay at the root of his abiding—and often sulphurously-expressed—contempt for pretense and sham in any form.

As a museum man, he had the indispensable combination of an unerring eye and impeccable taste, added to a thorough grounding in the lessons of the past, and a vivid command of the spoken and written word. His learning though deep was, overtly, all lightness and grace, and his conversation was salted by an irrepressible and bawdy sense of humor that brightened many an otherwise dull day. Yet he was a profound and serious and hardworking man: his writings, his academic honors, and his election to the oldest and most distinguished learned societies in the land establish that. But he never confused dullness with seriousness; and his humor and understanding of human frailties enabled him to meet and carry out the seemingly-impossible tasks he set for himself.

His contributions not only to The Metropolitan Museum of Art and the Worcester Art Museum, but also to all American museums, are a part of the record, which includes this: that, as much as any other single individual, he was responsible for

College Art Journal

humanizing them, for transforming them from academic retreats for the few into centers of recreation and education for the many. At the same time, he dispelled ignorance and prejudice abroad by bringing a better understanding of the United States and its cultural resources to many countries—and in their own languages!

Like other leaders, he was called on for assistance by all and sundry, and seldom in vain. His government services and the outstanding task he performed in the establishment of the Walters Art Gallery are well known. Not so well known—nor are they ever likely to be—are the thankless jobs he took on for many organizations and his countless acts of kindness to individuals in all walks of life.

Contrary to some popular belief, few men in his time did more for contemporary American artists than he. Anyone inclined to dispute this conclusion need only look at the record: his management of the W.P.A. Art Project in New England, his collaboration with Juliana Force for the purchase of contemporary American art, "Artists for Victory," the establishment and building up of a Department of American Painting and Sculpture at the Metropolitan Museum, his lectures both here and abroad, the three nation-wide modern art competitions at the Metropolitan, the commissioning of Richard Lippold's "Sun," and so on. The citation read by Leon Kroll when Francis Taylor received the Award for Distinguished Service to the Arts at a joint session of the American Academy of Arts and Letters and the National Institute of Arts and Letters tells the true story. Mr. Kroll said, "You have had the courage to try fresh ideas and an uncommon readiness to cooperate with practicing artists. You are one of the few museum directors of this period who have invited contemporary artists to exercise their right to judge the work of fellow artists."

Francis' difficulty with some practicing artists arose from his insistence that there was not a gold standard for old masters and a paper currency for contemporaries. For him, genius was "measured by courage and humility rather than by egotism"; and, like the genius that he was, he had the courage to speak his mind.

The academic world had cause to be grateful for that courage when the war-generated passion for the physical sciences threatened to put the humanities out of business. When trustees, university presidents and faculty members were content to swim with the tide, no one was more frank and outspoken and no one more tireless in defense of the arts and humanities. He fought for them in many a forum, and always he fought a fight that was remembered! Today the humanities are threatened again, this time by a sputnik-inspired hysteria, and now, alas!, we have no Francis Taylor to fight our battle with us.

Many loved him and so did we. Yet, instead of grieving over our personal loss and the vacuum in the world of learning created by his death, we thank God that we lived in his time and that he, by his high example, set the standards he did. Our saying this would have embarrassed him, but, we think, would not have displeased him.

DUDLEY T. EASBY, JR.
HENRY ALLEN MOE

CARL OSCAR SCHNIEWIND (1900-1957)

Carl Oscar Schniewind was born in New York City on September 22, 1900, the son of a prominent chemical engineer. After the early death of his father he went to Germany with his mother and his brother in the summer of 1914, where he fell ill with tuberculosis and never had a really well day thereafter and had to go to a Swiss sanatorium. He received a doctorate at Heidelberg in 1924. In 1933 he married Hedi Bretscher and in the same year they went to Paris. In 1935 they re-

MESSAGE: Deeply regret speaking engagement here in Worcester prevents my attending dinner for Perry Rathbone. Please convey to him my best wishes for the future and my congratulations to Boston for having secured the best in the country - to do the great job he will do at the Museum of Fine Arts. As a friend and admirer I am happy to have returned to this parish in his diocese.

Francis Henry Taylor

(Re: The Staff)

REPORT OF THE DIRECTOR 1952

Ladies and Gentlemen: The constitution of The Metropolitan Museum of Art calls for a report of the Trustees to be read at the Annual Meeting of the Corporation by the President. Over the years a barbaric, though time-honored, custom had arisen by which the Director was destined to follow the President with an innocuous paraphrase of the latter's observations. I have taken the liberty, however, in the past three years of breaking with tradition for two reasons. First, as a member of the Board of Trustees I share their responsibility for the President's report, and, secondly, ample supporting data will be found in the reports from the curators of the departments.

I prefer, therefore, to take the few minutes alloted to me on this occasion to single out a particular phase of the Museum's activities for your attention. Last year I stressed the building program so rapidly nearing completion of the present contracts. Today I wish to turn from bricks and mortar, and even from the Museum's fabulous collections, to underscore what many of you, I fear, do not fully realize: namely, the wealth of brains, skills, and specialized knowledge which is concentrated within these walls. Briefly I hope you will allow me to review certain facts which may help you take a more accurate measure of your staff and to couple them with a few remarks on the steady rise of professionalism in the art museums of this country.

I feel particularly well fitted to speak on this subject at this time for in a very few weeks I will celebrate my fiftieth birthday and thus become eligible for that great company whose future is perilously close behind them. Simultaneously I shall have completed a quarter century of public service in a variety of museums as assistant curator, curator, and director. What I have to say, therefore, is based upon the experience of two full generations of my colleagues—the elder statesmen, many of them no longer here, from whom I learned the business, my own immediate contemporaries, and the still younger ones for whom we all have such high hopes.

In 1870 when this Museum and the Museum of Fine Arts in Boston were founded there was no museum profession. A handful of gentlemen—amateurs in the arts with a sense of history and a flair for criticism—shared the safe-keeping of our incipient public collections with a few imaginative archeologists whose rigidity, acquired mostly in German universities, had been softened by walking trips through classic lands. The names of James Jackson Jarves and Charles Elliot Norton spring to mind and are symptomatic of both the contrast and the blend. With the Centennial in Philadelphia a new note was sounded on the trumpets of John Ruskin and William Morris. The industrial arts, as well as all that they implied, became a matter for intellectual concern. During the decades that followed, America became conscious of the obligations of the new riches which had poured into our eastern cities after the Civil War. Collecting soon turned from a mere badge of ostentation to become a serious preoccupation of serious minds. Connoisseurship, which had once been the pastime of petty courtiers, had reached a point at which it was clearly necessary to provide competent training in the fine arts and practical instruction in the application of design.

With the exception of an unusual series of lectures in the history of art by the painter-telegrapher Samuel Finley Breese Morse at Washington Square College of New York University, no courses in the fine arts were offered in any American university prior to the advent of Norton at Harvard and Alan Marquand at Princeton. In fact the idea of professionalism was abhorrent to the Anglo-Saxon mind although, to be sure, the Slade Professorships had already been established at Oxford and Cambridge. There was, in fact, no place except in Germany where a person interested in the possibility of museum work could study except by the method of appren-

ticeship in an institution where eventually he might hope to find employment.

This was the state of affairs as late as 1905 when Pierpont Morgan assumed the presidency of the Museum. General di Cesnola's services, though enormous both for the cause of the Union Armies and the future of New York, had not been especially notable in the realm of scholarship. Those who worked with him in the earliest days of the Museum were drafted from other professions: architects, sculptors, and painters whose enthusiasm far exceeded their knowledge of the past. He was succeeded by Sir Caspar Purdon Clarke, who had spent a lifetime as a civil servant in India, returning to London for a brief sojourn as Director of the Victoria and Albert Museum, South Kensington.

With Mr. Morgan the era of professionalism began in earnest. Sir Purdon was replaced by Edward Robinson, a classical archaeologist trained in Berlin and in Greece, who had previously served as Director of the Museum of Fine Arts in Boston. Mr. Robinson gradually built around him a staff on whose competence and knowledge the Trustees could safely rely. Miss Gisela M. A. Richter was called from England to start in 1908 a career which was crowned last year when she received—the first woman not the sovereign of a state—the degree of Doctor Honoris Causae from the University of Oxford in recognition of the collections and publications chalked up to her credit here. The Egyptian expedition was in the expert hands of Albert M. Lythgoe, trained at the Universities of Harvard and Bonn, who like his successor Herbert E. Winlock, later Director of the Museum, and Ambrose Lansing, was to spend the greater part of his career in Egypt participating in the most celebrated excavations since the days of Champollion.

Wilhelm R. Valentiner momentarily shed an omniscient light upon the decorative arts before his return to Germany in 1917. He was succeeded by Joseph Breck, to whom must be given the credit of germinating the idea of saving George Gray Barnard's medieval stones and transforming them into The Cloisters—an idea which captivated the imagination of Mr. Rockefeller and which has been so admirably executed by James J. Rorimer. Already the Asiatic collections had been separated from the Department of Decorative Arts and placed in the deft hands of the Hollander S. C. Bosch Reitz, one of the leading authorities on Chinese porcelains of his day. Bashford Dean's fascination for the protective covering of the crustacea, a subject on which he was a world authority, had led the Trustees to a vigorous expansion of the Department of Arms and Armor.

By 1917, too, Bryson Burroughs, who had succeeded as Curator of Paintings after the brief interlude of Roger Fry, was systematically building up, with the assistance of Harry B. Wehle, one of the great picture galleries of the world. In that same year William M. Ivins forsook the law and accepted the curatorship of Prints, laying, single-handed, the foundation for this most diversified and comprehensive print room—a collection rich in images and reaching into all of the peripheries of art and literature, of history and sociology. It is indeed an almost unique library of visual forms and has become one of the useful work rooms of the nation.

This elder generation did not pioneer in the learned disciplines alone; they also set patterns and standards for the future in what today has become known by the rather grim but descriptive term of *museography*. Henry W. Kent, for over forty years the Secretary of the Museum, more than any other person in the history of this country, created and pronounced the formulae on which the housekeeping and pedagogy of most American museums are now predicated. A disciple and friend of the celebrated librarian John Cotton Dana, Mr. Kent, despite a certain inflexibility characteristic of his age, had the imagination to devise and put into operation all of the policies of education, as well as the photographic and publication services of the Museum. With little variation they stand today a monument to his vision and determination. Likewise to him the Museum owes the intricate registration and cataloguing of its many hundreds of thousands of works of art. His

interest too in Americana was transmitted to his president, Mr. de Forest, who gave the American Wing and allowed a fellow Trustee, R. T. H. Halsey, such a free hand in its creation.

The present staff are the lineal descendants of the older generation in whose framework they continue to operate. And, because of increasing opportunities for graduate study over the past twenty-five years, each new appointee is today potentially better prepared for his job than was his predecessor. Yet he acquired from him a cumulative grace, born of experience, an almost sacerdotal laying-on of hands. There is, and we are fully conscious of its existence, however elusive it may appear, a certain hereditary wisdom of the house, a consciousness of the need of continuity which, rare in America, is a commonplace in the British Museum and the Louvre. But let no one mistake this continuity with the past for an unawareness of the present or a lack of desire to face the future. The Metropolitan during recent years has been conspicuous in its lack of orthodoxy. Innovations and new techniques in exposition have been as radical as the philosophy which often lay behind them. The "cavern measureless to man" on Fifth Avenue has fast become a "stately pleasure dome."

It would not be appropriate to mention here the present members of the staff by name. They are listed elsewhere in this Annual Report and their several positions and functions are indicated. However, a list of some of the principal publications which have appeared in recent years, or which are now in preparation by members of the staff, would give an indication of both the breadth and depth of their intellectual curiosity. It is a list of which any university would be proud, and it is a satisfaction that these learned scientific publications are made possible in great part from the revenues received from the more ephemeral and popular publications, to give one example, the Metropolitan Museum Miniatures. It goes to prove that what the French so aptly designate, without any derogatory overtones, as *ouvrages de vulgarization*, can be produced side by side, and by the same scholars, with works addressed only to the specialist.

The skills of the house are not confined to publication and research. Departments are devoted to conservation, repair, and restoration of works of art. Field archaeologists cooperate with artists, scholars, and craftsmen for the dramatic presentation of exhibitions. A large editorial and typographical group complement the business and clerical organizations which constitute "show business." And of course, too, the technical and engineering accomplishment in the shops and among the maintenance and guardianship force are the cornerstones upon which this vast and complex organization rests. There are some six hundred individuals, each with a specific job to do which demands some specific skill or experience. There is nothing haphazard; part symphony orchestra, part university, the Museum is one of the phenomena of the intellectual life of this city. And it has been the responsibility of my predecessor, Mr. Winlock, and myself to keep the instrument in playing condition. Perhaps the happiest revelation of the past two years has been the unexpected skills and knowledgeability that have popped up in every quarter to render assistance in the building program.

Fortunately, the Trustees are as determined as the staff that these high standards of wisdom, connoisseurship, and performance shall be maintained. They have inaugurated a series of fellowships in museum training which will, we believe, enable us to pass on to another generation what we have learned so profitably from our elders. Three hundred new museums were opened in America between the two world wars. To assist in the task of staffing these institutions with the competence which these public trusts deserve, it will be necessary for the Metropolitan to preserve its acknowledged leadership in the profession to which we all are dedicated.

FRANCIS HENRY TAYLOR, *Director*

January 19, 1953.

THE ARCHAIC SMILE: A COMMENTARY ON THE ARTS IN TIMES OF CRISIS

By FRANCIS HENRY TAYLOR

Director

Fifty years ago archaic sculpture was known only as a curious phenomenon. It was assumed that all primitive peoples made statues in much the same spirit in which children make mud pies. No one but archaeologists—antiquarians and numismatists they were called then—bothered to look at these barbaric efforts in stone and clay. It was soon discovered, however, that savages worked in bronze. German professors wearing large watch chains and scrubby beards began to collect hairpins and cooking utensils. Civil servants with gaping mouths and pith helmets learned that their preferment depended upon the number of curiosities they forwarded to the British Museum. The *boulevardier* who seldom left Paris and never under any circumstances went beyond Marseilles was the first to be attracted by archaic beauty. Arrested by their sophistication and their gallantry, he pointed out that these strange creations of remote antiquity were not only very fine to look upon but that in some way they were intimately connected with the artist's private life. And primitive art moved into the drawing room.

Archaic sculpture is an art which belongs to that period of man's religious development when the *idea* is as big and important as the forms which symbolize it. Moral values and concepts had not yet become established, and a confusion existed between objects of reality and the world of the spirit. The rational and irrational were merged together and responded to physical and mental stimuli. Strange and occult powers were ascribed to rocks and trees, to events and natural phenomena. There was no part of material existence that was not bounded by taboo and superstition. Chance was completely unknown as was the concept of nature as a thing apart; reality was felt as mysticism and every action determined by participation rather than by natural law. Even the images and idols which man created had no individual actuality. They were at most transfer mechanisms through the means of which the portrait, for example, partook of the identity of its subject and the subject in turn acquired the characteristics of the portrait.

> "There was a child went forth every day
> And the first object he looked upon and received with wonder, pity, love, or dread, that object he became,
> And that object became part of him for the day, or a certain part of the day, or for many years, or stretching cycles of years. . . ."

The image in which the sculptor was living over again his own passions and experience was architectonic. Like a newborn baby, however awkward it might be, it was nevertheless a fully created thing with definite relations between its parts; and like the average baby, remarkably self-contained.

A smile appears on the faces of most archaic figures. It is not an accident of the sculptor's clumsiness, nor is it a conscious effort of his skill to create in his figures a happiness of expression seeming to transcend that of human beings. To understand the smile one must turn to archaic sculpture itself. The almond shaping of the eyes, widespread upon the forehead, thick ribbon lids, and shelving brows give an impersonal dignity to their regard. The eyes are superb and proud, not vacant. There is a complete indifference to portraiture; a tranquility and resignation which one may sometimes observe on the faces of dead persons. Not only in the treatment of the eyes are these eliminations apparent but in the nostrils as well; placed above coarse cubic lips, they bring the flattened surfaces of the cheeks together between definite nose and chin. The jawbone continues the boundaries of a compact head set upon massive shoulders, which are gradually welded into an organic trunk, immobile and majestic. The figure is built up step by step from the base on which it stands and of which it is a part.

Certainly the Greek of the sixth century B.C. did not observe such heroic individuals in his daily life. Nor can one dismiss these images as the product of inferior execution. The fact that he did not attempt the actual portraiture of those about him must be laid to a sense of consecration within himself, rather than to technical deficiency. His figures are conceived in immortality, and, since he had not inquired too closely into the character of his gods, he created ideal representations of them, generalizations of supermen, bearing none of the arresting peculiarities of actual persons.

This was, of course, not destined to continue in the later and more classical periods of Hellenism. By the time of Thales of Miletus, the father of physical science, the dawn of formalized religion had risen and conscious disassociation of the material from the spiritual had already taken place. The power of inanimate things had been transferred to a pantheistic association of human or semihuman gods and goddesses who shared all the mortal vices but seldom tempered their divine authority with any virtue other than confusion. The Olympus of the Homeric poems had indeed become so complicated that a priesthood was essential to regulate the powers and influences of the several deities, to separate the sacred from the profane, the human from the semihuman, and to establish the personalities of heroes, gods and mortals. Often a dualism of function and purpose was admitted; the sun and heavenly bodies were both human and divine. Even in those remote days we see emerge that omniscient anthropomorphism which was to be the basis of an ultimate union between the rational and the ethical. Plato and Aristotle were to hand this concept on as the theological foundation of the medieval church.

That this progress from the general to the specific was shared by the artist may be deduced by comparing the archaic Tenean Apollo of Munich, so typical of the tense, flat-sided heroes of Bocotia, with the later and still more famous Hermes at Olympia. In the former one observes the archetype of mankind, not necessarily Apollo (for the cult was in its infancy) but certainly a god. The enigma of man's relation to the Infinite is on his face. Hermes, on the other hand, is sweet and precious. He is a particular Hermes, the son of Maia and guardian of the infant Dionysius. He is Hermes with all the emblems of individuality which Praxiteles, another individual, put upon him and therefore lacks the universal quality of the anonymous Apollo. (sic)

Every civilization has had its great period of archaic sculpture. In Egypt under the Memphite kings the Sphinx, whose smile is perhaps the greatest riddle of antiquity, was carved. Never has a people produced an art more instinct with dignity and reverence. A statue of the pharaoh epitomizes not only the absolutism of his rank but the strangeness of his origin. The Nile which bore him alone might explain the mystery of his smile, a transfixed but scarcely humorous expression of his deity. In the early periods of Egyptian art his identity was revealed in nearly every instance by an insignificant cartouche; yet the solemnity of the convention is rarely disturbed by the desire for portraiture. This convention asserts itself moreover in every art that derived its inspiration

Head of a youth, fragment of a marble gravestone. Attic, VI *century* B.C. *Rogers fund, 1942*

from the Egyptian. In Assyria and Babylonia, in Chaldea and Cyprus, even in Crete and the Aegean islands, the religious purposefulness of archaic art is combined with a stillness of the spirit which denies the very existence of the individual who brought this conception into being.

In Italy a parallel procession took place in Etruscan art. No visitor to the Villa Giulia in Rome will resist the suavity of the early figures or the happiness in the faces of the effigies, half-raised upon one arm, on their terracotta tombs. Borrowing their gods from the Greeks they gave them a new and terrible authority. All that is somber in the Latin temperament seems steeped in the uncompromising attitudes reflected in the tomb paintings at Corneto and Cervetri. Yet Roman sculpture, on the other hand, reflected another point of view. It was immediate and finite, never knowing an archaic period, for the Latin mind was too filled with actuality. Roman gods were as regularly codified as Roman law, and the citizens of both the Republic and the Empire were inspired by little else than the acquisition of property and the steps necessary to retain it. Every religious statue dedicated by a citizen was a direct financial settlement with a divinity for a specific amount of grace or service rendered to the donor. Rome was the Chicago of antiquity and Roman law was based on the principle that it is better to buy off a god than to flatter him with prayer. That the Romans excelled in portraiture is therefore not surprising for they were masters of the commonplace and the portrait bust invariably spoke only in the terms of the limitations of the sitter, not of his potentialities.

Romanesque art, on the other hand, is once again Romanesque religion. The sense of contract between man and his creator had been lacking in the earlier centuries of the church where at best the pagan tradition of the court was crudely imitated. The worship of the cata-

combs was a groveling affair, a brave attachment to a cause which defied the horrors of persecution and the hardships of its mission. Man had little time to speculate upon his relation to his divine author. Even the cleric, the most enlightened man of his day, was too busy carrying on the daily life of the church to burden his mind with metaphysic. The year 1000 brought about a change in his point of view. Modern scholarship to the contrary, it seemed a convenient date at which the world might end, for medieval man, too, preferred round numbers. The Christian peoples prepared themselves for Judgment. But, strangely enough, the world kept on and the spirit of inquiry which this excitement had provoked was directed into the pathway of monastic reform. During the twelfth and thirteenth centuries a wave of religious emotion swept over Europe. The Cluniac reform inspired by Saint Bernard of Clairvaux brought about an intimacy between the monk and his Christ, the monk and the Blessed Virgin, not seen since the religions of primitive times. Sheltered from the world, and a sorry place it was if we believe the chronicles, the monk gave up his life to the contemplation of his God. Although to medieval man the details of Jesus' life were almost a commonplace, the individuality of Christ was not that of a mythological hero. For the generality of His position as Saviour of Mankind was uppermost; He was not only Jesus of Nazareth but the ideal of redemption as well, just as His Mother was the Mother of All Living in her dual role of wife to Joseph and Mother of the Son of God.

It was just this bigness of conception which was needed to produce Romanesque sculpture and why in it we find those qualities, even to the smile itself, which abound in the archaic art of every civilization. *Gloria* was the word associated with these decorated portals, and it was the Glory of the Court of Heaven. The skeleton plan for these arrangements was laid out in the cloister and passed on by means of manuscript illumination to the stonecutters. But nothing was lost in the transmission of the idea; for, sharing to some degree the fervor of his monastic brother, the artist thought in the large and carried out his program without injecting into it his own personality. This anonymity may account for the consciousness in medieval art which enabled the craftsman to rise above the limits of an established iconography and to communicate in terms of universal human experience.

Elie Faure has properly contended that whenever voluntary sacrifice of the artist to his work is found, then that art may be considered truly medieval or archaic. The most notable parallels which he cites are the Gupta sculpture of India and the pre-Columbian art of Mexico and Peru. It matters little, however, what this art is or where or when it is made, for in the final analysis it represents merely the current artistic expression of a genuine religious period through which at some time or other every people pass.

So many parallels have been observed between Buddhism and Christianity that it is not surprising to find a similar relation between the monastic art of China and that produced by religious communities in the West. The famous rock-hewn caves at Yün Kang approach in spirit the ideals set forth at Avallon or Vézelay and the great west front of Chartres. No less filled with anecdote and philosophy than that of Christ, the life of Buddha lent itself to asceticism and contemplation. It has even been suggested that the parable of the lotus flower pushing its way up through the mire may be considered analogous to the mystery of the Virgin Birth. Certainly the most vigorous plastic expression that we know of in China took place during the Six Dynasties, the moment when the legend of the life of Buddha was introduced from India. Not yet was the Buddhist hierarchy irrevocably defined, and the sculptor or fresco painter put into his figures much of his personal experience. Yet, since this experience was religious and emotional, the sculpture and painting could not fail to take on that impalpable quality which we have seen inherent in all archaic art.

To enumerate the other places and periods where this circumstance occurs would be to prepare a catalogue for some ethnographical museum. In all of the primitive cultures of the Americas and of the Oceanic world we find

similar developments. African Negro sculpture, so popular because of its abstractions, offers a splendid field for study since it is possibly the most recently executed primitive art that we know. Abstract it may be and perfect in its conception and design, but none the less it remains essentially anthropomorphic. The Negro sculptor feels his living God as God, and the smile which we see upon his face is a translation into stone or wood of his reconciliation with the Infinite.

The elaboration of this theme must seem the vilest platitude to anyone who has so much as cast a tourist's glance at an archaic statue. But there is a significance to the archaic concept which is too often overlooked simply because archaic art has always appeared to be a product of the past. Yet the fact that its simple qualities are so appealing to the rugged individualists of the twentieth century is worthy of consideration. It suggests perhaps that in the present day we are starved for universals—for ideas and ideals that transcend our all too finite lives and habits of thought. In contemporary art the emphasis is nearly always placed upon the particular rather than the general; the great community of belief in which all men shared and shared alike has fallen prey to the privy experience and the momentary incident.

The problem today, then, is not so much that of a lack of a single conviction but the multiplicity of convictions with which the creative artist is confronted. For two thousand years Western civilization has been concerned primarily with a monotheism in which the various levels of the hierarchy have been not only established but accepted by people in all walks of life. The iconology of the Judaeo-Christian world has thus been for many centuries clear to both the artist and the spectator; and it was taken by each of them as a matter of course. So too it was with the classical heritage of the Greco-Roman pantheism. Bacchus was as identifiable as Saint John, and Moses could be set apart from Hercules by the most lowly member of society.

In the rapidly expanding, secularized world in which we live, where neither the Bible nor Bullfinch's *Age of Fable* any longer play their traditional role and where one person's gods are as good as the next person's, it becomes imperative that there should be a return, if not to the gods of our fathers themselves, to some unifying principle in which the twentieth-century man of many faiths may find the comfort of authority. For the artist has ever required authority as a framework—a point of departure—for his own experience. The most telling lesson of the history of art, indeed, is that there is nothing new under the sun; a new movement at most is a return to a simpler expression of an already accepted fact.

* * * *

Why, some of you will ask, if this be true, have I titled this address "The Arts in Times of Crisis"? What can this have to do with the placid calm of an antique and worn-out formula? Has the archaic smile become in our time the leer of a derision starting from within, which has warped and discolored the visual world in which we live? These are valid questions more currently upon the lips of everyone than the snobbery of art circles is ready to admit. The contemporary aesthetic gives us pause; we find in it the nightmares and the ghosts which in the political and economic areas we sweep out of sight, under the rug, and forget that they exist. The chaos and fury of a painting or sculpture, or the dissonances of a new concerto, aggravate us because we have inherited a wholly unjustified belief that the art of the past presented a stability of thought that was impervious to the political and spiritual agitation of the age of which it was a part.

Nothing could, of course, be more untrue. For every art, every new style or tendency, has been born in a time of crisis. Yet, long after the historical issues have been forgotten and resolved, the work of art remains an absolute, something which neither time nor tide can alter. In the words of E. M. Forster, "works of art are the only objects in the material universe to possess internal order." Our error lies in judging works of art not by their own internal order but by previous standards bred from other crises than our own.

From the ashes of the present-day conflict between Man and Science has been unleashed bit-

ternesses unknown since the religious wars of the Renaissance and Reformation. Aesthetic issues have become inextricably confused with social ethics and whereas the average citizen is now obsessed with the necessity of "reasserting his responsibility to other individuals," the artist has taken refuge in a symbolic language whose very symbolism applies only to his own confined and limited experience. We are living in an age of experiment where in the laboratory and the studio personal invention rather than the traditional universals of philosophy has established the basis of individual conviction.

A recent broadcast by a British scientist, Alex Comfort, (reported in *The Listener*, Nov. 19, 1951) has sought to explain this preoccupation of the artist and the scientist with ethical purpose. "Man has so far developed," he said, "only two effective techniques for widening his grasp on external realities: the technique of communicating total perception which we call art, and the technique of investigating objective experience which we call science, and these are complementary techniques. In the past, artists have been content to discuss their responsibility in aesthetic terms, and scientists have taken, and still do take, the kind of view which rejects any direct concern with the application of their results—the usual argument has been, I think, that the scientist has only the ordinary responsibilities of a citizen, and that he has no right to make special claims on the ordering of society. Those attitudes, I admit, have broken down. They have broken down in the face of the experience we have had with Nazism, in the face of the atom bomb, and the advent of policy-determination by mass hysteria; most of all they have broken down, for the scientist, in the fact of the realization that the policies now applied over large parts of the earth are the result not of purposive planning, or even of purposive malice, but of entirely irrelevant factors springing from personality-disorder, neurotic and aggressive compulsions, and even of mental disease."

Another English voice has paralleled the scientist's dilemma of today by citing the artist's "intense awareness, heightened by the intellect, of the tragedy within our time—of the religious struggle which is carried on to the last drop of blood—between the spiritual ideal of liberty and the tyrannous brutality of matter and its inexorable determinism."

"One can perceive," continues Cyril Connolly in his valedictory editorial in *Horizon* (vol. xx, nos. 120-121, December 1949-January 1950), "the inner trend of the Forties as maintaining this desperate struggle of the modern movement, between man, betrayed by science, bereft of religion, deserted by the pleasant imaginings of humanism against the blind fate of which he is now so expertly conscious that if we were to close this last Comment with the suggestion that everyone who is now reading it may in ten years' time, or even five, look back to this moment as the happiest in their lives, there would be few who would gainsay us. 'Nothing dreadful is ever done with, no bad thing gets any better; you can't be too serious!' This is the message of the Forties from which, alas, there seems no escape, for it is closing time in the gardens of the West and from now on an artist will be judged only by the resonance of his solitude or the quality of his despair."

* * * *

Clearly the artist and the scientist are agreed on the limitations of our present world. And, since our society cannot escape from politics, political coloration enters in. Quite recently, in fact, much too much has been said about the political overtones of contemporary art. A concerted movement is on foot to spread the witch hunt that has harassed our universities to the creative artists themselves. Academicians no longer able to sell their pedantries and their pedestals are unwilling to concede that new formulae are needed with which to project and protest the artist's anxiety for our daily existence. Not only has the atom been split in our time but man's conscience has been rent asunder. Every artist, every writer, every teacher is profoundly shocked with the material irresponsibility he sees on every side and is offering for better or worse, for richer for poorer, his individual solution. That the form or expression which these individual protests take are sympathetic or antagonistic to our traditionally tuned eyes or ears is merely an accident of history—a

reflection of the particular time of crisis in which these works are created. It is the individual's right in a free society to express his intellectual and emotional conviction in his own terms and not to be accused in so doing of being a propagandist for other people's ideologies. Rugged individualism, which is the cornerstone of the capitalistic system, cuts both ways, and free enterprise which is no longer free is the one thing which in the arts as in business we most fear. Academies and societies which veer to the Left or to the Right, far from being the guardians of an immortal tradition, are merely the tools of pressure groups whose greatest fear is fear itself.

There are those who may wonder where individualism will end and authority begin. The authority I believe will inevitably lie in the work of art itself, in its "internal order," for the work of art, to quote E. M. Forster once more, "stands up by itself, and nothing else does. It achieves something which has often been promised by society but always delusively. Ancient Athens made a mess—but the Antigone stands up. Renaissance Rome made a mess—but the ceiling of the Sistine got painted; Louis XIV made a mess—but there was Phèdre. Louis XV continued it, but Voltaire got his letters written. Art for Art's sake? I should just think so, and more so than ever at the present time. It is the one orderly product which our muddling race has produced. It is the cry of a thousand sentinels, the echo from a thousand labyrinths, it is the lighthouse which cannot be hidden; 'c'est le meilleur témoignage que nous puissions donner de notre dignité.' "

Just what the nature of this internal authority should be is a question that has occupied the waking hours of all thoughtful artists and connoisseurs. Wilenski, the English critic, has put the problem very well: "To be an original enlargement of an artist's experience a work of art must be called forth by the service of religion or some consciously held idea of art." What then is this consciously held idea? "To regain a creative consciousness both in the artist and the spectator." He accepts religious art without comment as votive and therefore originally conceived; it is the product of a common emotional experience. Non-religious art, however, must be dominated by a principle—a knowledge held jointly by the creator and the spectator. Call it architecture, composition, what you will. It is the fundamental discipline underlying the creative process—a process which is instinctive and universal, something shared with the biological world in its innate order, balance, symmetry. It is the thing which Aldous Huxley defined at a recent symposium on modern art:

"I have always imagined that the reason why we are appealed to by a beautifully composed picture is that in some curious way these things tell us about the nature of the world, and that the same, I think, passes up from the purely physiological into the intellectual and spiritual world, and that actually, not the subject matter but the whole unification and harmonization of different elements which the artist does, including subject matter, actually form values, and so on, and is in a sense a kind of apocalypse or revelation of the nature of the universe."

Many people are inclined to ask how it is possible to recognize these spiritual qualities in a new and sometimes strange creative work. "I wish," they say, "that I could see what you see in that picture." Without attempting to define art (for its utter defiance to definition is probably its greatest charm), one might reply that you learn to know and estimate art in the same way that you learn to appreciate your friends. There are those among your acquaintance whom you love and others whom you cordially despise; some will convey a special sympathy, while others appeal only to the rational processes of your mind. Since works of art are the creation of human beings, they must be looked upon as extensions into stone or canvas of the artist's inner personality. And your insight into their characters is based upon the same human experiences of constant association that you gain by living with your fellow men.

Perhaps the artist's unique gift is to see beyond the narrow reality of the moment into the breadth of eternity. This is superbly expressed in the words attributed to the Chinese philosopher, Li Po, who wrote and painted at the court of the Emperor Ming Huang in the eighth century:

I would not paint a face, a rock, nor brooks
nor trees,
Mere semblances of things, but something
more than these.
I would not play a tune upon the sheng or
lute,
Something that did not sing meanings that
else were mute.
That art is best which to the soul's range
gives no bound,
Something besides the form, something be-
yond the sound.

These lines were brought to the attention of Miss Helen Keller by a distinguished artist who was painting her portrait. Talking with her as she sat to him, he became amazed at her understanding of the artist's point of view. He sent this poem to her on a Christmas card, to which she made a very beautiful reply. "Li Po's amazingly modern lines on art, which I have now in Braille, seem to me to describe the sincerity which I perceive emerging from the present ordeal like gold tried in the furnace. Eagerness for life's realities and not 'mere semblances of things' breathes through what I read not only about art but also spiritual experience, literature and the demands for a freer, juster, friendlier world. Although it is true that another civilization has gone bankrupt, I am not dismayed. God never leaves us without visions of the future and discoveries of greater possibilities in human nature that shall keep us enthusiastic. We are being made aware of a coming social order larger, nobler than our own, and the crusade of goodness and intelligence against ignorance and wicked passions must needs end in unfeigned good-will radiating through all earth's systems."

This revelation of the universe is not to be had for the asking. It requires humility and faith; faith in man and some acceptance of a divine order more considerable than the petty emotional experiences of man himself. He will find this faith in the art and in the writings of the great men of the past—in Van Gogh's letters and in Delacroix's *Journal*, in the sonnets of Michelangelo and Cézanne's confessions to Zola. To create a man must give himself; and if he gives himself, he must believe. Then and only then, will his work shine with the contentment of the archaic smile.

This address was given recently at Rollins College, Florida, based upon an article published by the author in Parnassus *(April 1932) under the title "The Archaic Smile." It has been entirely rewritten and enlarged. The author is also obliged to the Editor of* The New York Times Sunday Magazine *for allowing him to reuse certain portions of his contributions and ideas which have appeared there in recent years. Many useful observations regarding primitive art and anthropomorphism may be found in Jean Pelseneer,* L'Évolution de la notion de phénomène physique des primitifs à Bohr et Louis de Broglie *(Brussels, 1947), where the passage quoted from Walt Whitman's* Leaves of Grass *was cited, and in L. Lévy-Bruhl,* Les Fonctions mentales dans les sociétés inférieures *(Paris, 1928).*

THE METROPOLITAN MUSEUM OF ART

INTERDEPARTMENTAL MEMORANDUM 23 January 1969

To Calvin Tomkins

From Linda Sipress

Calvin: I spent most of yesterday afternoon with Faith Dennis who was extremely loquacious. The following are my somewhat garbled notes from that session. I hope that the information that you want is included here, but if you've got some more specifics you want me to check into, Miss Dennis would be quite willing to see me again. Any dates that I mention in the notes should be verified.

Preston Remington was a charming, extremely good-looking man and Chairman of the old Western European Arts Department. He had studied architecture at M.I.T. His good looks caused many to say that he was "like a Greek god". He was a complicated personality -- charming and suave, yet very sensitive. His parents were quite old when he was born and he was devoted to his mother. When she died he confided that she was the only person he ever really loved. Judging from photographs of Remington and his sister when they were children, they were both extremely beautiful children. Remington came to the MMA at about the same time as James Rorimer, Dr. Dimand, and Jack Phillips, c. 1927 and Miss Dennis mentioned the great esprit de corps that existed in the group of young curators coming into the Museum at that time.

THE METROPOLITAN MUSEUM OF ART

INTERDEPARTMENTAL MEMORANDUM

To

From

At the time a Mr. Breck was head of the department of Decorative Arts which comprised the Near East, the American Wing, Medieval, and Western European Arts. Soon the department became so big and as the new group of curators were all specialists and very ambitious that the department was broken up into separate departments. Remington came into the Museum under Breck and when he died became the Curator of the Department of Renaissance and Modern Art (year ???). Remington was the sort of person who could be charming as long as he was the center of attention. Loathed going to big parties. Social register women loved him as an extra man. He never married. As he took on more and more responsibility he did less and less socializing. Lady Ribblesdale and Miss Sue Bliss were great friends of his and both were much older than he. These ladies were drawn to him partly because he didn't kow-tow to them. For example, for a while he was a great friend of the Misses Maud and Edith Wetmore of Newport. One day one of the Misses Wetmore called Remington's office when he wasn't there. She was extremely rude to Mrs. Bissel, his secretary, and consequently Remington broke completely with them. Remington had great ability as an organizer and could see all aspects of a problem. Never had an idea that was not practical and well thought out. The exhibitions he put on were beautiful and many of the big dealers said that he had the

THE METROPOLITAN MUSEUM OF ART

INTERDEPARTMENTAL MEMORANDUM

To

From

best taste in town. He loved subtle, soft colors, and Alan Priest, whose taste ran towards very striking color juxtapositions often made fun of him for this taste for soft color. Remington was very modest and could be devilish. Miss Dennis only really know him when he was young. Later he stopped going around with Museum staff as administrative duties became more and more demanding. He told a good story.

Before Remington went abroad to secure loans for the 1938 French Silver show he took private French lessons at Berlitz. Had terrible accent. One morning before a French lesson he was working with bronze doré mounts. At the French lesson after PR said something, the teacher said that a good accent is a"question d'oreille", which PR interpreted as a gilded question.

Mrs. Wentworth a Denkman (family of lumber barons) and came originally from Rock Island (?). She painted, but very badly. Had a house in ~~famix~~ Paris. She married a musician (?) who didn't really have any money. When he died she came back to America (date???) . She was a domineering person. Because of her long residence in Paris she was able to amass a great collection of French silver. (See MMA Bulletins June 1945 and June 1949 for articles on Wentworth collection) During the war

THE METROPOLITAN MUSEUM OF ART

INTERDEPARTMENTAL MEMORANDUM

To

From

much French silver was called in and melted down by edict. Thus, a sizeable, good-quality collection of Fr. Silver is very rare (See preface to 1938 catalogue French Domestic Silver for details on this) After Mr. Wentworth died Mrs. W. sold the Paris house and brought with her to America over 1000 pieces of French silver. She was simple looking, no style -- a well-to-do mid-Westerner. (c. 1938) One day she came into the Museum to see Remington offering to lend her collection of gold snuff boxes. Remington saw her and agreed to go to the vault to see the boxes. (See June 1945 Bulletin for article on the boxes.) Most of them were vari-colored gold. The Museum's collection of Morgan snuff boxes were almost all enamels, so that the Wentworth collection really tied in beautifully. Shortly after, charmed by Mr. Remington, Mrs. Wentworth offered to lend her silver to the Museum. At the time, she lived in splendor in Santa Barbara and had a butler named Kendall who took care of her French silver and with whom the Museum corresponded a lot. She actually used a lot of her silver on her table. Part of her collection of silver was selected by Museum curators and came to the MMA on permanent loan.

In the late '30s French domestic silver was little known in the U.S. and had never been seen in comprehensive display. Thus, the 1938 silver show was not only a nucleus of rare French silver, but also a first of kits kind of exhibition.

THE METROPOLITAN MUSEUM OF ART

INTERDEPARTMENTAL MEMORANDUM

To

From

For this show (????) Remington, with his architectural training, redesigned the silver galleries from one big gallery to the way they are today. After the show, Remington decided to do a book on French silver. Every piece and its mark was photographed. Then the war came and all silver was put away. The really valuable stuff was sent to Whitemarsh in 1941.

In 1948 Mrs. Wentworth died (see her will in Archives) and left the Museum anything it wanted in her house on permanent loan. All this due to the effect Remington had had on her. He was capable of giving one a feeling of strength and self-confidence -- something Mrs. Wentworth evidently never got from her husband who, as the word had it, was sort of wishy-washy. For this and for his high ideas of quality Mrs. Wentworth leaned on him, as did many other older women. Mrs. Wentworth thought he was just wonderful and sent him messages and notes all the time. Remington's great rapport with people diminished somewhat when he became Vice Director. Miss Dennis felt that administrative demands were not particularly appealing to him and that what he really loved was working with objects. He loved his galleries and often spent his own money to fill them with flowers. He gave few compliments and never criticized.

Jan 1956 Bull.

AGANIPPE: THE FOUNTAIN OF THE MUSES

By FRANCIS HENRY TAYLOR
Director Emeritus

The long-awaited fountain by Carl Milles has at last been brought to completion and may now be seen in the pool of the Lamont Wing. It is appropriately devoted to the legend of the nine daughters of Zeus and Mnemosyne (Memory), whose sacred grove was situated on the sloping summit of Mount Helicon. The mountain has ever held a fascination for the artist, for there it was that Pegasus, the winged horse, sprung from the blood of Medusa when Perseus cut off her head, stamped his hoof upon the ground. From this wound upon the surface of the earth the fountain Hippocrene welled up to join the waters that flowed round Helicon from the spring of Aganippe. The latter, according to Pausanias, was "on the left as you go to the grove of the Muses," and from it gushed the sweet waters of inspiration of poetry, music, and the arts.

Hesiod, who lived on Helicon, recounts that one day the Nine Aganippides appeared to him, saying, "We know how to speak false things that seem true, but we know, when we will, to utter true things." Milles, it would seem, understood perfectly the function of museums. The Muses, Hesiod continues, "are all of one mind, their hearts are set upon song and their spirit is free from care. He is happy whom the Muses love. For though a man has sorrows and grief in his soul, yet when the servant of the Muses sings, at once he forgets his dark thoughts and remembers not his troubles. Such is the holy gift of the Muses to men." The man they inspired, in Edith Hamilton's words, "was sacred far beyond any priest."

Thus it is not surprising that Carl Milles, who momentarily laid aside in 1949 the monumental Pegasus for Kansas City to undertake the commission of a fountain for the Metropolitan Museum, was attracted to the ancient mythology of Greece. He was at home in the classical world to a degree that no other artist of our time has ever been. Yet he was not a scholar in the sense that the literary Hellenists have made so deadly. He moved in a world of classical forms and motives which had been composed by the severe discipline of his student years and to which he returned with such delight in later life in the contemplation of the Greek and Roman marbles he so avidly collected. While the Aganippe fountain was being developed at the American Academy in Rome, he spent as much time in the Forum and the Terme as he did in his studio drinking in the sunset on the Seven Hills and peopling his mind with gods and goddesses of antiquity. In the evenings he would sit in rapture listening to the opera in the Baths of Caracalla or to the symphonies in the Basilica of Constantine.

But to these classical reflections Milles brought the pantheistic vision of the North. Whereas the Pan-Hellenic world was opened to him he had walked into it from the lush fantasy of the Scandinavian forests where he had been born. The trolls and sprites of Peer Gynt talked with him on equal terms with nymphs and hamadryads of Olympus and Helicon. Nature and the cosmos were to him the all important things of life, carrying him far into the mystical realms of astrology and spiritualism. In an intimate and private letter to a clergyman who had accused him of paganism, he once wrote:

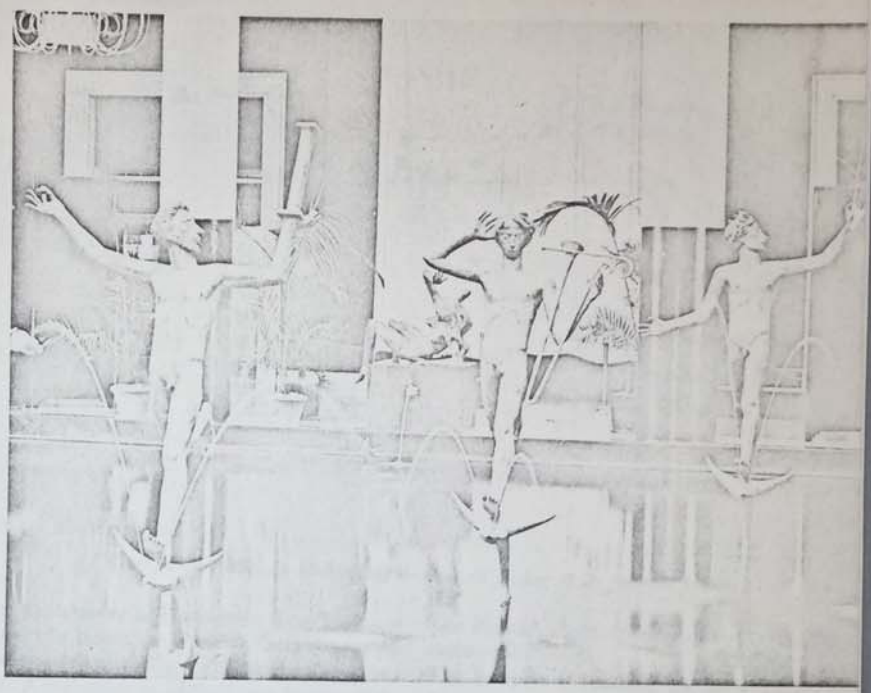
"As a boy in school it was hard for me to follow the lessons in Christianity.

"That time already—as still today—I was more interested in nature—the earth—the planets—the stars, etc.—in animals, plants and in arts.

"In school they said I was thinking too much.

"I think all that came from my Father and also Mother, but she died when I was four years of age.

"Our father introduced us children in nature,



Detail of the view of the fountain shown on the opposite page

astronomy, arts, different religions and he did it in a way—that we got it in our thinking without knowing it. It was just natural that we, for example, never killed an insect. He, our Father, had seen the world as a sailor and as an officer in the French Army in France and in Africa—when he was young.

"I remember the time when I at six years of age already studied the stars with him using his glasses or at daytime I looked at insects, animals, birds—all a tremendous riddle to me—who has made all that? Where I turned—always the same question Why? Why?

"I studied the insect world, the animal world in Brehm's *Thierleben*, I collected insects, I studied Camille Flammarion's first book *Uranie* where the great astronomer and philosopher introduced us in the mysteries of the universe. Later I studied the bacteriological world, where I later, in Paris, had the opportunity to see the smallest invisible animals enlarged in a drop of water—where we saw how they organized themselves groups to save one of them who was in dan to be eaten by another, bigger animal. An studied life of ants and bees, where I turnec same question appeared to me—who has crea us and all that, why, it must be some one???

"Why are we here? What is talent? Who created talent even by the most primitives?

"Where do we go when we die? From wh did we come? When I asked someone, w should know—I thought—he could not f words to express his Faith."

The search for the answers to these questi occupied the better part of his long career. M of them were contained in that harmony classical tradition with a still older Europ pantheism which gave birth to the fountain the Metropolitan. The commission was t great extent a race against time, for the sculp was in his middle seventies when the contr was awarded and the last figure was shipp

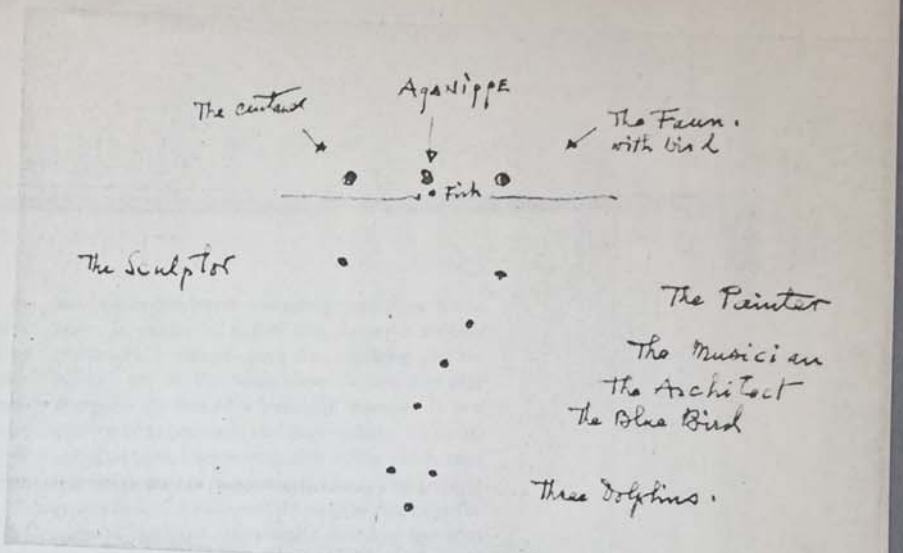


Chart in Carl Milles's handwriting showing the placing of the fountain figures

from the foundry in Florence to New York just six months before the Swedish Government officially celebrated his eightieth birthday last June. A document in Milles's own handwriting, dated September 1955, less than three weeks before the heart attack that resulted in his death, describes the Aganippe fountain and his meaning far better than any other person could express it. It is given here. The reader will observe that the mythology is more personal and Puckish than Bulfinch would ordinarily allow.

"The Aganippe Fountain
at The Metropolitan Museum, N. Y.

"Of the eight fountain figures round and in the pool—five of these represent the arts—men who just have been drinking the holy water from the Godess Aganippe's well. Famous water helping the musical artists as well as all artists to get the right spirit to work and create. Here we see them rushing home filled with enthusiasm—each one with his new ideas forcing them to hurry.

"Each artist carries his symbol with him:
The Poete—the blue bird.
The Architect his new formed column.
The Musician his old interesting instrument.
The Painter—here represented by Eugène Delacroix—his Flowers.
The Sculptor is reaching for his gift from the Gods—as the Painter and the Musician have not yet grasped their symbols—These gifts from their Gods are just comming—These Artists *feel* them and grasp for them.

"Behind these running artists are:
The Godess Aganippe waving good wishes to the artists, and in the same time playing with a fish below in the water.
A centaur has dressed up to mirroring himself in the water—on the other side is a faune taking musical lessons from a bird.

Carl Milles

The jets from the fishes
have to come as high as possible.

Sept. 1955"

The Aganippe fountain will probably rank with the Orpheus fountain before the Opera

House in Stockholm, the Poseidon fountain in Gothenburg, and the Meeting of the Waters fountain in Saint Louis among the dozen or so great monuments of water sculpture which have been created since the time of Bernini in Rome in the seventeenth century. It is not without significance that the Piazza Navona was one of Milles's favorite haunts and that he loved the music of Respighi.

There have been greater sculptors in the interval, but in this peculiar realm in which water, architecture, and sculpture are united to create a living art form Milles has had few peers. There is a quality to his work, a quality to his thought implicit in the forms emerging from these fountains. It might be called blandness—a surface gentleness, a voluptuous calm, soothing and relaxing—yet at the same time as volcanic and deceptive as that of a beautiful woman. It is a quality of experience and perception, the product of deep and knowledgeable living which runs the full gamut of human emotions. The present generation of artists will do well to relax on the edges of this pool and ponder over the fact that here is the conception of a colleague who was not only a great artist but a man of the world fully conscious of the present yet who still retained a reverence for the past.

Carl Milles at work in his studio in Rome

Surplus Art Sales -- 1956

The project started in 1953 under Taylor -- a shakedown in all departments except Greek & Roman, to get rid of material that had neither been on exhibition nor out on loan for many years. The museum was prevented by law from giving away such material. A similar housecleaning, on a smaller basis, had been carried out in 1929.

Carl Dauterman, who had just joined staff (from Parke-Bernet) was put in charge of the operation. There was naturally some opposition from curators, but curiously enough it was Taylor's reluctance that held up the sale for several years -- when he resigned, Rorimer carried it through.

Some 15,000 objects were disposed of, bringing in a total of about $330,000. This was put into special purchase funds for each dept., honoring the name of the original source of the donation. Nothing was sold that had any conditions attached, and in as many cases as possible the donors or families of donors were contacted and gave their approval. There was only one protest afterwards, and that was not from a donor.

All except the Egyptian material was sold at auction. There were several sales, at Parke-Bernet and at Plaza Art Galleries, running from March 1956 through the end of the year. Categories included American and European Furniture and Decorative Arts, Gothic and Renaissance Scylpture, Near Eastern and Chinese, Textiles, Bronzes, Objets de Vertu, Arms and Armor, and Paintings.

The Egyptian material had to be handled differently because it had come largely through the museum's own excavations, neither by gift nor purchase. It was all sold over the counter at the museum, but first invitations were sent out to museums, colleges, and other institutions, ofcering them first choice. William Hayes, the head of the dept, was highly enthusiastic about the whole idea; an associate curator was violently against it.

Note on Casts:

Rorimer in his 1955-56 Report, speaking of building program, said it might be possible to install casts in attic over central section (Taylor(s old suggestion).

"It does seem a pity that the students in the New York area are being deprived of an opportunity to see the Discobolus, the Victory of Samothrace, and the Michelangelp tombs, which are so adequately represented by plaster casts...

Chapter 23 (Bulletin Review & Collections, 1950)

Reconstruction – Rehabilitation – (Stage I) NYC goes 50-50 but obliges MoMA to do it by stages – relocation gives more space – 3 oldest wings top & bottom – South wing changes incl. restaurant, offices, new Greek galleries – Roger auditorium – Connecting bldg 2 – 30% more gallery space for collections now numbering in neighborhood of a million items

Collections (1950): Egyptian is largest & most comp. in US, "second to none outside of the Egyptian Museum in Cairo;" Greek & Roman weak in large Greek sculptures (Etruscans!), can't compare with Brit Mus or Louvre but as good as Boston or Berlin; Near & Middle East very strong, thanks in part to Brummer purchase 1947 and superb rug coll. second only to the imperial coll. Vienna; Paintings, swelled by recent gifts by Bache, Friedsam, Griggs, MD Brigham, is unsurpassed in US (English) — very strong in Flemish, Dutch, Spanish, 19th cent French, 18th cent Italian, rel. weak in German, 16th-17th-18th cent. French, and especially in Italian pte. of 14th & 15th cent.; Prints, best rounded coll – US; European Decorative Art probably the largest dept., very strong thanks to Morgan (Hamilton) in French 18th cent, not so strong in English, great glass & porcelain & lace, not so great sculpture; Medieval preeminent in world (Morgan again), also Brummer, Antrobus Cloister & Union Tapestries at Cloisters; Arms & Armor among top five in world; Musical Instruments unsurpassed; American Art & Arms bldg unique, greatly strengthened by Sterling coll. in ———; Far Eastern strong in Chinese ceramics + sculpture, weak in Ch. pte & bronzes, in Japanese art second only to BMFA

Acquisitions 1948-1954

Blumenthal
Bache Coll - 61 ptgs
R. Thornton Wilson ~~beq. in memory of wife (900 objects)~~
Maitland Griggs - 13 Ital. primitive, incl Sassetta "Magi"
Stieglitz
Osborn
Levinsohn
Harkness
Mrs. J. Insley Blair (1945) - Vergbench Rm (1940)
Kress Foundation - Aubett Carpet
Jos. Brummer purchase
~~Purchase~~ ~~Tubutt House~~ (1841) ? Gallatin Coll Greek vases (1941)
Chinese Buddha (1943)
Sleeping Eros (1945)
Poussin "Rape of Sabine Women"
A.W. Bahr Coll Chinese ptgs (1947)
Castagno "St. Sebastian"
Antioch Chalice
Metternich Stela
Aphrodite (1952
Caravaggio "The Musicians"
Velazquez "Don Gaspar de Guzman"
Large Buddhist fresco

INSERT?

Roland Redmond, the President, with whom Taylor had enjoyed excellent relations for the first few years, was a man who took a keen and active interest in every detail of the museum's management. The annual deficits had been erased under his supervision, the endowment income had doubled, and Redmond intended to see to it that this happy state of affairs continued. He spent a great deal of time at the museum, and he ~~Blumenthal and Osborn had left most of the day-to-day operations up to the professional staff, but Redmond~~ had a great many criticisms and suggestions toward which, as time went on, Taylor's reactions grew increasingly grim. Taylor never complained publicly, but those who knew him sensed the strain. It nearly reached a breaking point in 1953, over the arrangements for unveiling the newly-acquired marble Aphrodite in the Greek and Roman Department. Taylor had engaged the well-known theater designer Donald Oenslager to plan a dramatic setting for the goddess, the museum's most important acquisition in many years. Redmond took issue with several of Oenslager's ideas, and insisted on changes in the lighting. Taylor was so furious that he refused at first to attend the unveiling; in the end he was persuaded to make an appearance, ~~after all~~, but the incident was not forgotten.

The Metropolitan's board of trustees was still the most exclusive club in New York, populated at the time by such august figures as Henry Luce, Nelson Rockefeller, and Dwight David Eisenhower, the new President of Columbia University. Taylor approached them with a minimum of awe. When Eisenhower ran against Adlai Stevenson for the presidency in 1948, Taylor listened to their respective campaign speeches and remarked that they showed "the difference between a college president and an educated man." One day in the museum, a young staff lecturer, notebook in hand, was extolling the marvels of Brueghel's Harvesters to a group when she saw the Director bearing down on her from the next gallery. With him was Robert Lehman, the museum's Vice-President since 1948 and the owner of the

(17)

THE METROPOLITAN MUSEUM OF ART

NEW YORK

The Metropolitan Museum asks the assistance of the public toward the recovery of a small panel painting of Saint Thomas, 11½ x 8⅝ inches, attributed to a fourteenth-century Sienese painter, Simone Martini. The wooden panel has an arched top and gold background. The saint wears a brightly colored mantle. The painting, which formed a part of the bequest of the late Maitland F. Griggs, was torn from the wall of a gallery between three and three-fifteen this afternoon. It is valued at $3,000 to $5,000. This theft is the first important item reported stolen from the collections in recent years. The matter is in the hands of the Police Department.

FRANCIS HENRY TAYLOR
Director

March 22, 1944

Painting

(Continued from page one)

the name of the sender, and bore in the space ordinarily used for the addressee what purported to be the name of its sender, "Dan Dailey, 608 East 181st Street, New York, N. Y." Museum authorities said there was no No. 608 in East 181st Street, the Bronx.

Mr. Sugden found the broken panel with only six sheets of common tissue paper, each piece folded twice, placed as a pad on its painted surface. No cardboard or other stiffening had been added to it, and it was believed that this neglect was responsible for its breakage. The fact that the address had been put in the wrong space on the package had apparently sent it on a longer journey than necessary, because penciled marks on the outer wrapping indicated postal authorities had first taken it to the Bronx address.

Murray Pease, associate curator in charge of conservation and technical research at the museum, said his belief the panel had been broken in transit was based on the presence of flakes of paint inside the envelope, apparently chipped off when the break occurred. He said, however, "The break is clean, parallel to the grain, and very little paint has been lost, and it will not be difficult to put it into good condition." It was posted with a block of four three-cent stamps, and its postmark was that of the Tremont Station at 1935 Washington Avenue, the Bronx.

Mr. Sugden took the panel to Miss Josephine L. Allen, assistant curator in the museum's department of paintings, who identified it as the stolen St. Thomas. Valued at from $3,000 to $5,000, it is one of a collection of early Italian paintings bequeathed to the museum by Maitland Fuller Griggs. One of four half-length portraits of Apostles, supposed to have been painted by Martini, it disappeared between 3 and 3:15 p. m. on March 22, 1944, from Gallery E-15 in the northeast wing of the Metropolitan's second floor. It was the only theft of consequence in the Metropolitan's history.

It is only 11½ inches high and 8⅝ inches wide, and it could have been tucked easily beneath a coat. If it had been placed in a bag or parcel, it would have been discovered, since such articles are checked by custodians at the entrance of the museum. Detective John Moran, of the 19th Detective Squad, who was assigned to the case in 1944, inspected the painting at the Metropolitan yesterday, but beyond the fact the case was being investigated and that no one named Dan Dailey lived near the address in the Bronx, police released no information concerning it. They surmised, however, that the thief must have been an "art lover, since the average thief would have torn it up once he realized it was too hot to unload."

Painting, Stolen in '44, Mailed Back to Museum

Martini Panel Returned to Metropolitan in Wrapping Paper and Broken in Two

By Paul Beckley

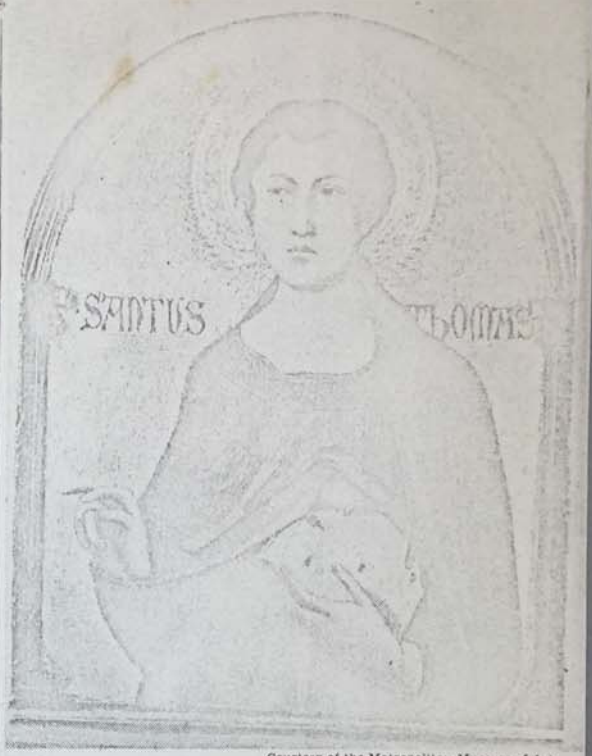
The fourteenth-century painting of St. Thomas, attributed to Simone Martini of Siena, which was stolen from the walls of the Metropolitan Museum of Art in 1944, returned to that institution by mail last Friday.

The unprecedented restitution was revealed yesterday by Dudley T. Easby jr., secretary of the museum. The painting, which was on a wooden panel, warped into a slightly convex shape, was broken in two when received.

Upon its arrival in the 4 p. m. mail Friday, the package attracted no particular notice at the museum, although from its shape it was believed to be a painting and Mr. Easby, who first examined it, referred it to Robert P. Sugden, the museum's registrar. This was a routine procedure, because it is one of Mr. Sugden's duties to register each incoming work of art, assigning it an accession number. Mr. Easby did not open it.

Wrapped in ordinary brown wrapping paper, it bore the Metropolitan's name in the upper left-hand corner usually reserved for

(Continued on page 27, column 7)



Courtesy of the Metropolitan Museum of Art

The painting as it appeared before it was stolen in 1944

N.Y. Herald Tribune January 19, 1949

Theft of Simone Martini panel

The theft of a small panel of St. Thomas, attributed to Simone Martini, Italian 14th century, took place on the afternoon of March 22, 1944. The panel with its frame measured 11 1/2" by 8 5/8". It was, reported FHT, "the type of article that could be pried off with a Boy Scout knife and put in an overcoat pocket."

The museum was rather short of guards at the time. Although some negligence was felt to have contributed -- the Chief on the floor did not notify the Dispatch office for ten minutes after he learned of the theft, and although the doors were then locked and people were searched, the thief had had time to get away -- no one got fired.